

**Dafna Kaffeman**

Invasive Plants



**lorch+seidel contemporary**



**lorch+seidel contemporary**

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## DAFNA KAFFEMAN

Highly aesthetic glass replicas of plants and insects are mounted on white felt, which is embroidered with lines of text in Hebrew and Arabic. Viewers who cannot read the script, nor interpret the meaning of the objects, might well imagine that Dafna Kaffeman's assemblages are altar cloths decorated with consecrated flowers, seeds, and insects, or else display cases for a botanical-entomological collection, embellished with exotic letters. These glass objects instead represent invasive plants and insects, which spread aggressively in a new environment, altering the endemic flora. The lines of text are citations from media reports on topics such as aggression, oppression and violence and refer to the Israeli-Palestine conflict, the clash of cultures between the Western and Islamic worlds, and to disunity within Israeli society.

### Two Assemblages from the series Invasive Plants

- *Usually healthy. Today he was beaten.*
- *Brother, you can believe in stones as long as you don't throw them at me.*

[Curriculum Vitae](#)

[Press Review](#)

בריא. היום קייל מכוון. בראן כלל בפיא. היום  
בפיא. היום קראן. בראן זוחה. בראן  
קייל מכוון. בראן אל בריא. היום





DAFNA KAFFEMAN

## Invasive Plants

*Usually Healthy. Today he was beaten.*

## Assemblage | overall view in display case

Flame-worked glass, embroidery, rice paper, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



The assemblage *Usually healthy. Today he was beaten.* cites the headline of a newspaper article: "Suspicion: contrary to ethical rules, physicians did not report torture of a Palestinian detainee by a Shin Beth interrogator" (Dan Even, Ha'aretz, March 14, 2010). The article addresses the methods of interrogation and torture applied to a Palestine prisoner by Shin Beth, the Israeli internal security service. In continuous lines that traverse the entire picture surface like writing on a wall, Kaffeman repeats the citation *Usually healthy. Today he was beaten.*, thereby highlighting the urgency and inevitability of the situation. As a rule, Kaffeman assembles her flame-worked glass replicas from individual parts fabricated by her beforehand. In this case, she refrains from assembling them, arranging the tiny little lantana blossoms along the bottom margin as separate elements. The torn-apart flowers perhaps visualize the lost unity of a society, while the detached petals are interpretable as a synonym for torture.

Invasive Plants

*Usually Healthy. Today he was beaten.*

Assemblage | overall view

Flame-worked glass, embroidery, rice paper, felt

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2012



DAFNA KAFFEMAN

Invasive Plants

*Usually Healthy. Today he was beaten.*

Assemblage | detail view embroidery on rice paper

Flame-worked glass, embroidery, rice paper, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

Invasive Plants

*Usually Heathy. Today he was beaten.*

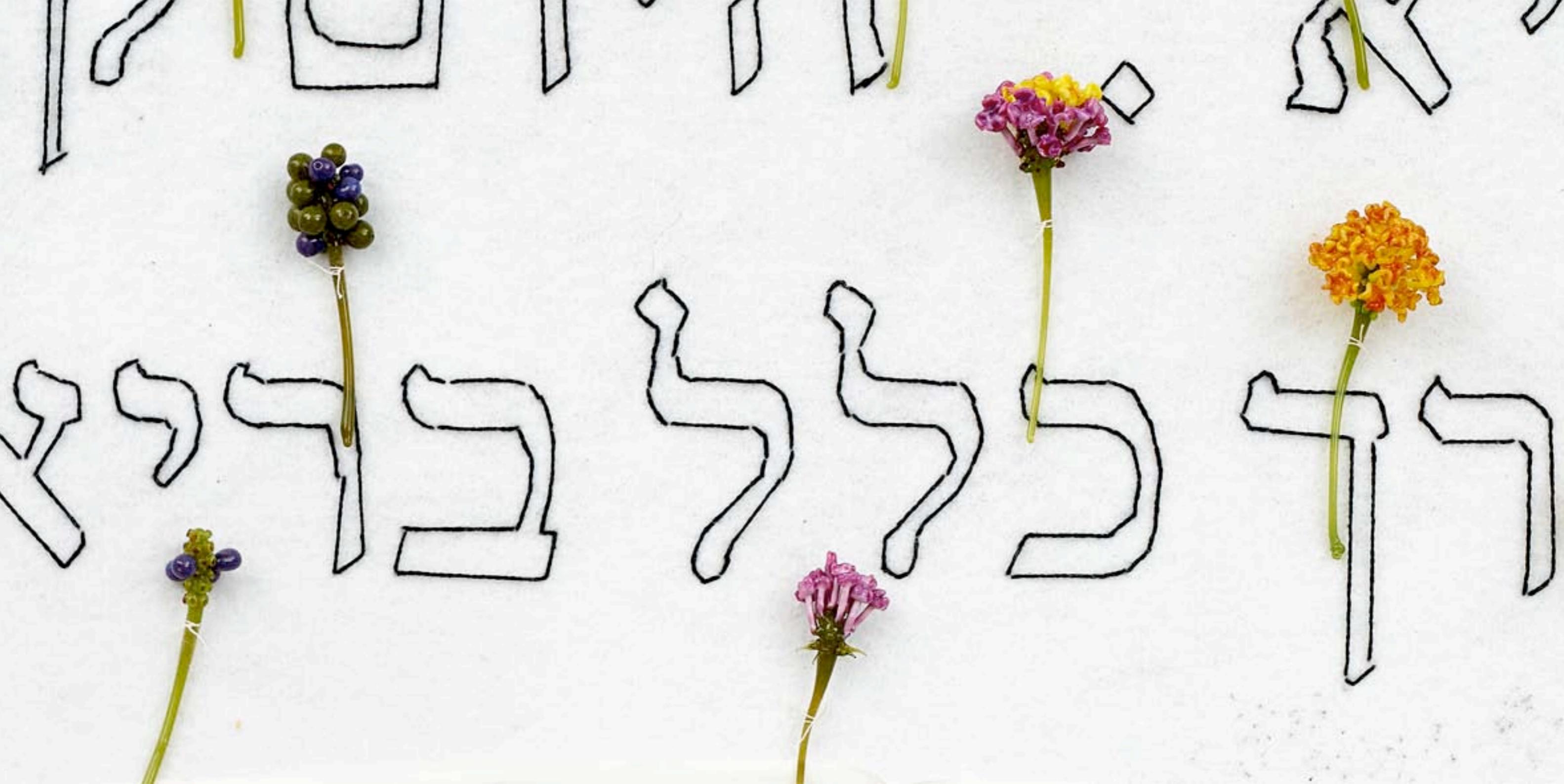
Assemblage | detail view embroidery on rice paper

Flame-worked glass, embroidery, rice paper, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012





*Lantana camara* (common lantana) is a species of flowering plant within the verbena family (Verbenaceae), native to the American tropics. Other common names of *Lantana camara* include big-sage (Malaysia), wild-sage, red-sage, white-sage (Caribbean), tickberry (South Africa), West Indian lantana, and umbelanterna.

As an ornamental, *Lantana camara* is often cultivated indoors, or in a conservatory, but can also thrive in a garden with sufficient shelter. It has spread from its native Central and South America to around 50 countries, where it has become an invasive species. It first spread out of the Americas when it was brought to Europe by Dutch explorers and cultivated widely, soon spreading further into Asia and Oceania where it has established itself as a notorious weed, and in Goa it was introduced by the Portuguese.

*Lantana camara* will often out-compete other more desirable species, leading to a reduction in biodiversity. It can also cause problems if it invades agricultural areas as a result of its toxicity to livestock, as well as its ability to form dense thickets, which, if left unchecked, can greatly reduce the productivity of farmland. (Wikipedia)

#### Invasive Plants

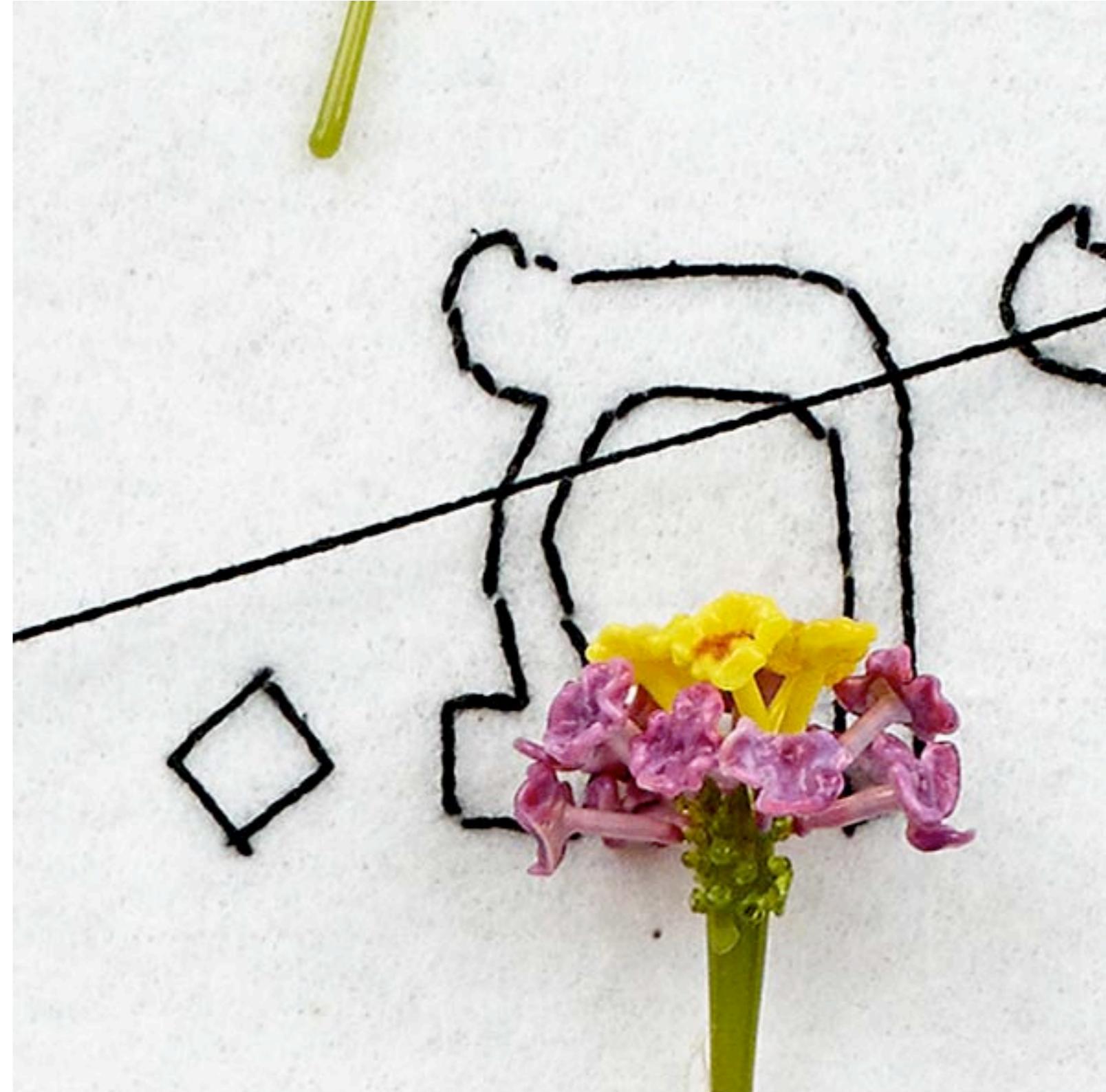
Usually Heathy. Today he was beaten.

Assemblage | detail view | *Lantana camara* flower | common lantana | Wandelröschchen

Flame-worked glass, embroidery, rice paper, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

Invasive Plants

*Usually Healthy. Today he was beaten.*

Assemblage | detail view | Lantana camara flower | common lantana | Wandelröschens

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Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

*Lantana camara* has small tubular shaped flowers, which each have four petals and are arranged in clusters in terminal areas stems. Flowers come in many different colours, including red, yellow, white, pink and orange, which differ depending on location in inflorescences, age, and maturity. The flower has a tutti frutti smell with a peppery undertone. (Wikipedia)

Invasive Plants

Usually Heathy. Today he was beaten.

Assemblage | detail view | *Lantana camara* flower | common lantana | Wandelröschens

Flame-worked glass, embroidery, rice paper, felt

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DAFNA KAFFEMAN

*Lantana camara* is known to be toxic to livestock such as cattle, sheep, horses, dogs and goats. The active substances causing toxicity in grazing animals are pentacyclic triterpenoids, which result in liver damage and photosensitivity. *Lantana camara* also excretes allelopathic chemicals, which reduce the growth of surrounding plants by inhibiting germination and root elongation.

The toxicity of *Lantana camara* to humans is undetermined, with several studies suggesting that ingesting berries can be toxic to humans, such as a study by O P Sharma which states "Green unripe fruits of the plant are toxic to humans". However, other studies have found evidence, which suggests that *Lantana camara* fruit poses no risk to humans when eaten, and is in fact edible when ripe. (Wikipedia)

#### Invasive Plants

Usually Heathy. Today he was beaten.

Assemblage | detail view | *Lantana camara* flower | common lantana | Wandelröschen

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2012



DAFNA KAFFEMAN

The fruit of *Lantana camara* is a berry-like drupe, which turns from green to dark purple when mature. Green unripe fruits are inedible to humans and animals alike. Because of dense patches of hard spikes on their rind, ingestion of them can result in serious damage to the digestive tract. Both vegetative (asexual) and seed reproduction occur. Up to 12,000 fruits can be produced by each plant, which are then eaten by birds and other animals, which can spread the seeds over large distances, facilitating the spread of *Lantana camara*. (Wikipedia)

Invasive Plants

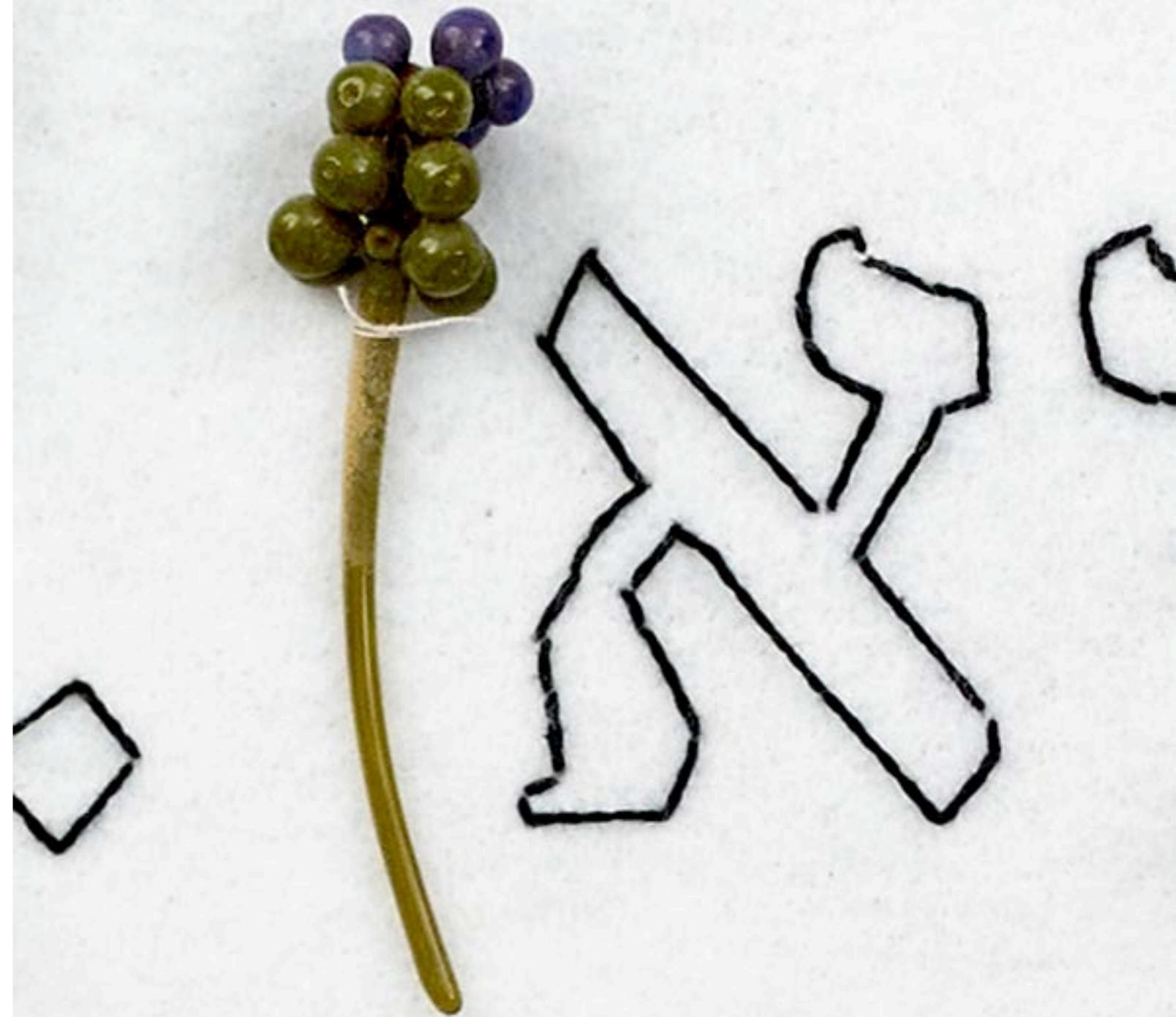
Usually Heathy. Today he was beaten.

Assemblage | detail view | *Lantana camara* fruit

Flame-worked glass, embroidery, rice paper, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

The leaves are broadly ovate, opposite, and simple and have a strong odor when crushed. (Wikipedia)

Invasive Plants

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Assemblage | detail view Lantana camara leaf

Flame-worked glass, embroidery, rice paper, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

Invasive Plants

*Usually Healthy. Today he was beaten.*

Assemblage | detail view Lantana camara single blossoms

Flame-worked glass, embroidery, rice paper, felt

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Invasive Plants

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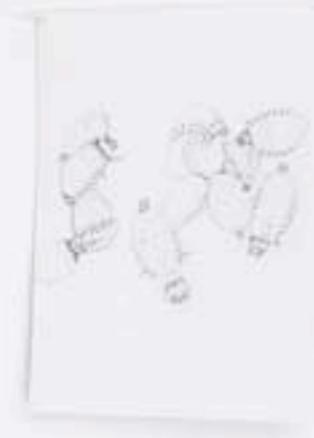
Assemblage | detail view embroidery on rice paper

Flame-worked glass, embroidery, rice paper, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012





DAFNA KAFFEMAN

Invasive Plants

*Brother, you can believe in stones as long as you don't throw them at me.*

Assemblage | overall view in display case

Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



## DAFNA KAFFEMAN

Brother, you can believe in stones, as long as you don't throw them at me is the title and caption of Dafna Kaffeman's third assemblage within the *Invasive Plants* series. This citation from the Syrian-American psychologist Wafa Sultan (The Clash of Civilizations, Al-Jazeera TV, February 21, 2006) is embroidered in Arabic on the front side of the image carrier. Here, the side, which displays the cut-off threads - usually found on the reverse -, becomes the front of the embroidered panel. The downward hanging, severed threads suggest that the wrong side is displayed, so that the script ought to be reversed. Despite this impression, we actually see the correct image. Buzzing around in front of the script are somber dragonflies. Falling downward from this area are mushrooms and potato beetles. Recognizable in the background are the cartographic contour lines of Jewish-Israeli building projects in East Jerusalem. The assemblage was created in January 2013, during Kaffeman's guest lectureship at the Institute for Artistic Ceramic and Glass (IKKG) in Höhr-Grenzhausen in the Westerwaldkreis of Germany. She had her students interview residents of a retirement home about memories of their youth. Among other things, they reported having to fight potato beetle plagues as children, collecting the insects from the fields, along with rumors that circulated during World War II, according to which allied aircrafts had dropped potato beetles over Germany as a biological weapon.

### Invasive Plants

Brother, you can believe in stones as long as you don't throw them at me.

Assemblage | overall view

Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012





DAFNA KAFFEMAN

Invasive Plants

*Brother, you can believe in stones as long as you don't throw them at me.*

Assemblage | detail view dragon-fly

Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

Invasive Plants

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Assemblage | detail view embroidery

Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

Spores of mycotoxin-producing fungi are possible anti-personnel biological weapons agents due to their stability, ease of manufacture, and ease of dissemination in aerosol form. Several species of fungi are also effective weapons against domesticated animals: rinderpest against cattle, Newcastle Diseases and aspergillosis (brooder pneumonia) against poultry, and Foot and Mouth against a variety of farm animals. Fungi such as rice blast, stem rust, sugar beet curly top virus, and tobacco mosaic virus can also serve as anti-crops agents. Genetically modified anti-crops fungi could also serve as an environmentally friendly way for authorities to eradicate illegal crops such as marijuana, poppy, and coca plants.

(Globalsecurity)

Invasive Plants

*Brother, you can believe in stones as long as you don't throw them at me.*

Assemblage | detail view | *Volvopluteus gloiocephalus* | big sheath mushroom | Großer Scheidling  
Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



DAFNA KAFFEMAN

*Volvopluteus gloiocephalus* is a saprotrophic mushroom that grows on the ground in gardens, grassy fields, both in and outside forest areas, and on accumulations of vegetable matter like compost or woodchips piles. It has also been reported fruiting in greenhouses. In China, it grows in bamboo thickets. It usually fruits in groups of several basidiocarps but it can also be found growing solitary. It is not unusual for a season of "spectacular" fruiting to be followed by several years with no appearance of the mushroom. (Wikipedia)

Invasive Plants

*Brother, you can believe in stones as long as you don't throw them at me.*

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Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

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While later Cold War-era allegations were propaganda, the idea of using the beetle for purposes of warfare had factual origins. During World War I, the French did actually draft plans for using the potato beetle against the Germans and in turn, during World War II, Germany worked on developing an insect army of its own, while simultaneously alleging that such a program was being carried out by the United States and the British. (Wikipedia)

#### Invasive Plants

Brother, you can believe in stones as long as you don't throw them at me.

Assemblage | detail view embroidery potato beetle

Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



Colorado potato beetle females are very prolific and are capable of laying over 500 eggs in a 4- to 5-week period. The eggs are yellow to orange, and are about 1 mm (0.039 in) long. They are usually deposited in batches of about 30 on the underside of host leaves. Development of all life stages depends on temperature. ... This beetle can thus go from egg to adult in as little as 21 days. Depending on temperature, light conditions, and host quality, the adults may enter diapause and delay emergence until spring. They then return to their host plants to mate and feed; overwintering adults may begin mating within 24 hours of spring emergence. In some locations, three or more generations may occur each growing season.

*Leptinotarsa decemlineata* has a strong association with plants in the family Solanaceae, particularly those of the genus *Solanum*. It is directly associated with *Solanum cornutum* (buffalo-bur), *Solanum nigrum* (black nightshade), *Solanum melongena* (eggplant or aubergine), *Solanum dulcamara* (bittersweet nightshade), *Solanum luteum* (hairy nightshade), *Solanum tuberosum* (potato), and *Solanum elaeagnifolium* (silverleaf nightshade). They are also associated with other plants in this family, namely the species *Solanum lycopersicum* (tomato) and the genus *Capsicum* (pepper). (Wikipedia)

#### Invasive Plants

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Assemblage | detail view potato beetle larvae

Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012





DAFNA KAFFEMAN

East Jerusalem has been designed to become an Israeli Jewish city surrounding numerous small enclaves, under military control, for the Palestinian residents. ... According to the Israeli non-governmental organization B'Tselem, since the 1990s, policies that made construction permits harder to obtain for Arab residents have caused a housing shortage that forces many of them to seek housing outside East Jerusalem. East Jerusalem residents that are married to residents of the West Bank and Gaza have had to leave Jerusalem to join their husbands and wives due to the citizenship law. Many have left Jerusalem in search of work abroad, as, in the aftermath of the Second Intifada, East Jerusalem has increasingly been cut off from the West Bank and thereby has lost its main economic hub. Israeli journalist Shahar Shahar argues that this outmigration has led many Palestinians in East Jerusalem to lose their permanent residency status. According to the American Friends Service Committee and Marshall J. Breger, such restrictions on Palestinian planning and development in East Jerusalem are part of Israel's policy of promoting a Jewish majority in the city. (Wikipedia)

Invasive Plants

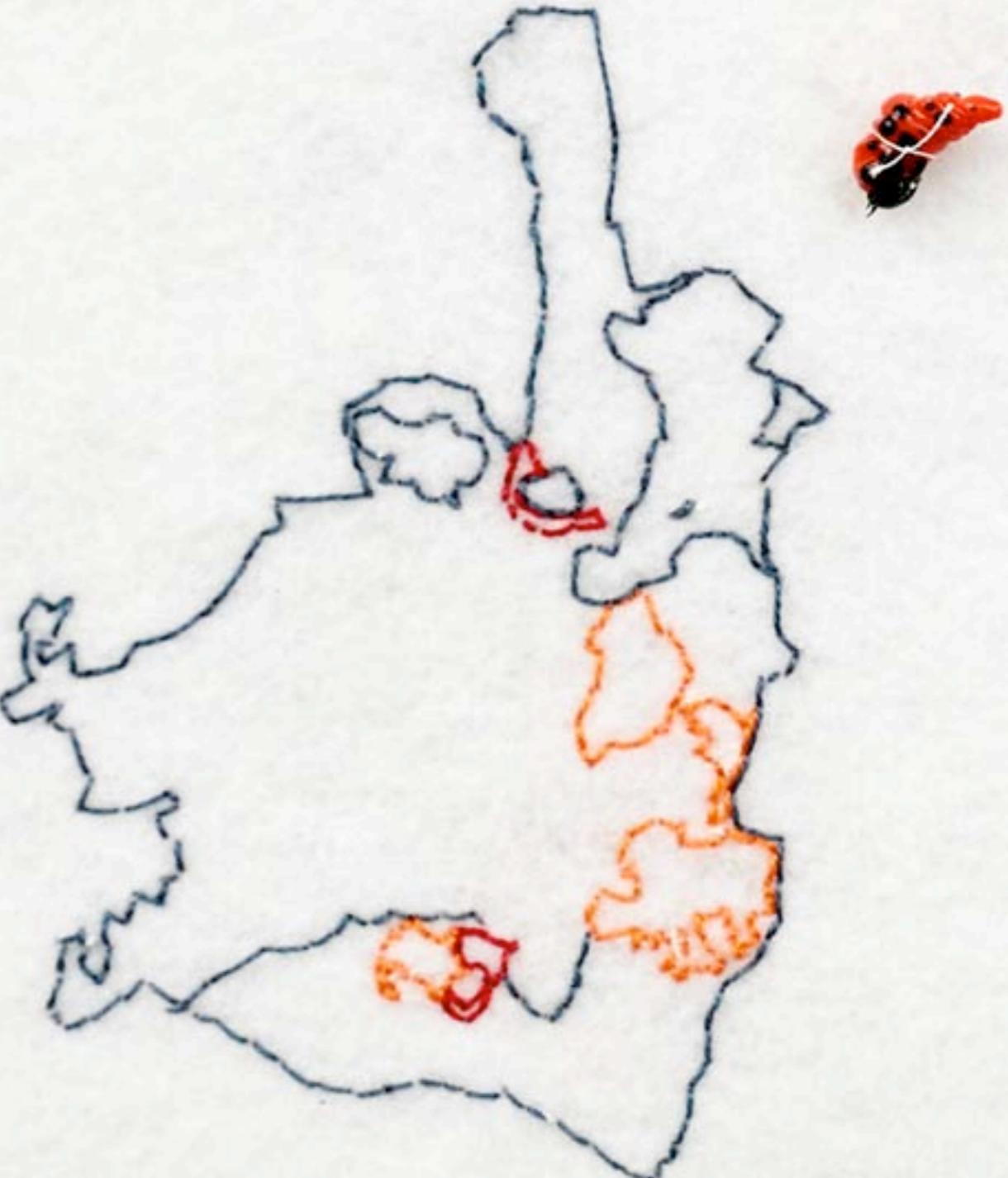
*Brother, you can believe in stones as long as you don't throw them at me.*

Assemblage | detail view embroidery | map of Jewish areas in East Jerusalem

Flame-worked glass, embroidery, felt

Display case | 70 x 70 x 17 cm | 27.6 x 27.6 x 6.7 inch | H x W x D

2012



## DAFNA KAFFEMAN

Dafna Kaffeman graduated in 1999 from the Gerrit Rietveld Academy, Amsterdam, and in 2001 received a Master in Fine Arts from the Sandberg Institute, Amsterdam. She had one-person shows, among others, at the San Francisco Museum of Craft and Design (2015), the American University Museum in Washington (2011) and lorch+seidel contemporary in Berlin (2006, 2010, 2013, 2017). Kaffeman participated in many group shows in Europe and the United States. Her work is in the collections of various museums, such as the Victoria and Albert Museum, London, the Corning Museum of Glass, New York, and the Israel Museum, Jerusalem, the Montreal Museum of Contemporary Art and more. In 2011 and 2016 she was awarded the Prize for the Advancement of the Arts and creation in the field of Design (Israel). "Using a botanic lexicon that reaches into cultural practices of commemoration, sacrifice and mourning, the artist blends local values in meticulously crafted glass and embroidery work." (From the catalogue of the winners of the 2011 Minister of Culture prizes). Kaffeman is senior lecturer at the Bezalel Academy of Art and Design in Jerusalem. She also taught as a guest lecturer at the Tokyo Art University, Ball State University (US-IN), IKKG - Koblenz University (DE) and more.

### Public Collections

Israel Museum | Jerusalem | IL  
David Owsley Museum of Art | Muncie | US-IN  
Montreal Museum of Fine Arts | Montreal | CA  
Musée Centre d'Art du Verre | Carmaux/Tarn | FR  
Alexander Tutsek-Stiftung | Munich | DE  
Kunstsammlungen der Veste Coburg | DE  
Victoria & Albert Museum | London | UK  
Corning Museum of Glass | Corning | US-NY  
Museum of American Glass | Millville | US-NJ  
Racine Art Museum | Racine | US-WI  
Glas-Museum Alter Hof Herding | Ernstring-Stiftung | Coesfeld-Lette | DE

### Recognitions

- 2016 · Design Prize | awarded by Israel's Ministry of Culture
- 2011 · Winner of the Creation Engorgement Prize | awarded by Israel's Ministry of Science and Culture
- 2008 · The Bombay Sapphire Prize | Finalist
- 2006 · Exhibition support granted by Israel's Minister of Foreign Affairs
- 2005 · Award by the Hilbert Sosin Fund of the Florida Glass Art Alliance  
· Grant by The Corning Museum of Glass | Corning | US-NY
- 2004 · Honorary Diploma | Jutta Cuny-Franz Memorial Award
- 2003 · Fellowship | Wheaton Creative Glass Center of America | Millville | US-NJ
- 2002 · Nomination | Bernadine de Neeve Prijs | NL
- 2001 · Grant by the Pilchuck Glass School | Seattle | US-WA
- 1996 · Design Prize | Modern Judaic Competition | Bezalel Art Academy | IL

### Solo Exhibitions

- 2018 · If I Had a Home (with Wilken Skurk) | lorch+seidel | Berlin | DE
- 2017 · Cotton Plant | lorch+seidel | Berlin | DE
- 2016 · Departures and Arrivals (with Silvia Levenson) | lorch+seidel | Berlin | DE
- 2015 · Without Camouflage (with Silvia Levenson) | Museum of Craft and Design | San Francisco | US-CA
- 2014 · Without Camouflage (with Silvia Levenson) | David Owsley Museum of Art | Muncie | US-IN
- 2013 · Red Everlasting | Eretz Israel Museum | Ramat Aviv | IL  
· Invasive Plants | lorch+seidel | Berlin | DE  
· Invasive Plants | Keramikmuseum Westerwald | Höhr-Grenzenhausen | DE
- 2011 · What could be sweeter than going to paradise? | American University Museum | Washington | US-DC
- 2010 · Mantis religiosa | lorch+seidel | Berlin | DE
- 2008 · Red Everlasting | Utsira Light House | Stavanger – European Capital of Culture | NO
- 2006 · Persian Cyclamen | lorch+seidel | Berlin | DE
- 2004 · I Was Trained Hunting Wolves | Heller Gallery | New York | US-NY

# DAFNA KAFFEMAN

## Group Exhibitions

- 2019 · Seeds of the Land | Ticho House – The Israel Museum | Jerusalem | IL  
· Unwillful Movement | Printing Workshop Gallery | Jerusalem | IL  
· New Glass Now | Corning Museum of Glass | Corning | US-NY
- 2018 · Tactile | GlazenHuis | Lommel | BE  
· Unsolved (Issues): New Glass from Israel | Urban Glass | Brooklyn | US-NY
- 2017 · We Hereby Declare | Batyam Museum | IL  
· Mid-Summer Dream | Printing Workshop Gallery | Jerusalem | IL  
· Ressource Kunst | Schloss Plüschorw | Mecklenburg | DE  
· Vitreous Bodies: Assembled Visions in Glass | Bakalar and Paine Galleries | Boston | US-MA
- 2016 · Glass Now | Galerie Handwerk | Munich | DE  
· New Acquisitions | Ernsting-Stiftung | Alter Hof Herding | Coesfeld-Lette | DE
- 2015 · Why Glass ? | lorch+seidel | Berlin | DE
- 2014 · Ilots d'utopies, un esprit Jaurès | Musée Centre d'Art du Verre | Carmaux/Tarn | FR
- 2013 · Chroma-Culture | Bullseye Gallery | Portland | US-OR
- 2012 · Prizes in Art and Design 2011 | Petach Tikva Museum of Art | IL  
· In the Name of Love | Alexander Tutsek-Stiftung | Munich | DE  
· Preview Berlin Art Fair | with lorch+seidel | DE
- 2011 · New Acquisitions | Ernsting-Stiftung | Alter Hof Herding | Coesfeld-Lette | DE
- 2010 · Studio Glass – Collection of Anna and Joe Mendel | Museum of Fine Arts | Montreal | CA  
· Netz, Stab, Stachel | Ernsting-Stiftung | Alter Hof Herding | Coesfeld-Lette | DE
- 2009 · Glas – Gerrit Rietveld Akademie Amsterdam 1969-2009 | Gemeentemuseum | Den Haag | NL  
· Ashes to Ashes – Life and Death in Contemporary Glass | Virginia Museum of Contemporary Art | US
- 2007 · Pricked – Extreme Embroidery | Museum of Arts and Design | New York | US-NY
- 2006 · Collect | AIDA | Victoria & Albert Museum | London | UK

## Residencies

- 2017 · Schloss Plüschorw | Mecklenburg | DE  
· Printing Workshop | Jerusalem | IL
- 2013 · IKKG – Koblenz University | Koblenz | DE
- 2003 · Creative Glass Center of America | Wheaton Village | Millville | US-NJ

## Teaching Experience

- 2019 · Guest lecturer and artist workshop | Tokyo Art University | JP  
· Guest lecturer | State of Transparency Symposium | Gerrit Rietveld Academy | NL
- 2018 · Guest lecturer | On Teaching Creativity | Bezalel Art Academy | IL
- 2015 · Artist workshop | San Francisco Museum of Craft and Design | US-CA
- 2014 · Guest lecturer | Corning Museum of Glass | US-NY  
· Guest lecturer | Women and Gender Studies | History Department | Ball State University | US-IN
- 2013 · Guest lecturer | IKKG – Koblenz University | Koblenz | DE

## Publications

- 2019 · New Glass Now – 40<sup>th</sup> Anniversary Issue of New Glass Review | Corning Museum of Glass | US-NY  
· Contemporary Crafts in Israel | Efrat Dagani | Etav Publishing | IL
- 2017 · Artisans of Israel Transcending tradition | Lynn Holstein | Arnoldsche Art Publishers | DE
- 2015 · Collecting Contemporary Glass | Tina Oldknow | Corning Museum of Glass | US-NY
- 2014 · Art out of the Flame | Heidi Höhn and Andre Gutgesell | Kunstsammlungen Coburg | DE

# Abwurf der Kartoffelkäfer

Arbeiten der israelischen Künstlerin Dafna Kaffeman in der Galerie Lorch und Seidel Contemporary

In ihrer dritten Einzelausstellung der Galerie Lorch und Seidel Contemporary ist die israelische Künstlerin Dafna Kaffeman mit zwei Werkgruppen von 2010 bis 2013 vertreten: gestickte Assemblagen und Wandobjekte, beide höchst unterschiedlich. Während der erste visuelle Eindruck Leichtigkeit und Poesie als verbindendes Element dieser ganz wörtlich zu verstehenden Hand-Arbeiten vermittelt, ergibt ein näheres Einsehen Skepsis, das sich vor allem durch die hebräischen oder arabischen Texte der Assemblagen zu gespannter Aufmerksamkeit steigert.

Der den Alltag in Israel überschattende jüdisch-palästinensische Konflikt ist auch in der Kunst allgegenwärtig. Zentrales Material von Kaffemans Arbeiten ist über der Flamme gearbeitetes, kleinteiliges farbiges Glas – zerbrechlich, spitz, natürlich, imitierend, wehrhaft –, ein ambi-

valentes Material. In den beiden Wandobjekten der Serie „Wolf (Hunters and Hunted)“ bedeckt das Glas stachelartig die schwarze Wolfssilhouette aus Silikon auf Aluminiumblech (je 10 000 Euro). Sie lässt das heimische Tier unheimlich erscheinen, gehetzt und zugleich gefährlich. In den drei Assemblagen (je 10 000 Euro) der Serie „Invasive Plants“ tauchen in Israel eingeführte, in Glas gegossene Pflanzen

auf, aber auch Insekten, kombiniert mit Zitaten aus der Presse – alles auf Filz gestickt. Die begleitenden Serien von Zeichnungen (je 600 Euro) und Stickereien auf Reispapier (je 800 Euro) sind Vorstudien

im Sinne von Naturbeobachtung und materieller Umsetzung. Die heftige Spannung erwächst aus den Gegensätzen, dem Filigranen und Dekorativen, dem Subtilen und Anmutigen der äußeren Erscheinung einerseits und der inhaltlichen Bedeutung andererseits, in der es um widerstrebende, teils explosive Entwicklungen in einem jungen Einwandererland geht. Die Zitate der Assemblagen beziehen sich auf korrupte Politiker wie den ehemaligen Außenminister Avigdor Lieberman, auf unmenschliche Verhör- und Foltermethoden des israelischen Inlandsgeheimdienstes sowie auf die in Selbstmordattentaten gipfelnde Gewalt.

„Brother, you can believe in stones, as long as you don't throw them at me“ steht als Titel und Überschrift über dieser in Deutschland entstandenen Assemblage. Hier stehen einem Zitat, das den „Clash of

Civilizations“ markiert, Bildelemente gegenüber, die illegale israelische Siedlungen andeuten oder deutsche Weltkriegserinnerungen verbildlichen wie den Abwurf von Kartoffelkäfern als vermeintlicher Kriegswaffe. Eine weit verbreitete Mischung aus Information und Propaganda, Vorurteilen und Misstrauen kennzeichnet die Situation im Nahen Osten und findet in den hybriden Werken von Dafna Kaffeman symbolischen Ausdruck. Ihre Kunst, getarnt als feingliedriges Poesiealbum, besitzt irritierende Widerhaken. Für sprachliche, botanische und politische Hilfestellung hält die Galerie Erläuterungen bereit, denn nichts ist so schön und einfach, wie es scheint.

MICHAEL NUNGERESSER

— Galerie Lorch+Seidel Contemporary, Tucholskystr. 38; bis 27.7., Di-Fr 13-19 Uhr, Sa 12-18 Uhr



Der Werktitel „Usually healthy. Today he was beaten“ stammt aus einem Zeitungsbeitrag über einen in Israel gefolterten Palästinenser Foto: Promo

LORCH & SEIDEL

## Ich zähle bis Eins und falle in den Schlaf

„Invasive Plants“, die dreiteilige Serie von Dafna Kaffeman, wirkt so still wie eindringlich: Weiße Filze in der Größe eines Kopfkissenbezugs sind mit gestickten Worten und gläsernen Kostbarkeiten übersäht. Mal sind es fragile Blüten, mal zerbrechliche Insekten – invasive Geschöpfe, die aus einer anderen Region kommen und jene, in der sie sich neu

niederlassen, maßgeblich prägen. Symbole der sich stets wandelnden und damit sich nie im Gleichgewicht befindenden israelischen Gesellschaft. Die Assemblagen, der in der zerstörten Stadt Jerusalem geborene KünstlerInnen erzählen aber noch noch mehr: gestickte arabische Poesie steht neben aktuellen Zitaten aus Medien (über ge-

folterte Palästinenser) oder von israelischen Politikern wie Avigdor Lieberman, dem ehemaligen Außenminister, der sich derzeit wegen Betrug und Veruntreuung vor Gericht rechtfertigen muss. „Ich zähle bis Eins und falle in den Schlaf“, ist die zitierte Antwort auf die Frage, ob er Nachts noch Schlafen könnte. Dabei

betont Kaffeman das Prozesshafte, in dem sie immer wieder die Papiere, die als Schablonen für die Stickereien dienen, stehen lässt. Dass sie immer wieder die eingewanderten osteuropäischen Juden mit Negativem belegt, irritiert allerdings. MJ

■ Bis 27. Juli, Di.-Fr., 13-19 Uhr, Tucholskystr. 38

## DIE MARKTFRAU

EINST INBEGRIFF DES BIEDERMEIER, WIRD DAS STICKBILD IN DER GEGENWARTSKUNST ZUM SPIEGEL EINER WIDERSPRÜCHLICHEN WELT



Textile Stoffe sind, da der Haut so nah, für die Kunst ein ganz besonderes Material. Christian Boltanski hat mit gigantischen Haufen von Altkleidern im Pariser Grand Palais auf Flucht und Tod von Millionen Menschen aufmerksam gemacht. Auch Michelangelo Pistoletto türmte getragene Kleider auf. Er stellte 1967 eine „Venus pudica“ aus Betonguss so mit dem Rücken zum Betrachter, als schämte sich die „Lumpenvenus“ nicht ob ihrer Nacktheit, sondern wegen der Fetzen.

Dafna Kaffeman aus Tel Aviv geht noch weiter und stickt politische Zitate auf Filz. In der Serie „Invasive Plants“, die jüngst in ihrer Ausstellung in der Berliner Galerie Lorch + Seidel Contemporary zu sehen war, collagiert die Professorin an der Jerusalemer Bezalel-Akademie auf Filz und Stickerei gläserne Tiere und Pflanzen, die ursprünglich nicht in Israel beheimatet waren. Es ist eine Metapher für das Einwanderungsland Israel, dessen Leben mit der täglichen Bedrohung Kaffeman zuletzt in der Assemblage „Brother,

you can believe in stones as long as you don't throw them at me“ mittels gestickter sowie aus rotem und schwarzem Glas gefertigter Kartoffelkäfer verbildlichte. Die leuchtenden Erntezerstörer baute sie ein, nachdem sie bei einer Gastdozentur in Deutschland erfuhr, dass die Nazis 1943 den Einsatz von Kartoffelkäfern als biologische Waffe erprobt hatten. Zur flächendeckenden Anwendung kam diese Waffe nicht, das Gerücht jedoch hielt sich hartnäckig. Mit 10000 Euro sind Kaffemans formal zarte, inhaltlich kämpferische Stickbilder vergleichsweise günstig.

Ein Mann, der Facharbeiterinnen komplette Bilder sticken lässt, ist der 1977 geborene Indonesier Eko Nugroho. In seiner Heimat hat die Nadelkunst eine große Tradition. Er wird im Investitions- und Spekulationsfreudigen asiatisch-pazifischen Raum als vielversprechender Star der Kunstszenz gefeiert. Das Stickbild „Religion as Weapon“ konnte die Hongkonger Filiale der New Yorker Galerie Lehmann Maupin kürzlich für 18 000 Dollar verkaufen. Dass Religion als Waffe

missbraucht wird, tut eine Frau oder ein Mann, das Geschlecht bleibt unklar, mit einem kleinen Schild vor dem Gesicht kund. Dass das anklagend geschieht, verrät die Körperhaltung des oder der Streikenden. Er oder sie verzweigt den Dienst am Herd. Protokolliert hat Nugroho diese Alltagsszene nicht in Notizen, sondern mit der Kamera.

Aus dem einst biedermeierlich bestickten Stoff zum Träumen mit wohlfeilen Lebensweisheiten ist ein Stoff geworden, der die (politische) Wirklichkeit interpretiert. Kunststoff dieser Art begeistert Sammler zeitgenössischer Werke.

Nix für ungut, Ihre Marktfrau. x

Susanne Schreiber  
ist Redakteurin des  
Handelsblatt und betreut  
dort seit vielen Jahren  
den Kunstmarkt





**lorch+seidel contemporary**

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Dafna Kaffeman

Invasive Plants



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