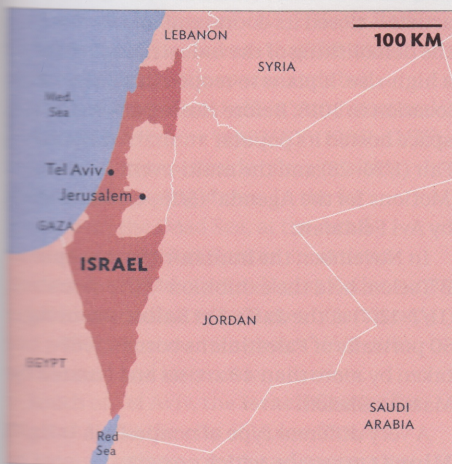


ISRAEL



Official Country Name
STATE OF ISRAEL

Languages
HEBREW, ARABIC

Population
8,299,706

Median Age
29.9

GDP Per Capita
US \$35,200

Source: CIA World Factbook

Total Value of Art Exported
(UN Comtrade Database 2016)
US \$87,567,000

Arts Funding
(Visual Arts)
US \$111,097,000

Schools with Art Programs
(University Level)
9

Student Enrollment
2,652

Source: Central Bureau of Statistics, AAP (non-official)

Museums Exhibiting Contemporary Art
18

Contemporary Art Galleries
(Commercial)
88

Contemporary Art Spaces
(Nonprofit)
25

Art Foundations
(NGO + Private)
11

Source: AAP (non-official)



TAL SHOCHAT, *Mona in a Black Dress*, 2017, color photograph, 110 x 160 cm. Courtesy Rosenfeld Gallery, Tel Aviv.

After 50 years of Israel's military occupation in the West Bank and East

Jerusalem, there is no foreseeable political resolution in sight. The current ultra-right-wing government supports the settler movement and passes anti-democratic laws and regulations on a daily basis. Despite this bleak outlook, public attention was more focused on the alleged corruption scandals surrounding Prime Minister Benjamin Netanyahu, who is supported by his close ally, the United States president, Donald J. Trump. In December, Trump announced that the US would officially recognize Jerusalem as the capital of Israel.

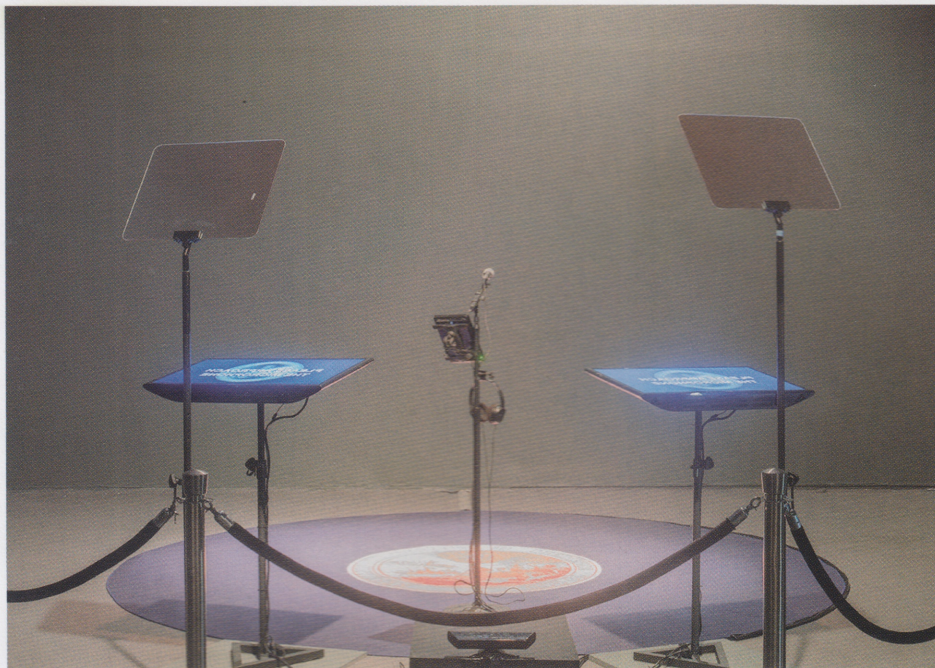
Despite these adverse conditions, there are established museums, commercial galleries and alternative artist-run spaces throughout the country. The Ministry of Culture provides funding for the arts, though its minister Miri Regev's quest to stifle voices that question the state's Zionist and Jewish character is as strong as ever. She has, in the past, terminated official support for cultural institutions as a way to encourage self-censorship. Municipalities provide other sources of funding, though the hegemonic centers—mainly Tel Aviv and Jerusalem—get bigger pieces of the pie. Explicit displays of discrimination are evident, as Palestinian institutions within Israel's borders receive less than their Israeli counterparts.

In Tel Aviv, the cultural heart of Israel, **Tel Aviv Museum of Art** continued its process of revitalization by appointing the outspoken artist and curator Doron Rabin as its chief curator. The museum's more

open curatorial agenda was evident in a series of live performances, "Preaching to the Choir" (1/26–7/6), organized by musician and performance artist Noam Inbar. The museum debut for young artist Tamir Zadok, "Art Undercover" (9/19–2/24/18), featured his new video work as well as past videos and photographs. "Twosome" (9/7–2/17/18) was the first comprehensive overview of Louise Bourgeois's work in Israel, and "Total Red: Photography" (10/26–2/10/18), an exhibition dedicated to early 20th-century Soviet photographers, commemorated the centennial of the 1917 Russian Revolution.

Jerusalem, the second-largest center for art in Israel, is home to the national **Israel Museum**. After several months without a director, Ido Bruno, a professor from the industrial design department of Bezalel Academy of Arts and Design, was appointed. The main exhibition this year was Ai Weiwei's "Maybe, Maybe Not" (6/2–3/3/18). The museum also held a solo exhibition by the prominent artist Ilit Azoulay, "No Thing Dies" (6/3–12/2), for which she investigated the museum's past objects and stories, as well as an exhibition of photography work by Micha Bar-Am, focusing on his documentation of the 1967 war (5/16–10/23).

Programs at local alternative spaces and festivals in Jerusalem earned the most attention and interest in 2017. The artist-run space **Mamuta Art and Media Center** exhibited graphic novels (in an exhibition format) about life in Tel Aviv in Adi Kaplan and Shahar Carmel's dual show "Please Behave Naturally" (10/25–12/16). The gallery space at the **Art Cube Artists' Studios**, which also runs a residency program, presented the second collaboration between Israeli artist Yael Frank and Polish artist Magdalena Franczak, "The Day When



TALI KEREN, *The Great Seal*, 2017, interactive installation with teleprompters, custom printed rug, video, microphones, speakers and touch screen, dimensions variable. Photo by Eyal Agivayev. Courtesy Center for Contemporary Art, Tel Aviv.

Nothing Happened” (4/3–6/30), partly comprised of joint paintings and sculptural objects. The **Mekudeshet** festival expanded its engagement with contemporary art, and organized events in public spaces around the city including “Echoes,” a night of experimental music performances in a valley next to the Monastery of the Cross (8/31). Jerusalem’s contemporary art festival, **Manofim**, hosted the feminist artist Mierle Laderman Ukeles as the keynote speaker of the Jerusalem Art Conference (10/24–25).

In Tel Aviv, the most prominent nonprofit art space, the **Center for Contemporary Art (CCA)**, appointed a new director and chief curator, Nicola Trezzi, formerly the head of Bezalel’s master of fine arts program, who replaced founding director Sergio Edelsztein. Noa Yafe’s “The Perfect Crime” featured an installation disguised as a photography exhibition (1/19–3/18), and Tali Keren invited the audience to read speeches of Israeli and American politicians in the exhibition space in “The Great Seal” (6/15–8/19). Michal Baror’s project “Looters,” featuring objects and photographs taken from the Israel Antiquities Authority, was held simultaneously with the new video work *Behold These Glorious Times!* (2017) by the acclaimed American artist Trevor Paglen (both 11/9–1/6/18).

There are roughly 50 active commercial galleries in Tel Aviv. In the city center, on Rothschild Boulevard, **Sommer Contemporary Art** exhibited one of the most notable works of 2017 in the show “Escape Artists” (12/15/16–3/4), by Guy Ben-Ner who created a video together with imprisoned African refugees at Holot detention center in the south of Israel.

Nearby **Noga Gallery** hosted Michael Halak’s solo show “Memories from the Future” (9/7–10/29), featuring his hyperrealistic paintings of drawers full of personal objects. At **Hezi Cohen Gallery**, the group show “Manifest Destiny” (9/7–10/21) featured a few high-profile artists in the local scene, such as Alma Itzhaki, Ron Amir and the renowned sculptor Drora Dominey.

To the city’s south, **Dvir Gallery** staged one of the year’s outstanding exhibitions, “Hope House” (9/2–12/2), by British artist Simon Fujiwara, featuring a life-scale reconstruction of the Anne Frank House in Amsterdam. Elsewhere in the same neighborhood of Kiryat Hamelacha—which is now Tel Aviv’s gallery district—**Raw Art Gallery**’s curators Lea Abir and Tali Ben Nun brought together works by Israeli artists inspired by the late American artist Mike Kelley (5/13–7/10). **Rosenfeld Gallery** held “Ma’aseh Merkabah (The Act of Assembly)” (1/5–2/11), showing paper-based compositions of dramatic landscapes, as well as a site-specific installation by Shirley Wegner, followed by a solo show of artist Tal Shochat, “Lessons in Time” (10/26–12/2), featuring new photographs dealing with the artist’s family and the passage of time. The exhibition ran parallel to Shochat’s showing in “Other Days” (9/14–12/16) at the Petach Tikva Museum of Art.

In northern Tel Aviv, **Gordon Gallery** hosted Michel Platnic’s video *Genesis-deGenesis* (2017) (4/27–6/3), as well as senior artist Asaf Ben Zvi’s new paintings in “There Was No Mountain” (3/2–4/15) and Philip Rantzer’s installations involving bicycles, drawings and architectural models (11/2–12/2). Artist Leor Grady had a notable

exhibition at **Ha’Kibbutz Israeli Art Gallery** (12/22/16–2/4), in which he explored his interest in the role of the Yemenites within Zionism through videos, paintings and text works.

One of Tel Aviv’s most important nonprofit art spaces, **Artport**—a private initiative that offers annual residencies for local artists—closed its doors temporarily due to the demolishing of the industrial space for a high-rise. It plans to reopen in a different location in 2018. Before closing down, the space hosted its popular annual Art Book Fair (1/26–28) and the multi-event series, “Motions for the Agenda” (5/16–6/16), curated by Avi Feldman.

In November, the human-rights group B’Tselem held the exhibition “Fifty Years” (11/7–12/7) at the **Jaffa Art Salon**, featuring 50 portraits of Palestinians born in 1967 taken by more than 40 artists and curated by Maayan Sheleff.

A very different type of nonprofit is **Minus 1** art space, which presents exhibitions of artworks from the sizable art collection assembled by the owner of liberal newspaper *Haaretz*. The main exhibition for 2017 was the group show “Bad Taste” (6/2–8/26), dedicated to painting, photographs and sculptures dealing with the Israeli occupation in the West Bank.

The **Genia Schreiber University Art Gallery** at Tel Aviv University has been the subject of controversy since 2013 when a private collector rented three-quarters of the exhibition space. After the deal ended, the whole space was dedicated to the exhibition “Migration” (3/14–6/30),



YIFAT BEZALEL, *The Lovers*, 2015, pencil drawing on paper, 220 x 90 cm. Courtesy the artist and Tel Aviv Museum of Art.

presenting collaborations between artists and scientists dealing with different forms of migration.

As its name suggests, the three-year-old **The Lobby** art space is situated in the entrance of a residential building, and features modest but compelling solo shows and small group exhibitions, such as “Simple Experiments in Physics” (1/5–2/18) by Relli De Vries, featuring objects that the artist collected from public spaces and then assembled, and Leoni Schein’s architectural-archives-based show “6902/30” (10/19–11/25).

Art institutions outside of major cities presented engaging shows. In the far south, near the Dead Sea, at the **Arad Contemporary Art Center**, its artistic director and head curator Hadas Kedar runs exhibitions dedicated to issues of landscape and politics such as “Sinkholes” (6/2–8/6) with Israeli and international artists.

South of Tel Aviv, the **Israeli Center for Digital Art** in the city of Holon focuses on long-duration projects and cooperates with local residents after transforming its exhibition space into multiple project rooms in 2016. One of these projects, a neighborhood museum, embarked on a new research project led by artist Gal Leshem. Another sub-institute initiated by the center, called the Institute for Public Presence, mounts small-scale exhibitions dedicated to the history of art in public space in Israel, such as “Instruction Manual” (4/29–8/15), an homage to works by prominent Israeli artists from the 1970s.

Just to the west of Holon, the **Museums of Bat Yam** launched the third and final part of the project “The Kids Want Communism” (6/22–11/11), curated by director Joshua Simon to mark the centenary of the Russian Revolution. The **Petach Tikva Museum of Art**, east of Tel Aviv, featured the international group exhibition “Citizens” (4/6–8/5), looking at the role individuals play in today’s fragile democracies.

North of Tel Aviv, the **Herzliya Museum of Contemporary Art** exhibited clusters of solo projects. The most captivating of these was “In Her Footsteps” (1/14–4/22), comprised of eight projects by female artists that are loosely based on real or fictitious narratives of female characters. Among them were *AP – Artist Proof, Asylum (The Dress, 1855–2017)* by established artist Michal Heiman; and *Rethinking Broken Lines – A Tribute to Heda Oren* by Hilla Ben Ari, the winner of the 2017 Ministry of Culture and Sports’s prize for video artists. At the nearby **Herzliya Artists’ Residence**, artist Orit Adar Bechar projected her impressive multichannel video installation *The Arnolfinis* (2017) (4/27–6/20).

In the northern city of Haifa, the nonprofit **Beit HaGefen**—an Arab-Jewish cultural center—has begun to build its own collection. Its new curator, Yael Messer, invited artists

to submit works that reflect on the process of collecting and later become part of it, through the exhibition “Self-Collecting” (12/14–4/7/18). The city has recently witnessed a flourishing of the Palestinian art scene, evident by the opening of artist-run spaces such as **Fattoush Gallery** and **Manjma Haifa Culture Lab**.

In the northeastern part of the country, at **Mishkan Museum of Art, Ein Harod**, new chief director and curator Yaniv Shapira presented a group of female Russian-origin painters documenting everyday life in Israel, “The New Barbizon: Back to Life” (1/21–4/28). Later on, the museum exhibited a series of individual shows in “Euphoria Project” (5/30–10/1), to commemorate the 1967 war and mark the 50 years of occupation, and hosted solo exhibitions of artists such as Shuka Glotman, Danny Lavie and Guy Briller. Nearby, the **Beit Uri and Rami Nehostan Museum** appointed curator Smadar Keren, who has injected a contemporary flair into the museum with a show of disturbing paintings, “Cave of Multiplication” (9/16–12/23), by Elad Larom.

Two major controversies stood out in 2017. The Jerusalem municipality tried to close the artist-run gallery **Barbur** after it hosted an event for civil-rights organization Breaking the Silence, composed of Israeli army veterans who oppose the occupation. Pressure coming from the art scene and the persistence of the gallery crew led local officials to postpone the decision. The **Mediterranean Biennale’s** third edition, led by the Arab Museum of Contemporary Art in Israel, showed artworks borrowed from a French public collection without the permission of several Arab artists—leading artists to demand their removal, either because they are Lebanese citizens (Akram

Zaatari and Walid Raad), and are thus forbidden by law to exhibit in Israel, or because they did not want to exhibit in Israel.

Israeli artists were well represented abroad. Gal Rosenstein created an installation evoking the pervading violence and decay of Israeli society in the Israel Pavilion at the 57th Venice Biennale (5/13–11/26). The multidisciplinary artist Roei Rosen participated in Documenta 14 with three different works. The Benaki Museum in Athens showed his mixed-media project and in Kassel, Rosen premiered the newly commissioned video, *The Dust Channel* (2016). Mika Rottenberg exhibited her new video work *Cosmic Generator* (2017) at Skulptur Projekte Münster (6/10–10/1). Jaffa-based artist Dor Guez held his first solo show in Turkey at Istanbul’s Depo art space (9/15–10/29), featuring a video and photographs related to the life of a Turkish architect in the 1930s. Zuzum Art Center, Riga, hosted a survey of Israeli artists curated by philosopher Roy Brandt, “Dreams and Dramas” (10/7–11/6). The performance group Public Movement performed a new long-duration version of their choreography *Rescue* in Aarhus, Denmark, as part of European Cultural Capital events (8/18–19).

Looking ahead, the Tel Aviv Museum of Art will host a retrospective for the distinguished Israeli architect, Arie Sharon. In June, the Israel Museum in Jerusalem will mount a retrospective of Christian Boltanski. One of the pioneers of digital art in Israel, Miri Segal, will have a solo show at Herzliya Museum of Contemporary Art, while the Oscar-nominated Palestinian filmmaker Scandar Copti will have his first solo exhibition at Beit HaGefen in Haifa.

GILAD REICH



Installation view of **GAL WEINSTEIN’s** *El Al*, 2017, wool, polyester wool, styrofoam and graphite, dimensions variable, at “Sun Stand Still,” the Israel Pavilion, 57th Venice Biennale, 2017. Photo by Francesco Galli. Courtesy Venice Biennale.



Official Country Name
STATE OF ISRAEL

Languages
HEBREW, ARABIC

Population
8,424,904

Median Age
30.1

GDP Per Capita
US \$36,400

Source: CIA World Factbook

Total Value of Art Exported
(UN Comtrade Database 2017)
US \$97,043,000

Arts Funding
(Visual Arts)
US \$121,091,000

Schools with Art Programs
(University Level)
10

Student Enrollment
2,591

Source: Central Bureau of Statistics, AAP (non-official)

Museums Exhibiting Contemporary Art
21

Contemporary Art Galleries
(Commercial)
68

Contemporary Art Spaces
(Nonprofit)
28

Art Foundations
(NGO + Private)
13

Source: AAP (non-official)

Acknowledgments: Nirith Nelson, Aliza Peleg, Shaul Setter, Tal Yahas



RON AMIR, *Khamis's Kitchen (La Cuisine de Khamis)*, 2015, inkjet prints of color photographs on baryta paper, 130 x 160 cm. Copyright the artist. Courtesy Musée d'Art Moderne de la Ville de Paris.

Israel's military occupation in the West Bank as well as the military and

economic siege on Gaza continues as the ultra-right-wing government extends its antidemocratic legislation. A bill passed in 2018 specifies the State of Israel as the nation-state of the Jewish people. While Israel and Hamas are trying to prevent an escalation of the situation into a full-scale Israel military operation in Gaza, the alleged corruption scandals surrounding Prime Minister Benjamin Netanyahu are dramatically destabilizing the political system.

Throughout the year, several attempts to pass the loyalty-in-culture bill—which would give the Minister of Culture and Sport the authority to reduce funding for cultural institutions according to ideological criteria—were blocked due to internal opposition. Yet the growing discontent of directors of cultural institutes as well as artists and other practitioners in the cultural field is largely unheard in the public sphere. Despite these adverse conditions, there are established museums, commercial galleries and alternative artist-run spaces throughout the country. Municipalities provide other sources of funding, though the hegemonic centers—mainly Tel Aviv and Jerusalem—get bigger pieces of the pie. Explicit discrimination means that Palestinian-run institutions within Israel's borders receive less than their Israeli counterparts.

In Tel Aviv, the cultural heart of Israel, Tania Coen-Uzzielli was appointed as

the new director of **Tel Aviv Museum of Art**, replacing the retired director Suzanne Landau. Dalit Matityahu was nominated chief curator for Israeli art after Allen Ginton retired, after holding the position for 30 years. Under the leadership of chief curator Doron Rabina, the museum's more open curatorial agenda continued this year with several exhibitions featuring young Israeli artists, such as "Recovery Plan: Join or Die" (7/17–11/24), curated by Rabina; Tamar Harpaz and Assaf Hazan's "Till I End My Song" (5/31–11/3), in which the displayed objects and sound pieces reacted to their surroundings, curated by Anat Danon Sivan; and Ronit Porat's "The Sentence" (3/27–10/1), comprised of black-and-white collages made of found images. Two standout exhibitions were the first retrospective of one of Israel's architectural forefathers Arie Sharon, "Architect of the State" (4/13–10/27), and the retrospective of Avraham Ofek, "Body, Work" (5/31–10/27), which focused on the artist's interdisciplinary collaborations and installations. The blockbuster exhibition of the year was "Modern Times" (10/12–2/19), exhibiting late 19th- and 20th-century masterpieces on loan from the Philadelphia Museum of Art. Another large-scale exhibition that opened just before the end of the year was of the Japanese artist Hiroshi Sugimoto (11/15–6/8/19).

The provocative and humoristic paintings of Zoya Cherkassky were the center of her exhibition "Pravda" (1/10–11/3) at the national **Israel Museum** in Jerusalem. Another much discussed exhibition was an enigmatic large-scale installation by Gil Marco Shani, "Buses" (3/28–10/31), an imitation of two tour buses in a parking lot. Christian Boltanski's "Lifetime"



SCANDAR COPTI, *Promotion image of CoptiCo's product Shishette®*, 2018, digital image, dimensions variable. Courtesy CoptiCo Intellitechnologies.

(7/1–11/3), curated by Laurence Sigal and Mira Lapidot, was the biggest international exhibition of the year in the art wing of the museum. The survey “Victory Over the Sun” (12/28–6/10/19) featured paintings and drawings of the Russian avant-garde throughout the 20th century.

Local alternative spaces and festivals in Jerusalem earned attention in 2018. The group exhibition of 15-plus artists, “Properties” (10/23–12/7), curated by Rinat Edelstein and Lee He Shulov, ran as part of **Manofim Festival**, exploring the history of the pre-1948 Palestinian neighborhood of Talbiya. The artist-run space **Mamuta Art and Media Center** hosted artist Thalia Hoffman’s project exploring political imagination in the Middle East (10/5–11/23). The artist-run **Barbur Gallery**, whose existence is currently under threat from the municipality due to its leftist political affiliation, held painter Matan Oren and photographer Yair Barak’s “Handstand” (2/8–3/16).

South of Tel Aviv, the Stockholm-based **Magasin III Museum & Foundation for Contemporary Art** opened a satellite space in Jaffa, with a show by conceptualist Haim Steinbach, “Zerubbabel” (1/20–7/13), exhibiting the artist’s painting and objects from the last five years. Curated by David Neuman, it was the artist’s first solo presentation in his home country.

The most prominent nonprofit art space, the **Center for Contemporary Art (CCA)**, exhibited several solo shows by Israeli female artists. Elham Rokni’s “The Seven Abdulkarims” (1/18–3/17) explored the role of folktales in creating memories and identity among refugees and immigrants in Israel

through drawings and video. Tchelet Ram appropriated materials that refer to various forms of ascetic life—including a pickup truck placed outside the Center—in “Third Wheel” (6/7–9/1). A very different aesthetic was presented in Nevet Yitzhak’s “Permanent Exhibition” (10/4–12/1), which showed digital modifications of folkloric works produced at Palestine’s first art school, Bezalel.

Minus 1, an exhibition space dedicated to showing works from the collection of *Haaretz* newspaper—one of the biggest holdings of Israeli art—invited guest curator Gilad Reich to work with the collection for the first time. “Whose Work Is This?” (5/1–9/1) revisited the collection from the perspective of artistic labor with works by Nir Evron, Tal Mazliach, Ido Michaeli and others.

A few commercial galleries moved from the center of Tel Aviv to the south of the city, where most artistic activity now takes place. The acclaimed **Gordon Gallery** inaugurated a new space with the exhibition “Trojan Horse” (10/18–11/30), in which artist Saron Poliakine showed a series of abstract paintings. **Alon Segev Gallery**, another gallery that moved to a spacious location in the south, ended the year with an exhibition of Dead Sea salt-encrusted objects by Sigalit Landau—one of Israel’s most renowned artists—in “Lot’s Wife” (12/3–1/25/19).

In the Kiryat Hamelacha area, which is now Tel Aviv’s gallery district, the artist-run **Binyamin Gallery** hosted the project “Ground Truth” (8/9–9/1) by London-based collective Forensic Architecture and supported by Zochrot Foundation. The centerpiece of the project was a geographic platform that maps the historical remains of the al-Araqib Bedouin village in the desert

before the State of Israel demolished it. **Raw Art Gallery** mounted several short-term and intriguing solo shows featuring experimental works, such as the modified furniture sculpture by Sharon Glazberg (1/11–2/10) and Yaron Attar’s impressive, cinematic-style video work (7/12–8/11). Not far from there, **Rosenfeld Gallery** featured a solo show of the up-and-coming artist Karam Natour (11/15–12/22), where he deals with his Palestinian identity through video work and drawings. Down the street, **Inga Gallery** exhibited a delicate and well-positioned collaboration between Shay Zilberman’s collages and Rami Maymon’s photos (3/22–5/12).

In the city center, the **Ha’Kibbutz Israeli Art Gallery**, opened in 1968, closed down. The last solo exhibition in the space was the archival project “The Havatzelet Case” (8/30–10/6) where artist Lioni Schein explored the history of the gallery. The established **Givon Gallery** exhibited the thought-provoking paintings of Avner Ben Gal (3/23–5/5). The most notable exhibition of the year in **Noga Gallery** was of Shahar Yahalom’s sculptures crafted from modified everyday materials, curated by Tali Ben-Nun, “Nut Case” (6/22–7/27).

Just south of Tel Aviv, at the **Museums of Bat Yam**, newly appointed director Hila Cohen-Schneiderman curated the group exhibition “Plenty” (6/21–11/17), featuring sculptures and photographic works. Participating artists included Irit Hemmo, Drora Dominey and Zohar Gotesman. East of Tel Aviv, the **Petach Tikva Museum of Art** exhibited two large site-specific, dystopian installations by Paris-based artist Tatiana Trouvé (6/7–9/29).

North of Tel Aviv, the largest exhibition of the year at **Herzliya Museum of Contemporary Art** was “Respire: Works from the Lemaître Video Art Collection” (6/23–11/17), curated by Marie Shek. The exhibition featured works by Anri Sala, Sebastián Díaz Morales, Arash Nassiri



KARAM NATOUR, *Saturn*, 2018, archival inkjet print, 140 cm diameter. Courtesy the artist and Rosenfeld Gallery, Tel Aviv.

and others. The museum also exhibited projects by local artists, including 20 years of digital works by Miri Segal in “Miriage” (2/24–6/2); “A Dwelling Down Below” (2/24–6/2), where Shai Azoulay translated his search for a higher being into painting; and an audio project by Ofri Cnaani and May Zarhy, “If, Then . . . Else” (7/23–11/17). At the nearby **Herzliya Artists’ Residence**, artist Jasmin Vardi held her first solo show, “Hyper-Intention” (7/5–9/20), comprised of a multichannel video installation presenting therapeutic environments.

North of Tel Aviv, in the city of Haifa, the nonprofit **Beit HaGefen**—an Arab-Jewish cultural center—exhibited a show by the Palestinian, Oscar-nominated filmmaker and artist Scandar Copti. The exhibition “CoptiCo” (5/3–8/4), and the video works in it, imitate a commercial fair booth promoting products designed to solve sociocultural problems within Palestinian society.

Up north, in **Atelier Shemi** at Kibbutz Kabri—the former studio of one of Israel’s renowned sculptors, Yehiel Shemi—artist Hilla Toony Navok mounted “Extensions” (7/14–11/10), curated by Smadar Schindler. For this show, Navok added colorful and cheap PVC-coated fabric, popular in Israel, to Shemi’s canonical, large-scale, metal works.

In the northeastern and often neglected part of Israel, the **Mishkan Museum of Art – Ein Harod** featured a solo exhibition in the form of a painting installation by acclaimed painter Tamar Getter (11/19/17–3/3). Nearby, the **Beit Uri and**

Rami Nehostan Museum exhibited a well-received duo exhibition by acclaimed sculptor Drora Dominey and painter Avi Sabah, “In a Moment” (1/20–4/21), in which sculptural work was intertwined with small-size drawings.

A major controversy in the artistic scene in 2018 was the exhibition “Stolen Arab Art” (7/12–9/6) in the newly opened **1:1 Center for Art and Politics**. The Center, founded by artist Omer Krieger (a former member of the research and performance collective Public Movement) and cultural entrepreneur Adi Engelman, presented as its inaugural show video works of four Arab artists without their knowledge or consent, and without proper accrediting information. Enraged by the move, the local art community boycotted the exhibition while international art practitioners called on the Arab artists, who refuse to exhibit in Israel for political reasons, to sue the center for copyright violation. The initiators of the exhibition responded to the furor with a statement explaining their intent to transgress political conventions created by both the Israeli government and Boycott, Divestment, Sanctions campaigns.

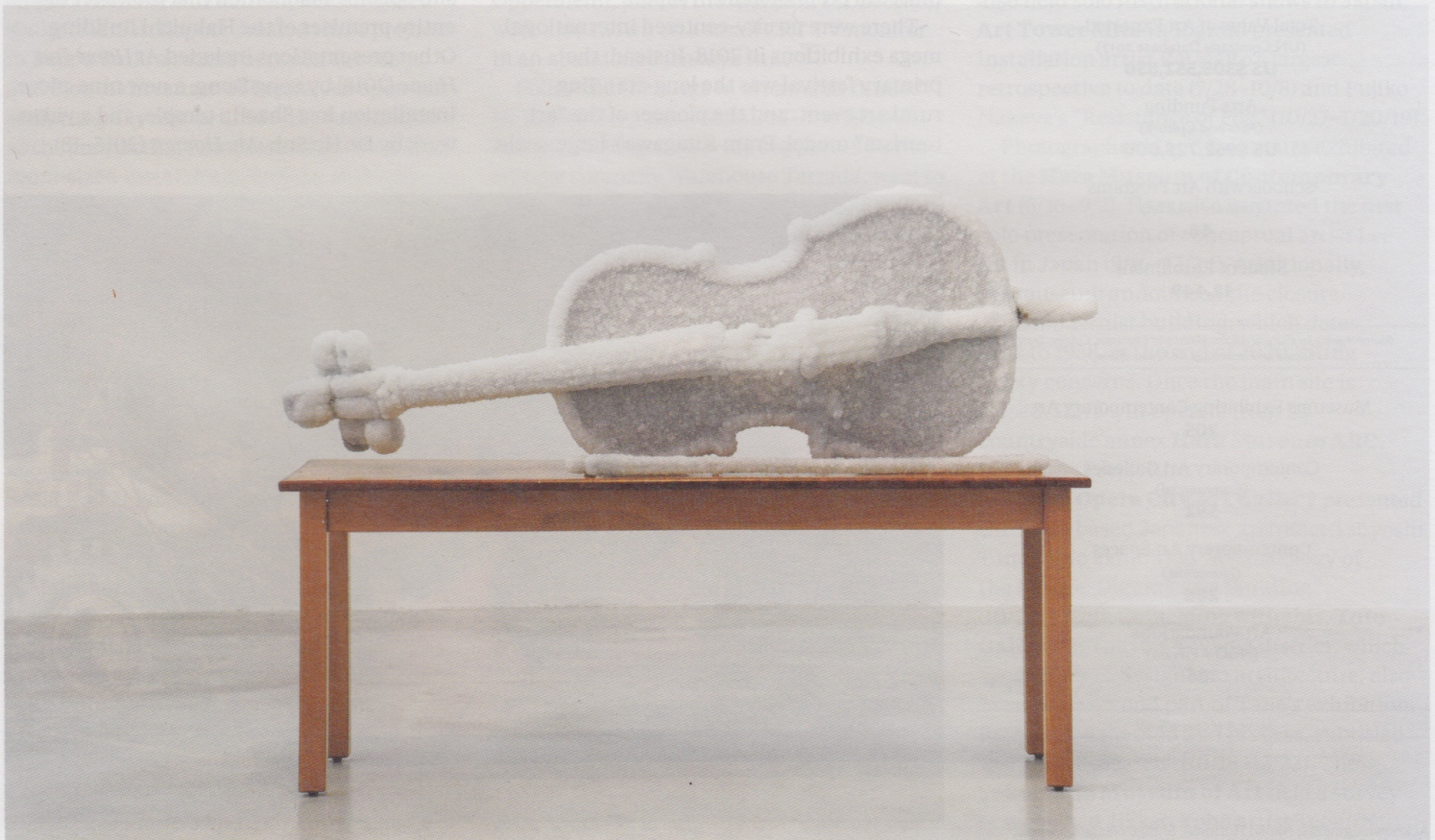
The Israeli art world was in shock over the suicide of Boaz Arad in February. Arad was an established and prolific artist, the curator of Ha’midrasha Gallery and a high-profile art teacher at the Bezalel Academy of Art and Design and the Talma Yelin Art High School. He committed suicide the day after a local news site, Mako, confirmed that the education ministry was

investigating his sexual involvement with female students—prompting the Israeli community to discuss the repercussions of media’s part in the #MeToo movement and Arad’s actions.

After participating in Documenta 14 in 2017, Roe Rosen had a solo exhibition at Centre Pompidou in Paris. The exhibition, “Histoires dans la Pénombre” (6/27–10/29) was comprised of two earlier projects of the artist, accompanied by a recent video work. At the Musée d’Art Moderne de la Ville de Paris, photographer Ron Amir exhibited his engaging large-format photographs and videos that examine the living conditions of Sudanese and Eritrean refugees in Israel in a detention center in the Negev Desert, as part of his solo show “Somewhere in the Desert” (9/14–1/6/19).

Looking ahead, the multidisciplinary artist Aya Ben Ron was chosen to represent Israel in the 58th Venice Biennale, opening in May. Ben Ron, who won the Ministry of Culture and Sport Prize in 2016, will present a project titled “Field Hospital X,” curated by Avi Lubin. “Field Hospital X” will continue her line of inquiry into “social perceptions and visual representations of the ‘ill’ and of ‘illness’” in a cultural and historical context. The Tel Aviv Museum of Art will display John Gerrard’s real-time computer simulation work *Western Flag (Spindletop, Texas)* (2017), a black flag of smoke, but no exact dates or final confirmation have been released yet.

GILAD REICH



SIGALIT LANDAU, *Echo*, 2018, cello suspended in the dead sea, 28 x 130 x 44 cm. Photo by Yotam From. Courtesy the artist and Alon Segev Gallery, Tel Aviv.