

שִׁיר הַכֹּתָנָה

עֲשֶׂה בְעוּדוֹ

בְּיָמֵינוּ



# Dafna Kaffeman

Wir laden Sie herzlich ein zur Ausstellung

COTTON PLANT

Assemblagen · Druckgrafik · Objekte

Vernissage am Mittwoch, 13. September 2017, 19-21 h

Finissage am Samstag, 21. Oktober 2017, 16-18 h

You are cordially invited to the exhibition

COTTON PLANT

Assemblages · Prints · Objects

Vernissage on Wednesday, 13 September 2017, 7-9 pm

Finissage on Saturday, 21 October 2017, 4-6 pm

Mit freundlicher Unterstützung durch

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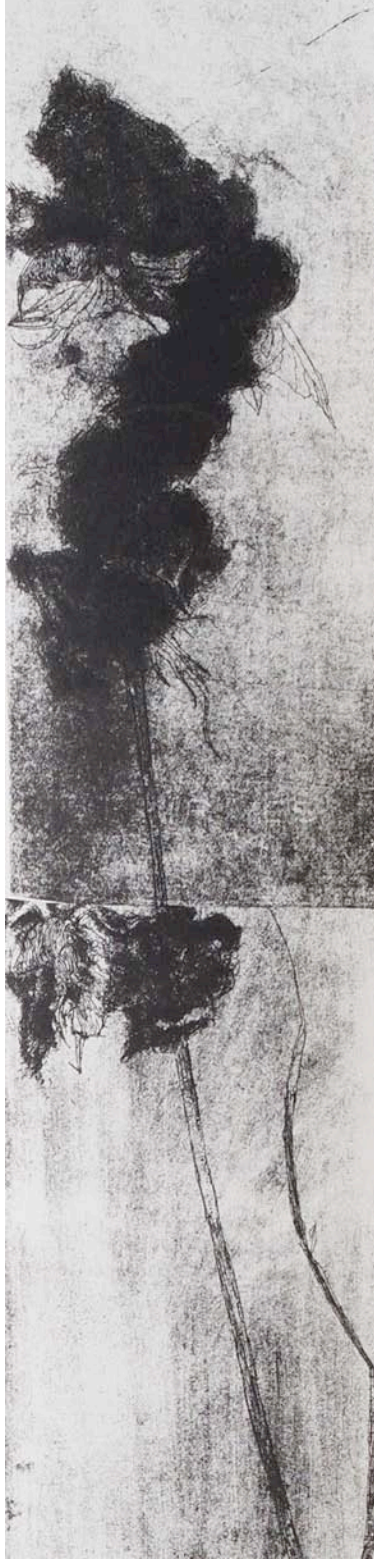


BOTSCHAFT DES  
STAATES ISRAEL

**lorch+seidel contemporary**

"I took three empty bottles I found at home,  
we found two more and drove to the gas station ...  
We were all heated up and angry  
and we agreed we would burn down something  
that belongs to Arabs.  
We tried to find the store of an Arab to burn down,  
and then we talked and decided to take it a step further.  
We said: *they took three of ours, let's take one of theirs.*  
We decided to do away with someone,  
to kidnap him, beat him to a pulp and dump him.  
We saw a tall guy. I told them:  
*this one, we can subdue him, get out of the car quickly ...*  
I saw N slap the guy,  
and M grabbed his mouth so he won't scream.  
They forced him into the car.  
The guy tried to go berserk, started to yell Alla Akhbar.  
At this point M choked him  
and I yelled: *finish him off, finish him off.* He should kill him.  
The guy began to rattle, at some point he stopped struggling.  
I was afraid he'd rise up against us.  
I decided to drive toward the Jerusalem Forest to get rid of him.  
I told M to press hard and finish him off so he won't get up,  
I was trembling at the thought that he might turn on me.  
I hit the guy in the head with the crowbar  
as I was saying: *this is for Shalhevet Paz.*  
I hit him twice in his head and said to N: *get the gasoline.*  
He started pouring the gasoline on the guy's head  
and then gave me the bottle  
and I kept pouring the gasoline on the guy's legs.  
I kicked him three times and said:  
*this is for Eyal, and this is for Naftali, and this is for ...*  
I don't remember the name of the third, maybe Gil'ad ...  
I lit the guy with the lighter and everything was on fire.  
We were shocked because what we did was not like talking.  
We're merciful Jews, we're kind-hearted.  
We got bummed out."

*Transcript of the murder of Mohammed Abu Khadeir*  
Nir Hasson | Haaretz Newspaper | 12 August 2014  
Translation Beatrice Smedley



Im Juni 2014 wurden drei israelische Teenager von palästinensischen Terroristen entführt und getötet. Kurze Zeit später kidnapten drei israelische Jugendliche einen 15-jährigen Palästinenserjungen, schlugen ihn zusammen, übergossen ihn mit Benzin und zündeten ihn an. Kaffeman platziert das bestürzende Geständnis eines der jugendlichen israelischen Kidnapper, abgedruckt auf Papier, inmitten ihrer zarten Radierungen von Zweigen und Blüten der Baumwollpflanze. Das reine Weiß der Baumwolle, die üblicherweise mit der Ausbeutung von Mensch und Natur verbunden wird, verkehrt sich in Kaffemans Drucken in ein düsteres Schwarz und lässt die lange Ausstellungswand wie ein verbranntes Baumwollfeld erscheinen. Im zweiten Teil der Ausstellung arrangiert Kaffeman gläserne Nachbildungen von Pflanzen aus Israel auf weißen Filzhintergründen, die wiederum mit Zitaten aus einem Lehrbuch über die Flora Israels bedruckt sind. Die Zitate aus dem Jahr 1965 lesen sich heute wie aus der Zeit gefallen. Kaffemans stille Gegenüberstellungen von aktuellen politischen Geschehnissen und hergebrachten Denkansätzen sind keine Partei ergreifenden Anklagen. Sie vermögen vielmehr durch ihre Zuspitzungen den Blick des Betrachters zu erweitern und durch das Festhalten bestimmter Ereignisse die Aufmerksamkeit dorthin zu lenken.

In June 2014, three Israeli teenagers were kidnapped and murdered by Palestinian terrorists. A short time later, three young Israelis kidnapped a fifteen-year-old Palestinian boy, beat him, poured gasoline on him, and set him on fire. Kaffeman places the disturbing confession of one of the Israeli kidnappers, reprinted on paper, amid her delicate etchings of cotton plant twigs and blossoms. In Kaffeman's prints, the pure white of the cotton wool – a plant often associated with the exploitation of both humans and nature – becomes a sombre black, so that the long exhibition wall resembles a burnt field of cotton. In the second part of the exhibition, Kaffeman assembles replicas of plants from Israel in front of white felt backgrounds that are imprinted with quotations from a guide to Israel's flora. The book was written in 1965, and when read today, its admonitions seem almost to have fallen out of time. Kaffeman's quiet juxtapositions of current political events and conventional lines of thought are no partisan indictments. Through their pointed emphasis, they seek instead to broaden our perspective, to steer out attention.

DAFNA KAFFEMAN (born in Jerusalem 1972) graduated in 1999 from the Gerrit Rietveld Academy, Amsterdam, and received a Master in Fine Arts from the Sandberg Institute, Amsterdam in 2001. From 2003-2016, Kaffeman was head of the Glass Studies Department of the Bezalel Academy for Arts and Design in Jerusalem. Dafna Kaffeman lives in Tel Aviv.

PUBLIC COLLECTIONS | Corning Museum of Glass, US-NY | Montreal Museum of Contemporary Art | Victoria and Albert Museum, London | Kunstsammlungen der Veste Coburg | Ernsting-Stiftung, Coesfeld, DE | Alexander Tutsek-Stiftung, München | Musée du Verre, Carmaux, FR | David Owsley Museum of Art, Muncie, US-IN. | Museum of American Glass, Milville US-NJ | Racine Art Museum, Racine, US-WI.

SOLO EXHIBITIONS | 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, Tel Aviv | 2013 Invasive Plants, Keramikmuseum Westerwald, Höhr-Grenzhausen, DE | 2011 What could be sweeter than paradise? American University Museum, Washington, US-DC | 2010 Mantis religiosa, lorch+seidel contemporary, Berlin | 2008 Red Everlasting, Utsira Lighthouse, Stavanger – European Capital of Culture, Norway | 2006 Persian Cyclamen, lorch+seidel contemporary, Berlin | 2005 I was trained hunting wolves, Heller Gallery, New York, US-NY.

GROUP EXHIBITIONS | 2017 Midsummer Night's Dream, Jerusalem Print Workshop, Jerusalem | 2017 Vitreous Bodies: Assembled Visions in Glass, Bakalar & Paine Galleries, Massachusetts College of Art and Design, Boston, US-MA | 2016 Glass Now! Galerie Handwerk, Munich | 2014 Ilots d'utopies, un esprit Jaurès, Musée/Centre d'Art du Verre, Carmaux/Tarn, FR | 2012 In the Name of Love, Alexander Tutsek-Stiftung, Munich | 2010 The Anna and Joe Mendel Collection, The Montreal Museum of Fine Arts | 2010 Netz, Stab, Stachel, Ernsting-Stiftung, Coesfeld-Lette, DE.

PAGE-1 | *Cotton Plant Burned Alive* | Assemblage | 2017  
Flame-worked glass objects on felt | display case | wall installation  
50 x 42 x 19 cm | 19.7 x 16.5 x 7.5 inches | H x W x D  
PAGE-3 | *Cotton Plant* | etching on paper | detail | 2017