



The Israel Museum, Jerusalem

News

Pioneering Show of Artists Who Painted in the Mediterranean Light

Corot, Delacroix, Renoir, Van Gogh, Cézanne, Signac, Bonnard, Matisse, Picasso, Miró, are some of the illustrious artists whose works are shown together at The Israel Museum in a groundbreaking exhibition which examines the impact of the Mediterranean light on a number of (predominantly) French 19th and 20th-century painters, through a sequence of periods and styles. The Mediterranean region—southern France, Italy, the Near East, Egypt and North Africa—is bathed in a peculiar, glaring light. Ever since the 1820s (in the Neo-Classical period), several artists, born or active in France, have grappled with the challenge of depicting it. Gradually, the very difficulty of capturing this light on canvas and paper brought about a breakdown of painterly conventions and the development of new theories of painting, such as the division of color, prophesied by Delacroix and climaxing in Impressionism, its intensification, as in paintings of Van Gogh, or its transposition, in the Fauvist harmonies of Matisse. The end of this process is the immaterialization of color, found in the works of Miró and Yves Klein.

Initiated by The Israel Museum, the exhibition was organized within the framework of

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Paul Cézanne, *Les baigneuses* (The Bathers), 1879–1882, oil on cardboard. Petit Palais, Paris



"Painting in the Mediterranean Light": Joan Miró, *Personnages devant le soleil* (Figures in Front of the Sun), 1963, mixed media, Centre Georges Pompidou, Paris

Past, Present and Future Mingle in Wide-Scope Intn'l Meet

The 21st session of the International Council, which took place from May 19th–22nd, was, by all reports, a genuine success. As always, the varied program included a choice of study tours of permanent and temporary exhibitions, notably the Armand Hammer Daumier Collection, "News in Antiquities," the Leo Mildenberg Collection of "Animals in Ancient Art," and a display of photographs donated by the Samuel Gorovoy Foundation. The cornerstone ceremony of the Nathan Cummings 20th-Century Art Building on the first night was followed by a special opening of the "Islamic Jewelry" exhibition. Other events were the dedication of the Nadine Astaire Garden, donated by the British Friends of the Art Museums in Israel, and that of the Tel Dan City Gate Model in the Canaanite Gallery, a gift of Isaac and Eda Ciesla. This year's Museum Fellowships, Archaeology and Art Prizes were awarded in separate ceremonies, reports about the Museum's activities were

given in the plenary meetings and specialized committees, and the Museum Master Plan was presented in a slide lecture.

True to its tradition of original entertainment, the Museum treated its guests to a hearty supper, modeled on Brueghel's rustic wedding scene, at the beautiful Crusader site of Ein Hemed (Aqua Bella), west of Jerusalem. Another memorable occasion was the gala dinner on the patio of the Rockefeller Museum, hosted by Michael and Judy Steinhart, and given a historical perspective by General Uzi Narkiss, reminiscing on events at the site during the 1967 reunification of Jerusalem. The last day's excursion went to a Bar Kochba underground city and to the picnic grounds of the Ashkelon Nature Reserve Park.

Festivities were rounded off with a concert in the Museum Auditorium featuring young Israeli virtuoso soloists, who sounded a final chord of promise for the future.

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Prancing horse, earthenware, Tang dynasty (618–906)

The Arthur M. Sackler Collection of Chinese Ceramics — A Memorial Exhibition

The Israeli public has been offered a rare opportunity to revel in the beauty of the world's perhaps finest private collection of Chinese ceramics, covering a period of 3,500 years (Neolithic through Tang). The collection was assembled during more than 40 years by the late Arthur M. Sackler, whose sudden passing in the spring, during the preparations for this eagerly awaited show, left all his friends with a numbing sense of loss.

Dr Sackler, healer psychiatrist, philanthropist, and an art collector of impeccable taste, had a passion for Chinese art, as witnessed by his great collections of Chinese paintings, bronzes, jades, and ceramics. The present exhibition displays vessels and ceramic sculptures from the major periods, with emphasis on expressive and colorful burial figurines of the Tang period (618–906). It combines pieces of stunning beauty with sculptures rendered with a marvelous sense of humor. The public's response to these masterpieces is one of amazement and admiration and a surge of interest in Chinese art and culture!

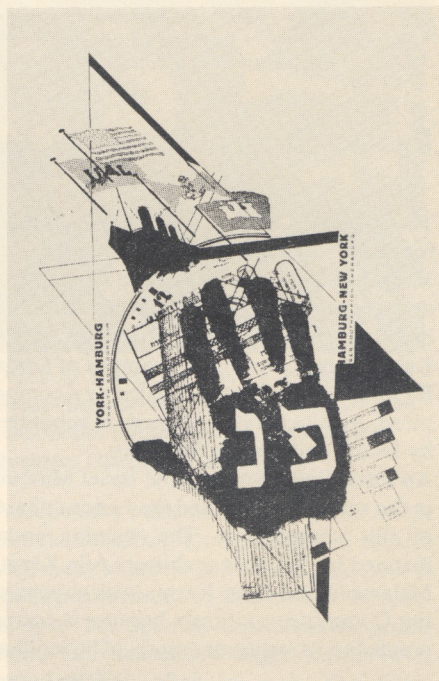
The exhibition was put together by the curator-administrator of the Sackler Collection, Mrs. Lois Katz, whose great enthusiasm and expertise were indispensable for its realization. The opening was attended by H.E. Koichi Tsutsumi, Japan's Ambassador to Israel, accompanied by senior officials of the Japanese Embassy.

"3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections." Spertus Hall. July 9–November 1987 Exhibition made possible by the Arthur M. Sackler Foundation, New York. Leaflet, poster

Tradition and Revolution: The Jewish Experiment in Russian Art

The fascinating story of the Jewish participation in the Russian avant-garde movement at the time of the Bolshevik Revolution, is told in a unique exhibition at The Israel Museum. This little-researched chapter of Jewish art history opens up here in 174 works by El Lissitzky, Marc Chagall, Nathan Altman, Joseph Tchaikov, Issachar Ber Ryback, and other less familiar names.

These artists' special contribution to the "Great Experiment in Russian Art" was their quest for a fusion of elements drawn



El Lissitzky, Boat Ticket, 1922, collage



Figure of a Semitic merchant, earthenware, Tang dynasty



Boris Aronson, Yemenite Dance, gouache and collage on paper

from Jewish folk art and lore, with the modernist styles evolving in Russia during this turbulent period. A number of works evidence the enormous complexity and tension of Jewish existence in that country. One particularly moving example is Ryback's depiction of a pogrom such as the one in which his own father had been murdered in an eclectic, vanguard style.

Many of the works shown hail from the Boris and Lisa Aronson Collection, others were lent by museums and private collectors in Israel, Switzerland and the U.S. Boris Aronson (1898–1980), one of the most gifted exponents of the Jewish Russian avant-garde, collected the works of his colleagues and brought them to the U.S., where he settled in 1924. His versatile art from various periods stage and costume designs (including the work he did for hits such as *Fiddler on the Roof* and *Cabaret*), drawings, collages and sculptures is exhibited separately.

The opening night was an exciting occasion in the presence of Lisa Aronson and several of Boris Aronson's Israeli relatives, and also attended by Salome and Eric E. Estorick, thanks to whom this important project was realized. The Estoricks are also sponsoring the publication of a comprehensive, scholarly catalogue, which will accompany the group exhibition on its show at the Jewish Museum in New York, scheduled for 1988.

"Tradition and Revolution. The Jewish Renaissance in Russian Avant-Garde Art." Joseph and Madeleine Nash Old Masters Gallery. June 16 September 27 1987 Poster "Boris Aronson (1898–1980). "From Kiev to New York." Barbara and Isidore M. Cohen Gallery. June 16 October 6, 1987 Poster