

**Without
Camouflage**



Plate 1 Dafna Kaffeman, *Defeated (wolf #01)*,
2013. Flame-worked glass, aluminum, silicone,
32 11/16 x 27 9/16 x 1 15/16 inches.

Courtesy of the artist.

Photograph: Shai Halevi



Plate 2 Silvia Levenson, *Baby Sheep* from the "Strange Little Girls" series, 2011. Kiln-cast glass, textile, fiberglass, thread, 41 3/4 x 17 x 10 3/4 inches. Courtesy of the artist and Bullseye Gallery, Portland, Oregon. Photograph: Marco Del Comune.

Without Camouflage

Dafna Kaffeman

Silvia Levenson

is an exhibition organized by the David Owsley Museum of Art in conjunction with The Marilyn K. Glick Center for Glass, April 11, 2014 through August 31, 2014. A companion exhibition, *Expressions in Glass: the artist as social and political commentator*, is organized by Minnetrista in Muncie, Indiana, April 19, 2014 through August 10, 2014.

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Support for the exhibition provided by: Marilyn K. Glick Center for Glass Endowment Fund; ARTS ALIVE! Ball State University College of Fine Arts; the Sursa Art Exhibitions and Visiting Performers Program Fund; the Friends of the David Owsley Museum of Art; the Association of Israel's Decorative Arts (AIDA); Bullseye Glass Company; Doron and Marianne Livnat, Tel Aviv, Israel; Daniel Greenberg and Susan Steinhauser; the Joan and Milton Baxt Foundation; Suzanne and Norman Cohn Family; and the Consulate General of Israel to the Midwest.

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Designer: Fred Bower

Foreword and Acknowledgments

More than the usual number of stars has aligned to bring about this exhibition. Several years ago, Muncie, Indiana's historical glass manufacturing heritage provided the impetus for Ball State University to accept a generous gift from the Glick Fund of Eugene and Marilyn Glick, which challenged the university to offer degree programs in contemporary glass, as well as community outreach and education. Part of that challenge is to organize periodic exhibitions that give students and the community access to artists working in glass and to support and promote the practice of contemporary glass. There are two venues in Muncie appropriate for such projects and this year both are opening companion exhibitions. These ambitious undertakings engage an international political and social agenda, and offer an intergenerational dialogue among artists who use glass and other materials to elucidate a highly sophisticated understanding of current affairs. The cooperation between the David Owsley Museum of Art here at Ball State University, and Minnetrista, Muncie's Cultural Center, originated with the Owsley Museum's now retired director Peter F. Blume, who conceived a plan to invite two acclaimed artists to exhibit their work in a show at the Owsley. In turn, they would select the work of next-generation sculptors to be seen in some depth in a show at Minnetrista. *Without Camouflage*. Dafna Kaffeman. *Silvia Levenson*. at the Owsley, and *Expressions in Glass: the artist as social and political commentator* at Minnetrista, are a result of this ongoing program. These shows present mature work by artists who are taking the medium of glass beyond its convention as a craft and loading it with meaning. The mirrors they hold up to society sometimes reveal experiences that are painfully personal.

This project signals the Owsley's commitment to engage Ball State's School of Art and to exhibit work by artists who have some connection with the school. Both Kaffeman and Levenson were artists-in-residence. Students and faculty had opportunities to work side-by-side with them, hear them lecture, and have their own work critiqued. We are proud to present this exhibition as one of the first to be organized by the museum following the expansion of our galleries for non-Western art. The exhibition's organizer and author of this catalogue, Davira S. Taragin, joins me in thanking all those who have contributed to its success in bringing an international perspective to daily human concerns that touch us all. The museum truly embodies the university experience where the world is opened to us through exposure to familiar and fundamental ideas expressed in radically different ways.

This project was made possible through a serendipitous meeting several years ago of Peter F. Blume, Brent Cole, director of the Glick Glass Center, and Davira S. Taragin, who would become the museum's consultative curator. Little did we know then the close relationship they would nurture would provide an environment to engage in an international dialogue of contemporary art.

Ms. Taragin is a keen intellect and has generously shared her considerable network of professional colleagues with us far beyond our ability to compensate. Among those who have helped promote and assemble the exhibition are Dale and Doug Anderson; the staff of Bullseye Gallery in Portland, Oregon, including director Lani McGregor, Ryan Boynton, Sarah Douglass, Nicole Leaper, and Chris McNelly; Hans-Martin Lorch of lorch+seidel contemporary/Berlin; and David Eichholtz of David Richard Gallery in Santa Fe. Scott Pfeifer of Masterpiece International arranged for the physical delivery of works of art and conservator Kathleen Kiefer advised on their display.

Robert Kvam, dean of the College of Fine Arts, has offered his customary and valued encouragement of museum endeavors. Tania Said, the museum's director of education, engaged many academic departments at the university and organized the interpretation of the exhibition for our visitors. Randy Salway, the museum's exhibition designer, imagined its supremely tasteful installation, and Christine Lussier, the museum's administrator, guaranteed the smooth workings of an extraordinary number of moving parts.

This publication was coaxed into being by Terry Neff, who kept us on track and on time. Fred Bower brought to it his elegant graphic design sense, as he has done so many times before. Special thanks to our colleagues at Minnetrista including director Betty Brewer, Rebecca Gilliam, and Karen Vincent, whose companion exhibition *Expressions in Glass: the artist as social and political commentator* has compounded our success and set the stage for future collaborations.

At its inception, this project was supported by the Association of Israel's Decorative Arts and its director Aviva Ben Sira. AIDA's recognition has assisted in bringing international awareness. Additional support was provided by Bullseye Glass Company, Doron and Marianne Livnat, Daniel Greenberg and Susan Steinhauer, the Joan and Milton Baxt Foundation, and Suzanne and Norman Cohn Family, who before now did not know of the David Owsley Museum of Art. Finally, it is important to recognize Dafna Kaffeman and Silvia Levenson, who have each created a body of work that has meaning for a worldwide audience. We wish them much future success and multiple returns on their generosity of spirit and faith in this project.

Carl Schafer, Interim Director, David Owsley Museum of Art

Without Camouflage. Dafna Kaffeman. Silvia Levenson.

The exhibition *Without Camouflage. Dafna Kaffeman. Silvia Levenson.* accomplishes what its participants Kaffeman and Levenson have long desired: to have parallel one-person shows at the same venue.¹ Kaffeman, who heads the glass department at Jerusalem's Bezalel Academy of Arts and Design, and Levenson, who lives and works in Italy, both see themselves as activists and shamans. They each recognize the importance of materiality, yet reject the notion of being a "slave" to the medium commonly associated with them: glass. Like many artists working in glass today, both stress message over medium; they find their needs best served by combining glass with other materials. It is significant, however, that Kaffeman and Levenson have largely resisted the contemporaneous international trend—especially prevalent in Israel—of using video for social and political commentary.

Levenson and Kaffeman developed their aesthetics independent of one another, but they share a commonality: they maintain that broad, sweeping political and social turmoil are often the results of the actions of a few individuals. Coming from a politically engaged family who immigrated to Argentina from Russia in 1908, Levenson, as a young woman, actively protested against the military dictatorship of Jorge Rafael Videla, which resulted in her and her family having to flee the country in 1980. In her most recent work, "Strange Little Girls," Levenson, mindful of the lifestyles of her highly educated Jewish ancestors, taps literary sources to focus upon the long-term impact that adult behavior can have on children. Kaffeman, on the other hand, since returning to Israel in 2003 after studying at Amsterdam's Gerrit Rietveld Academie, has created a body of work that places love of country within the context of living in a conflict-ridden land burdened with sacrifice, grief, and remembrance.²

Dafna Kaffeman

Since 2001, Kaffeman's increasingly transparent statements, first on politics and now on social issues, have taken two distinct directions. The plant and animal forms that comprise such series as "Tactual Stimulation" (see plate 3) and "Wolves" (see plate 1) are fabricated primarily from flame-worked glass. Kaffeman maintains that her subjects provided her a means to explore human behavior; but even early on her references to nature—a recurring metaphor used by many young Israeli artists—demonstrate her deep kinship with her homeland.³



Plate 3 Dafna Kaffeman, *Tactual Stimulation Yellow*, 2007. Flame-worked glass, 4 1/4 x 4 7/8 x 4 7/8 inches. Courtesy of Bullseye Gallery, Portland, Oregon. Photograph: Patrick Leonard.

The “Tactual Stimulation” series are colorful, rotund forms that juxtapose pulled, lamp-worked elements (see plate 3), sometimes with materials such as clay and sponge. Evoking sea urchins or cacti, they allude to Israel’s geographic location between two bodies of water as well as to the prickly pear plants grown in Israel called *sabra* that have thick skins and soft, sweet interiors. The term *sabra* also refers to Israeli-born Jews such as Kaffeman, who are said to be tough on the exterior, but personally warm and welcoming.

“Wolves” evoke, for the artist, the schism that exists in every individual between inner darkness and the rational (see plate 1). The wolf, a motif for Kaffeman since 2001, is also a metaphor for the violence in her world. At one point, the press used the term frequently to describe various players in the Arab-Israeli conflict.

Since 2005, Kaffeman has also made assemblages that consist of embroidered handkerchiefs or felt to which she affixes flame-worked glass plants, sometimes insects, and, more recently, rice paper. She is among a rapidly growing number of contemporary artists such as Egyptian-born Ghada Amer, who, despite their diverse backgrounds, are now incorporating fiber and its techniques into their art. At the core of Kaffeman's work, however, is her interest in word as image. The interaction of the linear, often spidery, hand-embroidered Arabic and Hebrew texts with the spare, flame-worked forms and rice paper produces highly lyrical visual feasts.

These carefully considered micro-environments present the disparity between beautiful crafted surfaces and disturbing text about aggressors and victims. Exquisitely wrought glass flora and insects—precisely catalogued in the accompanying identification, but not always anatomically correct—are intended to augment the texts iconographically. For example, in *I count to one and fall asleep* from the “Invasive Plants” series, which makes reference to the highly controversial issue of the demographics of Jerusalem, Kaffeman chose flora not found in Israel to underscore that Foreign Minister Avigdor Lieberman, whose quotation is the focus of the work, is an émigré (plate 4).

Finding an article in the press about a Palestinian woman's tearful response to an act of carnage that had occurred almost fifty years earlier prompted Kaffeman to use old handkerchiefs as backgrounds for the first few series. Realizing, however, that they limited the scale of her work, she began with the “Invasive Plants” series to use felt, a material she associates with the German Fluxus artist Joseph Beuys. Felt has significance for Kaffeman: like the conflict that surrounds her, it has existed since biblical times.

Kaffeman selects texts from the Israeli press or flyers distributed at public demonstrations that deal with the complexities of life in her homeland experienced by Arabs and Israelis alike. Although the series was started in 2005, she had others embroider the texts beginning in 2007—for example, six Jewish men from Israel who served in its army embroidered the “Mantis Religiosa” series (plate 5). Such an approach emphasized the actual act of making and placed Kaffeman squarely in the midst of the DIY (Do It Yourself) movement—gaining momentum at the time—in which artists involved hobbyists



Plate 4 Dafna Kaffeman, *I count to one and fall asleep* from the "Invasive Plants" series, 2012. Flame-worked glass, felt, rice paper, thread, 27 1/2 x 27 1/2 x 6 11/16 inches. Courtesy of Iorch+Seidel Contemporary/Berlin. Photograph: Eric Tschernow.



Plate 5 Dafna Kaffeman, *One day before I set out for the operation* from the "Mantis Religiosa" series, 2010, detail, embroidery by Michael Golan. Flame-worked glass, textile, thread, 5 1/4 x 27 9/16 x 19 5/16 inches. Courtesy of the artist. Photograph: Eric Tschernow, courtesy of Iorch+seidel contemporary/Berlin.

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חשאלו את מנהלת עמידר, בתיפה, ברחוב הנביאים.
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 ונותנים לעשירים, ולצורבי המדינה
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 אחרי ששילמתי מיליונים במיסים, עשיתי יבא, ועד גיל 46 עשיתי מילואים
 ואני לא אהיה חסר בית, לכן אני מוחה
 כנגד כל הצוללות שהמדינה עושה לי ושכמותי

Plate 6 Dafna Kaffeman, *Untitled (Moshe Silman)*, 2014. Felt, flame-worked glass, thread, rice paper, cotton, 74 13/16 x 59 1/16 x 2 1/2 inches. Courtesy of the artist. Photograph: Shai Halevi.



Fig. 1 Dafna Kaffeman, *Untitled (Moshe Silman)*, 2014, Pencil on paper, 8 5/8 x 6 1/2 inches. Courtesy of the artist. Photograph: Shai Halevi.



Plate 7 Dafna Kaffeman, *Untitled (Moshe Silman)*, 2014, detail showing embroidered rice paper. Felt, flame-worked glass, thread, rice paper, cotton, 74 13/16 x 59 1/16 x 2 1/2 inches. Courtesy of the artist. Photograph: Shai Halevi.



Plate 8 Dafna Kaffeman, *Usually healthy. Today he was beaten* from the "Invasive Plants" series, 2012, detail showing embroidered rice paper. Flame-worked glass, felt, rice paper, thread, 27 1/2 x 27 1/2 x 6 11/16 inches. Courtesy of Iorch+Seidel Contemporary/Berlin. Photograph: Eric Tschernow.

in their politically or socially charged statements. She saw it as a way to reignite others' interest in Israeli policies. At the same time, she was able to avoid any advocacy of one side or another. More recently, in the "Invasive Plants" series and *Untitled (Moshe Silman)* (plates 6 and 7)—the latter, strongly reminiscent of a gravestone—she returned to doing the embroidery herself, becoming more involved in the making in order to personalize the work with her own sentiments. Kaffeman reinforces the importance of process in these more recent works by the inclusion of rice paper (see plate 8)—a highly fragile material that she uses to transfer her pencil drawings of nature (fig. 1) onto the cloth (plate 7). That it will deteriorate over time adds another layer of poignancy.

Silvia Levenson

Levenson's "Strange Little Girls," shown here together for the first time, represent a new direction for the artist. An ardent feminist, since the 1990s Levenson has distinguished herself with a body of kiln-formed sculptures that use the autobiographical to comment upon love, domesticity, and our obsessive quest for happiness. Prior to 2011 when she began "Strange Little Girls," her basic vocabulary was the object. Except for two videos done in collaboration with Natalia Saurin, her daughter who is a video artist, the human figure appeared only in those few compositions that incorporated family photographs.

Levenson is best known for her cast-glass forms of mundane, common objects such as furniture, clothing, dishes, and bottled medicines and restorative potions. Arranged on a shelf or in room-sized environments, they establish inviting domestic settings that become sites of impending disaster. Together, *Everything Is Okay (Armchair)*, *Life Is Wonderful (Pouf)*, and *Luce Dei Miei Occhi (Standing Lamp)* (plate 9), which are drawn from two versions of the series "Forever Happy," respond to the notion of the home as the center of security, comfort, and happiness. Levenson clads furniture purchased from Ikea, a popular, international retailer known for its moderately priced Scandinavian product lines, with small iridescent glass tiles framed on all four sides by protruding copper wires, thereby imbuing the vignettes with tension and unease.



Plate 9 Silvia Levenson, *Everything Is Okay* (Armchair), *Life Is Wonderful* (Pouf), and *Luce Dei Mie Occhi* (Standing Lamp) from the "Forever Happy" series, 2008. Armchair: kiln-formed glass, wire, armchair, 30 3/4 x 34 1/4 x 31 3/4 inches. David Owsley Museum of Art, Purchase: Museum of Art Endowment; Pouf: kiln-formed glass, wire, ottoman, 16 1/4 x 24 x 24 inches. Courtesy of David Richard Gallery, Santa Fe; Standing Lamp: kiln-formed glass, wire, lamp, 50 1/4 x 16 x 13 inches. David Owsley Museum of Art, Purchase: Museum of Art Endowment. Photograph: Patrick Leonard, courtesy of Bullseye Gallery, Portland, Oregon.

Levenson's decision to address the theme of childhood evolved from two visits she made to the New York salon of the French-American sculptor Louise Bourgeois during the first years of the millennium. Bourgeois, herself a victim of childhood trauma, encouraged Levenson to use her art to talk about her personal experiences. Until then, Levenson had thought that glass—her medium of choice after seeing the work of the Swedish artist and designer Bertil Vallien in the 1980s—was not conducive to expressing innermost feelings.

"Strange Little Girls" takes its title from an album by the American singer/songwriter Tori Amos. Levenson's series are essentially about childhood and the external factors that contribute to children becoming betrayed, anxious, lonely adults. Levenson believes that while most adults equate childhood with innocence, unpleasant and politically incorrect events that children unwittingly experience can have lasting consequences. Levenson has said, "My experience as a little girl was that my father and mother loved my sister and myself but I never felt protected by them. So my life was about the lack of protection."⁴ Not knowing initially how to tell this story, Levenson finally found inspiration in the centaurs she read about in stories of ancient civilizations: all the "Strange Little Girls," three of which are featured in this exhibition, are half-human/half-animal (see plate 11). In fact, many of the protagonists in the series assume such form. The father figure in *Familia 2* (plate 10), for example, bears the head of the wicked wolf of fairy tales.

The Chosen (plates 11 and 12) demonstrates that such betrayal is intergenerational. The lamb, marked with a red cross on her back, looks directly at the youngest boy, Levenson's grandfather, in the family photograph *Familia 3*. Here, Levenson was making a reference to the novelist Count Leo Tolstoy, who said that every family has secrets and guilt that are handed down through one family member from generation to generation. In this silent exchange between the lamb and her grandfather, Levenson expressed her compassion for the angst he felt as a child living in a multicultural family.

Unlike her earlier work that speaks of impending disaster, this body of work tackles its aftermath, and thus offered Levenson an opportunity to explore new aesthetic directions. For the first time in her career, she collaged together the images of herself and her sister as children that she had used in *Plaza de Mayo, 2001 – 11* (fig. 2)⁵ to



Plate 10 Silvia Levenson, *Familia 2* from the "Strange Little Girls" series, 2011. Kiln-formed glass, 8 11/16 x 6 1/8 x 3/4 inches. Courtesy of the artist and Bullseye Gallery, Portland, Oregon. Photograph: Marco Del Comune.



Plate 11 Silvia Levenson, *The Chosen* from the "Strange Little Girls" series, 1892/2011 — 12, detail. Kiln-cast glass, photograph, mixed media, installed dimensions variable. Courtesy of the artist and Bullseye Gallery, Portland, Oregon. Photograph: Marco Del Comune.



Plate 12 Silvia Levenson, *The Chosen* from the "Strange Little Girls" series, 1892/2011 – 12. Kiln-cast glass, photograph, mixed media, installed dimensions variable. Courtesy of the artist and Bullseye Gallery, Portland, Oregon. Photograph: Marco Del Comune.

ultimately form a prototype for the cast-glass bodies of the little girls. She sewed actual clothes to make the figures appear more realistic—a reference to the tutu on Edgar Degas's *Little Dancer of Fourteen Years*. While color is always critical in Levenson's oeuvre, here the palette is the message. *The Chosen's* lamb is white to symbolize the sacrificial lamb that must bear the sins of her forefathers. Similarly, the darker glass and black and gray clothing of *Baby Sheep* (plate 2) suggest children's sinister, darker sides.

Without Camouflage

Both Kaffeman and Levenson clearly engage complex issues that are current, but whose roots are ancient. Both artists go on to comment on the future. Levenson's *Strange Little Girl No. 5 (fox)* (plate 14) looks hopefully to the stars for answers. Kaffeman's wolf (plate 13) lies curled up in a ball; its title, *Defeated*, says it all.

Davira S. Taragin

Consultative Curator of Decorative Arts

David Owsley Museum of Art

Author's note: This essay is based on conversations with Dafna Kaffeman on June 14, 2013, and January 8 and 14, 2014, and with Silvia Levenson on August 12, 2013, October 1, 2013, and January 16, 2014. Research for the section on Kaffeman's work was made possible in part by the Association of Israel's Decorative Arts (AIDA).

1 The title phrase "Without Camouflage" is drawn from a quotation by Levenson appearing in *Silvia Levenson: I See You're a Bit Nervous* (Portland, Oregon: Bullseye Glass Co., 2005), unpaginated.

2 See *The Winners 2011—Awards by the Ministry of Culture* (Israel: Petah Tikva Museum of Art, 2012), p. 84.

3 For a discussion of the role of flowers in contemporary Israeli art, see Alex Ward, "Israeli Identity and Collective Memory," in Davira S. Taragin and Alex Ward with Helen W. Drutt English, *Women's Tales: Four Leading Israeli Jewelers* (Manchester, Vermont: The Israel Museum, Jerusalem, and the Racine Art Museum in association with Hudson Hills Press, 2006), p. 16.

4 Richard Speer, "Silvia Levenson: Through the Kiln Darkly," in *SOFA West 2009* (Santa Fe), www.silvialevenson.com, p. 2.

5 Levenson's *Plaza de Mayo* is included in the companion exhibition, *Expressions in Glass: the artist as social and political commentator*, on view at Minnetrista in Muncie, Indiana, from April 19 through August 10, 2014.

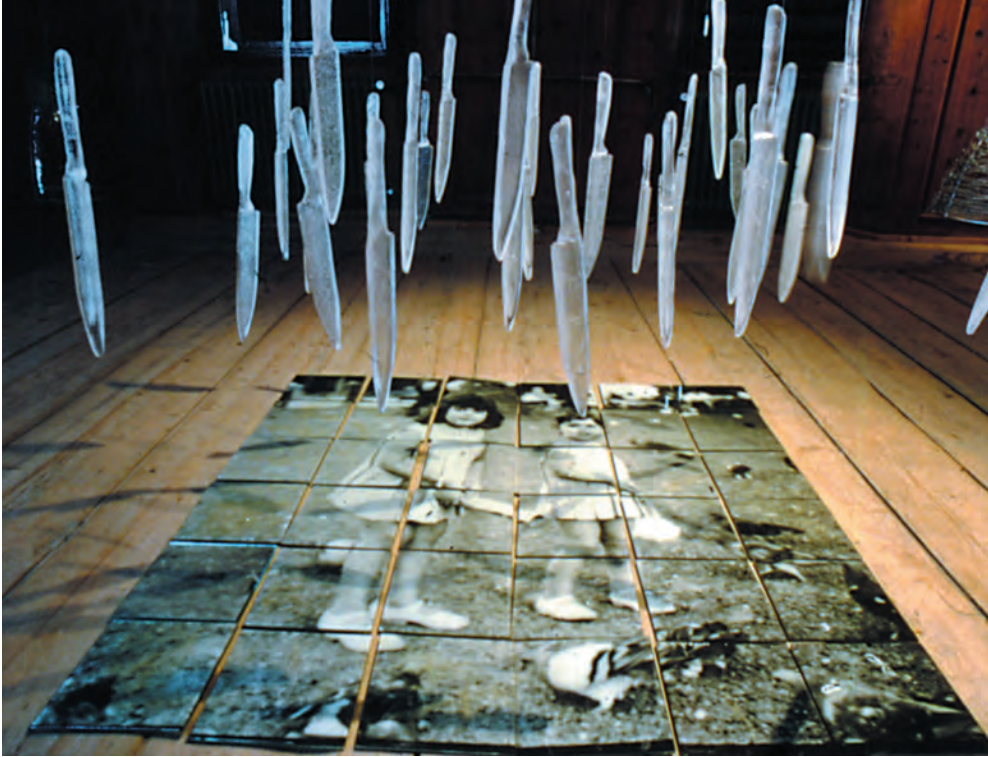


Fig. 2 Silvia Levenson, *Plaza de Mayo*, 2001 – 11. Kiln-formed glass, photograph, height variable x 42 x 42 inches.
Courtesy of Iorch+Seidel Contemporary/Berlin. Photograph: Natalia Saurin.



Plate 13 Dafna Kaffeman, *Defeated (wolf #02)*, 2013. Flame-worked glass, aluminum, silicone, 21 5/8 x 28 5/16 x 1 15/16 inches. Courtesy of the artist. Photograph: Shai Halevi.

Plate 14 Silvia Levenson, *Strange Little Girl No. 5 (fox)* from the "Strange Little Girls" series, 2013. Kiln-formed glass, digital print on paper, mixed media, fox: 43 x 16 x 14 3/4 inches; *Constellation*, 2013, digital print on paper, 35 1/2 x 35 1/2 inches. Courtesy of the artist and Bullseye Gallery, Portland, Oregon, Photograph: Marco Del Comune.

In my work, I examine the connections between nature and the socio-political aspects of my life. I use glass to explore the local flora and insects, and language to examine the socio-political situation around me.

The extensive study of nature allows me to produce plants and insects typical of the Middle East. The Hebrew and Arabic texts embroidered on handkerchiefs or felt constitute a significant element in my work. The text used in each work is taken from the local media (printed and spoken). In some cases, the embroidery is done by people who do not know the language, as they belong to another culture—that of the area where the work is exhibited. This underscores the gap between the words' appearance and their actual meaning.



One previous body of work, “Mantis Religiosa,” involved plants and insects from the local region and text from local media embroidered by local people. In this case, the embroiderers understood the words and confronted their meaning as they worked on the handkerchiefs. My most recent series, “Invasive Plants,” examines these subjects using embroidery on felt, done by myself, and a study of invasive plants foreign to the region. For example, in *Brother, you can believe in stones, as long as you don’t throw them at me* from the “Invasive Plants” series, I am trying to deal with the demographics of East Jerusalem, showing the areas where Jews and Arabs live; the glass plants and insects, including potato beetles, help demonstrate the complex living situation of the region’s residents. During a residency in Germany, I had worked with elderly people to integrate their memories about the Second World War, and heard from them that Allied aircraft dropped potato beetles on German soil as biological warfare (plate 15).

In my most recent work, *Untitled (Moshe Silman)* (plate 6), I explored social events that took place in Israel in 2011. The embroidered text was written by Moshe Silman, whose protests against the welfare system in Israel led him to commit suicide in 2012. As in other works, I was intrigued by the gap between the beauty of the objects and strength of the craftsmanship and the content of the message.

Dafna Kaffeman, January 2014

I am attracted by this unspeakable space sometimes so small and so big, located between what we can see and what we guess. I perceive a margin between feelings and objects that often I am not able to define totally with words; glass is a means to reveal it.

Most of my pieces are connected with “housing”: house as the universe and amplifier of daily life and anguish, at once a cocoon as well as a battlefield. The Ikea furniture that I use becomes a projection of human experiences, desires, and memories. By covering the pieces with small, iridescent glass tiles and filling the spaces between them with copper wire, I refer to the impossibility of relaxing inside our “cocoons” while the world outside is exploding, but also to the feeling of being “uncomfortable” in the space we occupy in our life. In “Forever Happy” (plate 9), the title of the series that uses this furniture, I explored the dark side of what we label as reality.

In my work, I deal with the gap between what superficially seems to be okay and the reality. Frequently, society expects children to be part of this perfection—to be happy and carefree like in the ads. But living up to these expectations is difficult. I reject the notion of childhood as “the golden age” to be looked back on with nostalgia. Childhood is a sort of enigma to me. My new series, “Strange Little Girls,” is related to the mysterious universe of childhood. Sometimes adults fantasize that they can understand kids only because they have been children too, but the world of children is far more complicated: they have no reference point or context to distinguish good from evil. To me, those years mark a time when the boundary between reality and dreams is evanescent.



Fig. 3 Silvia Levenson, *Pinguina*, 2010. Collage and marker on paper, 6 x 4 inches. Courtesy of the artist. Photograph: Marco Del Comune.



Fig. 4 Silvia Levenson, *Drawing 1*, 2011. Pencil on paper, 11 11/16 x 8 1/4 inches. Courtesy of the artist. Photograph: Marco Del Comune.

For this series, I started with collages combining pictures from my own childhood with sketches of animals (fig. 3). To emphasize the dreamlike and unreal world of children (see plate 16), I combined the animal heads with the children's bodies (fig. 4). In the installation, one of the little girls is positioned in front of her ancestors (plate 12). She embodies the one who collects the sins of her family. Two other girls are positioned so as to observe constellations in the sky (see plate 14). They represent facing the unexpected and looking to understanding the future. They are not in the past, not in the future; they live in the timeless and frozen present.

Silvia Levenson

February 2014



Plate 16 Silvia Levenson, *Where are you going?*, 2011. Fused glass, 31 x 51 x 3/4 inches (installed).
Courtesy of the artist and Bullseye Gallery, Portland, Oregon. Photograph: Marco Del Comune.

Artists' Biographies

Dafna Kaffeman

Born in Jerusalem in 1972, Dafna Kaffeman currently serves as Senior Lecturer of Bezalel Academy of Arts and Design's Glass and Ceramics Department (Jerusalem). She was the first artist selected to be represented by the Association of Israel's Decorative Arts (AIDA) and now serves, in addition, as an advisor to that organization. Kaffeman began her studies at Bezalel in 1992; her focus on message over medium, however, is a direct outgrowth of her undergraduate studies in the late 1990s at Amsterdam's Gerrit Rietveld Academie through Bezalel's exchange program. She received her MFA from Rietveld's graduate program in art, the Sandberg Instituut, in 2002. Before returning to Israel in 2003, she lived for brief periods in Venice, Barcelona, and Vineland, New Jersey, where she was an artist-in-residence at the Creative Glass Center of America. Since returning to Israel, she has lived in Jaffa. In recent years, her work has been the subject of several one-person exhibitions at such institutions as the American University Museum at the Katzen Arts Center (Washington, DC, 2011); the Eretz Israel Museum (Tel Aviv, 2013); and the Keramikmuseum Westerwald (Höhr, Germany, 2013). In 2011, she received the prize for the Advancement of the Arts from Israel's Ministry of Culture. Kaffeman is represented in several leading international museum collections, including the Montreal Museum of Fine Arts, The Corning Museum of Glass, and the Victoria and Albert Museum.

Silvia Levenson

Silvia Levenson is an independent Studio artist who has lived in northern Italy since 1980. She was born in Argentina where she studied at the Martin Garcia School of Graphic Design in Buenos Aires. Interested in a variety of media, she became involved with glass after seeing an exhibition at New York's American Craft Museum in 1987 that included the work of the Swedish artist and designer Bertil Vallien. She subsequently took workshops in kiln forming, *pâte de verre*, and glass casting in Zurich and in France with such masters as Antoine Leperlier and Vincent van Ginneke. While *Without Camouflage*. Dafna Kaffeman. *Silvia Levenson*. is her first solo museum exhibition in the United States, she has shown extensively internationally, particularly in Europe. In 2004, she received the highly prestigious Rakow Commission from The Corning Museum of Glass for the creation of a new work of art in glass for acquisition by that museum. In 2007, she was a finalist for the Bombay Sapphire Prize, which recognizes "excellence and innovation in the use of glass." In addition to Corning's collection, her work is represented in such major international collections as The Museum of Fine Arts, Houston, New Mexico Museum of Art (Santa Fe), the Alexander Tutsek-Stiftung foundation (Munich), and the Glasmuseum Frauenau (Germany). Ball State University's David Owsley Museum of Art recently acquired two major examples of her work.

Catalogue of the Exhibition

Dafna Kaffeman

Tactual Stimulation Orange Red, 2007

Flame-worked glass

6 5/16 x 7 1/16 x 7 1/16 inches

Courtesy of the artist

Tactual Stimulation Yellow, 2007

Flame-worked glass

4 1/4 x 4 7/8 x 4 7/8 inches

Courtesy of Bullseye Gallery, Portland, Oregon

One day before I set out for the operation from the "Mantis Religiosa" series, detail, 2010

Embroidery by Michael Golan

Plants: *Cupressus sempervirens* (2 items), *Limonium Pruinatum* (2 items); insects:

Mantis religiosa (2 items), harvester ant (5 items)

Flame-worked glass, textile, thread

5 1/4 x 27 9/16 x 19 5/16 inches

Courtesy of the artist

Reference: "But I have come to detest life, although I loved a girl, who was a year younger than me, and my family planned to ask for her hand, one day before I set out for the operation. I loved her very much." Statement by a young Palestinian whose attempted suicide attack in Israel was averted. Quoted in Amira Hess, "Floating towards Heaven," *Ha'aretz*, April 4, 2003.

Brother, you can believe in stones, as long as you don't throw them at me from the "Invasive Plants" series, 2012

Plants: *Fungi*, v. *gloiocephala* (10 items); insects: *Orthetrum chrysostigma* (3 items), Colorado potato beetle, larva (31 items)

Flame-worked glass, felt, rice paper, thread

27 1/2 x 27 1/2 x 6 11/16 inches

Courtesy Iorch+seidel contemporary/Berlin

Reference: Arab-American psychologist Wafa Sultan speaks out on Al-Jazeera TV about the way Muslims have taken a path to violence and destruction and the "clash of civilizations." Quoted on Al Jazeera television channel, February 21, 2006; map from Nir Hasson, "Israel approves plan for 2,600 new homes in East Jerusalem," *Ha'aretz*, December 19, 2012.

I count to one and fall asleep from the "Invasive Plants" series, 2012

Plants: *Schinus terebinthif olivs kaddi* (4 items), *Cupressos sempervirens*, cones (2 items), *Pinus Halepenis*, cones (4 items), *Pinus brutia ten.*, needles (15 items), *C.diliqua L.*, seeds (3 items), *Tipuana tipu (Benth) kuntze*, seeds (5 items), *Ricinus communis* (2 items), *Stipa parviflora Desf* (18 items); insects: *Olepa schleini* (5 items)

Flame-worked glass, felt, rice paper, thread

27 1/2 x 27 1/2 x 6 11/16 inches

Courtesy of lorch+seidel contemporary/Berlin

Reference: "*I count to one and fall asleep.*" Foreign Minister Avigdor Lieberman quoted on the radio program *Ma Boer [Burning Issues]*, November 8, 2010

Internal text "Choose either love or non-love. There is no middle ground between heaven and hell." Poet Nizar Qabbani cautioning the woman he loved, quoted in Oudeh Basharat, "Take those 22 countries," *Ha'aretz*, June 30, 2011.

Usually healthy. Today he was beaten from the "Invasive Plants" series, 2012

Plants: *Lantan Camara L.* flowers, leaves, seeds (70 items)

Flame-worked glass, felt, rice paper, thread

27 1/2 x 27 1/2 x 6 11/16 inches

Courtesy of lorch+seidel contemporary/Berlin

Reference: Dan Even, "Suspicion: contrary to ethical rules, physicians did not report torture of a Palestinian detainee by a Shin Beth interrogator," *Ha'aretz*, March 14, 2010.

Insects and Plants: Embroideries from the "Invasive Plants" series, 2012

Felt, thread, rice paper

(a) 10 7/8 x 14 9/16 inches

(b) 10 5/8 x 6 3/16 inches

(c) 8 3/8 x 12 3/16 inches

(d) 6 7/8 x 5 7/8 inches

(e) 8 3/8 x 9 1/2 inches

(f) 12 5/8 x 6 1/8 inches

(g) 10 1/4 x 6 7/8 inches

Courtesy of the artist

Insects and Plants: Drawings from the "Invasive Plants" series, 2012

Pencil on paper

Each 8 5/8 x 6 1/2 inches

Courtesy of the artist

Defeated (wolf #01), 2013

Flame-worked glass, aluminum, silicone

32 11/16 inches x 27 9/16 inches x 1 15/16 inches

Courtesy of the artist

Defeated (wolf #02), 2013

Flame-worked glass, aluminum, silicone

21 5/8 x 28 5/16 x 1 15/16 inches

Courtesy of the artist

Untitled (Moshe Silman), 2014

Felt, flame-worked glass, thread, rice paper, cotton

74 13/16 x 59 1/16 x 2 1/2 inches

Courtesy of the artist

Plants: *Matricaria chamomilla*, wildflowers (39 items)

Reference: "The State of Israel has stolen from me and robbed me, left me with nothing, and the Tel Aviv District Court blocked me from getting justice. The registrar at the Tel Aviv District court, broke the law, disrupted legal proceedings, out of condemnation. It won't even assist me with my rental fees. Two committees from the Ministry of Housing have rejected me, despite the fact that I have undergone a stroke and was granted 100 percent work disability. Ask the manager of [state-owned housing company] Amidar, in Haifa, on Hanevi'im Street. I blame the State of Israel. I blame Bibi Netanyahu and [Minister of Finance] Yuval Steinitz—both scum—for the humiliation that disenfranchised citizens go through day in and day out, that take from the poor and give to the rich, and to public servants. Those that serve the State of Israel. The National Health Insurance, especially the manager of their operations, and the manager of their claims department, on Lincoln Street in Tel Aviv, who illegally seized my work equipment for my truck. The Haifa National Insurance Institute branch, who abused me for a year until I was granted disability. That I pay NIS 2300 per month in Health Insurance taxes and even more for my medicine. I have no money for medicine or rent. I can't make the money after I have paid my millions in taxes, I did the army, and until age 46 I did reserve duty. I refuse to be homeless, this is why I am protesting against all the injustices done to me by the State, me and others like me." Moshe Silman (November 26, 1954 - July 20, 2012), letter before setting himself on fire in protest of Israel's welfare system on July 14, 2012. Translated from Hebrew by Milene Larsson.

Silvia Levenson

Everything Is Okay (Armchair) from the "Forever Happy" series, 2008

Kiln-formed glass, wire, armchair

30 3/4 x 34 1/4 x 31 1/2 inches

David Owsley Museum of Art, Purchase: Museum of Art Endowment

Life Is Wonderful (Pouf) from the "Forever Happy" series, 2008

Kiln-formed glass, wire, ottoman

16 1/4 x 24 x 24 inches

Courtesy of David Richard Gallery, Santa Fe, NM

Luce Dei Mie Occhi (Standing Lamp) from the "Forever Happy" series, 2008

Kiln-formed glass, wire, lamp

50 1/4 x 16 x 13 inches

David Owsley Museum of Art, Purchase: Museum of Art Endowment

Baby Sheep from the "Strange Little Girls" series, 2011

Kiln-cast glass, textile, fiberglass, thread

41 3/4 x 17 x 10 3/4 inches

Courtesy of the artist and Bullseye Gallery, Portland, Oregon

Familia 1 from the “Strange Little Girls” series, 2011

Kiln-formed glass

8 11/16 x 6 1/8 x 3/4 inches

Courtesy of the artist and Bullseye Gallery, Portland, Oregon

Familia 2 from the “Strange Little Girls” series, 2011

Kiln-formed glass

8 11/16 x 6 1/8 x 3/4 inches

Courtesy of the artist and Bullseye Gallery, Portland, Oregon

Familia 4 from the “Strange Little Girls” series, 2011

Kiln-formed glass

8 11/16 x 6 1/8 x 3/4 inches

Courtesy of the artist and Bullseye Gallery, Portland, Oregon

The Chosen from the “Strange Little Girls” series, 1892/2011 – 12

Kiln-cast glass, photograph, mixed media

Lamb: 43 x 16 x 14 1/4 inches

Familia 3 (photograph): 72 x 55 1/2 inches

Installed dimensions variable

Courtesy of the artist and Bullseye Gallery, Portland, Oregon

Where are you going from the “Strange Little Girls” series, 2011

Kiln-formed glass

31 x 51 x 3/4 inches (installed)

Courtesy of the artist and Bullseye Gallery, Portland, Oregon

Strange Little Girl No. 5 (fox) from the “Strange Little Girls” series, 2013

Kiln-formed glass, digital print on paper, mixed media

Fox: 43 x 16 x 14 3/4 inches

Constellation (digital print on paper): 35 1/2 x 35 1/2 inches

Courtesy of the artist and Bullseye Gallery, Portland, Oregon

