

O R I E N T J E R U S A L E M

Contemporary Art Collection



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Orient

Isrotel Exclusive Collection



ORIENT JERUSALEM

Contemporary Art Collection

EXHIBITION

Curator: Sharon Toval

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Measurements are given in centimeters

ON THE COVER

Amir Yatziv, Crusaders #39 (from the series "Crusaders"), 2014, archival pigment print, 95x75cm

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ORIENT JERUSALEM : OPENING WORDS

We are delighted to present this contemporary art collection catalogue curated for the Orient Jerusalem Hotel. Diverse and fascinating, the collection provides the ideal showcase for contemporary Israeli art.

At Isrotel, we believe that art plays an essential role in creating the pleasant, harmonious hotel environment that enhances every guest's stay. From our perspective, the concept of "environment" is wide-ranging, and filled with a multitude of powerful associations. Beauty is central among these – a fact especially true of a hotel located in Jerusalem.

We have dedicated ourselves to this beauty, and to the innate connection that exists between art and the environment. This connection is expressed, among other ways, in the wonderful, eclectic collection of Israeli art we have created for the hotel. With its many unique layers, Jerusalem provided the vital inspiration for the curation of this art collection. This ancient city supplies the backdrop for a historical archeological connection, and inspiration for artworks based on topographical maps, underground levels, housing styles, and more.

Several of the artists on display have already garnered international acclaim, while a few are just beginning their professional paths. However, their common denominator is, in our opinion, their phenomenal accomplishments in their individual specialist fields.

We take particular pride in our collaboration with Bezalel Academy of Arts and Design. The Isrotel chain sponsored a special sculpting workshop attended by 3rd year students from the Ceramics & Glass Design Department. The students' works are now on display in various areas of the hotel. Alongside these exhibits are photos of projects that were submitted as part of the research assignments.

The Orient Jerusalem Art Collection is the latest in Isrotel's series of groundbreaking artistic projects that have already gained a sterling reputation in our other hotels – Royal Beach Eilat, Royal Beach Tel Aviv, Carmel Forest Spa Resort, and Publica Herzliya. These projects represent our contribution to the advancement of contemporary Israeli art – a contribution which we hope our guests enjoy as well.

I invite you to explore all areas of the hotel and enjoy the artworks you discover, and I hope that these diverse, beautiful exhibits will make your stay with us even more special.

Best regards,



Lior Raviv

Managing Director
Isrotel Hotel Chain

PALPABLE MEMORY

The Art Collection of the Orient Jerusalem Hotel is dedicated to reflecting the historical strata that form the archeology of its unique location. These fascinating layers of destruction and construction, which have defined the German Colony of Jerusalem, include the 19th century Templar school buildings that are now part of the Orient Jerusalem Hotel. The Templers began to settle the area in the second half of the 19th century. Their German Colony was built in an architectural style that combined east and west, using local materials: Jerusalem stone and handmade ceramic tiles with motifs directly influenced by the Middle East. This included a neo-Romanesque church which, in accordance with Ottoman law, could not display any external Christian symbols. All this was achieved due to the Templers' extraordinary organizational skills.

The Orient Jerusalem Hotel is located in a compound formed by two Templar school buildings, which themselves have undergone many historical upheavals. Following the expulsion of the Templers from Israel in the mid-20th century, the buildings were commandeered by British Mandate officials. Then, after the State of Israel declared independence, the former schools were taken over by the Ministry of Industry and Trade's Fiber Institute until the end of the 1960s. The buildings remained vacant from then on, and have now been given new life by the Isrotel chain. The Templar School was considered one of the best of its era. There, students were taught not only the life sciences, but also nature lessons, which took place in the yard where the new hotel building now stands. They also enjoyed art and painting classes outside the classrooms, and of course a variety of games.

In conceiving this Art Collection, my goal was to conceptualize the archaeological strata that have an intangible presence in this place, essentially constructing archaeological memory through art. Many of the works exhibited in the Heritage buildings, the original school buildings, reflect this goal, from the feeling of cracked earth in the sculptural woodwork of Gal Weinstein, through the almost nostalgic photography of David Adika, which hints at Middle Eastern culture, and Amir Yatziv's X-rays of Crusader houses in the Jerusalem area, which are based on topography, to Bar From's sculptures, and the maps created by Talia Yemini.

The preoccupation with destruction as a historical constructive process is the focal point of various works. Alon Kedem dismantles and constructs realistic compositions in a sort of aesthetic chaos, which creates a perfect aesthetic environment. Guy Avital produces deconstruction in his works by linking photographic collage and painting. The impossible calendar of Yosef Dadoune, which simulates a utopian calendar, reinforces the sense of lost time and heralds an impossible future, alongside the sensitive sketches of Maya Attoun, which place visual perception in an intermediate state of life and death. All are a kind of historical documentation and forge a connection with the Orient Hotel.

Another layer of study examined within the Orient Jerusalem Art Collection is the preoccupation with nature as part of the German Colony's integration processes. Man's integration with nature and his control of it constitute a measure of success for every settlement. Abundant nature is present throughout the hotel's art collection, such as Yoram Vidal's melancholic and almost documentary photography, Hila Sali's large-scale painting, which brings us back to the landscapes of kibbutz greenhouses in early Jewish settlements, and Amon Yariv's series of doves, which deal with the bird as a pure aesthetic symbol.

The Art Collection of the Orient Jerusalem Hotel includes a unique, rare etching collection displayed in the hotel rooms: portfolios by the best Israeli artists, from the Gottesman Etching Center at Kibbutz Cabri. The choice of the etching medium is not coincidental. It stems from my research on Templar architectural work. This work is mainly

handicraft, from the tiles and their design, to the neoclassical columns that can be found in the various houses, where machines also began to be used at the start of the 20th century. All these have shaped the choice of this time-honored medium. The Art Collection includes a selection of artist portfolios that were exhibited at the Israel Museum and the Tel Aviv Museum of Art in 2006, and a year later at the Ashdod Museum of Art. These etchings, to which an entire chapter of this catalogue is devoted, are exhibited alongside prose and poetry passages that inspired them, including works by writers such as Shai Agnon and Leah Goldberg.

In order to ensure this art collection reflected the entire spectrum of artists in Israel, we worked with Dr. Eran Ehrlich, Head of Bezalel's Ceramics & Glass Design Department, to develop a special workshop for 3rd year students. The workshop was intended to create sculptures inspired by the location that would be displayed throughout the hotel. The students spent an entire year working on a personal study of the place and city of Jerusalem from their own perspectives. Shai Rossler creates fascinating, hyper-realistic glass branches, Asaf Cohen tells the story of a stone from an abandoned Arab village, suspended at the heart of a contemporary glass column, Shiri Sinai crafts human faces from very fine glass that hang in the air and express Jerusalem's diversity, and Hodia Ben Eliyahu draws, with the help of gold-gilded glass, the landscape of Jerusalem formed from the outline of the mountains.

I believe that the Orient Jerusalem Art Collection expresses the very best of art in Israel, ranging from famous Israeli artists around the world, to the 3rd year students at Bezalel Academy of Arts and Design, 2017. It represents a very wide artistic spectrum – in effect, a retrospective picture of Israeli artwork.

I would like to thank the management of the Isrotel chain for this rare opportunity to curate and acquire such an important art collection, both for the local art world and for Israeli culture, and thus to support artistic endeavor in Israel.

Sharon Toval
Curator

CONTEMPORARY ART



Gal Weinstein, *Untitled*, 2004-2015, MDF, dia. 118 cm.



Gal Weinstein, *Untitled*, 2004-2015, MDF, dia. 118 cm.



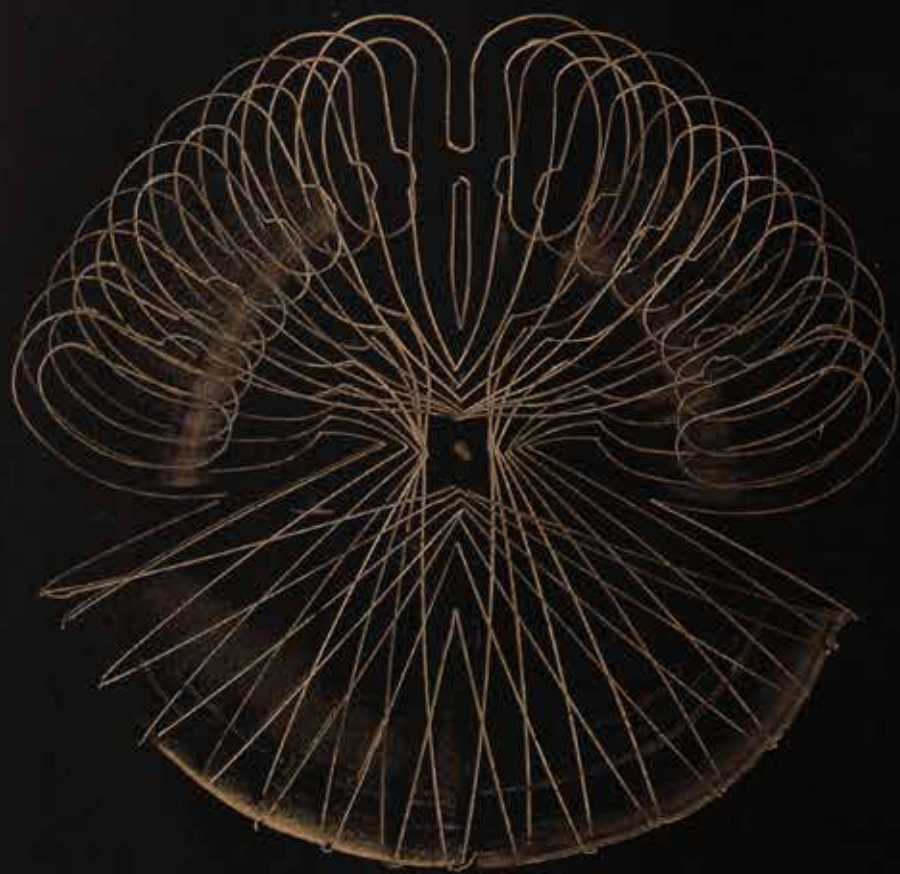
Amir Yatziv, *Crusaders#39* (from the series "Crusaders"), 2014, archival pigment print, 95x75 cm.

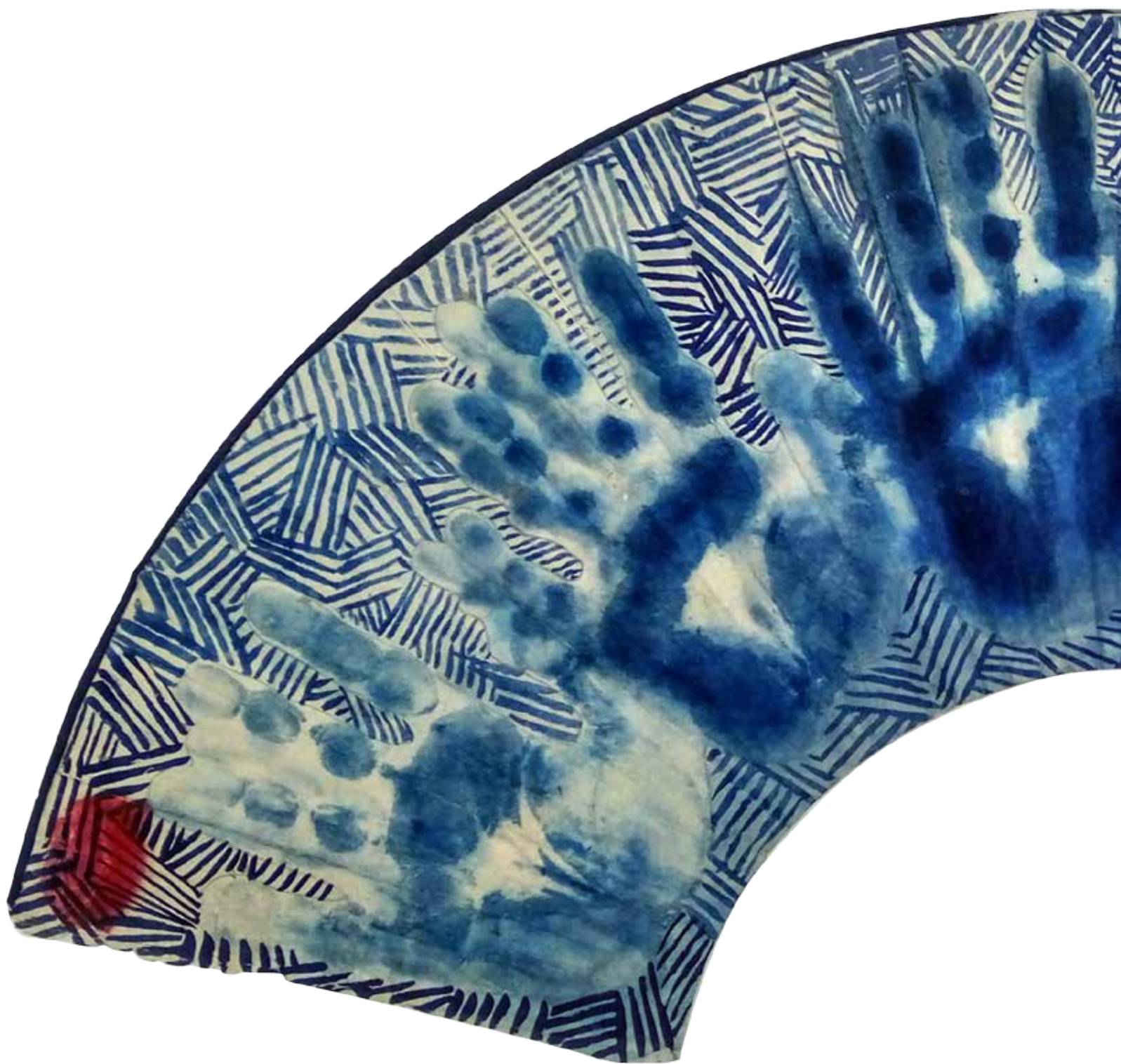


Amir Yatziv, *Crusaders#51* (from the series "Crusaders"), 2014, archival pigment print, 95x75 cm.



Lea Avital, Untitled (series of 5), 2011, screen printing on an acid free paper, 100x80 cm.
Next Page: **Lea Avital**, Scissors (series of 6), 2011, screen printing on an acid free paper, 57x77 cm.





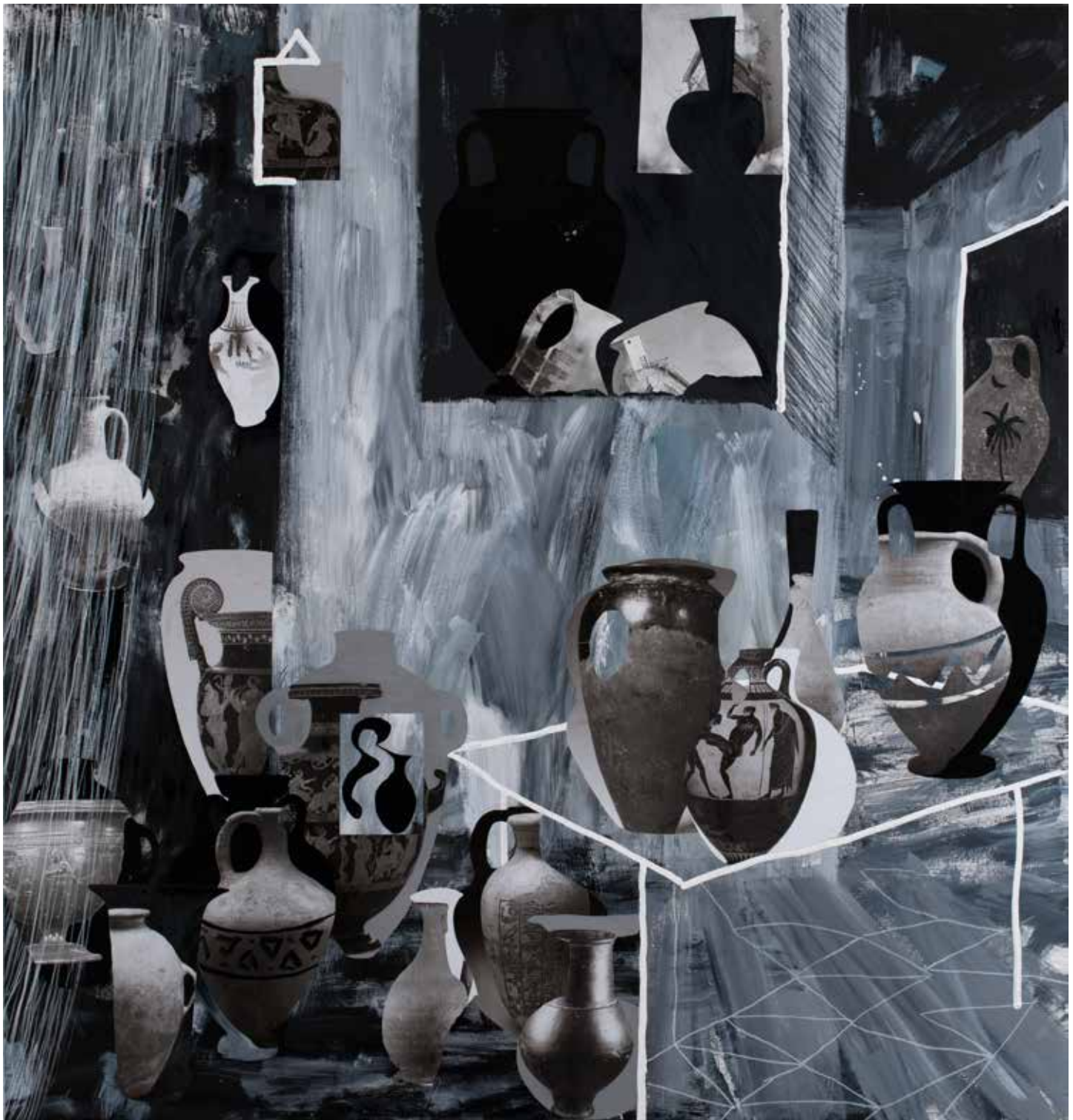


Ayelet Zohar, Hands (Fans series), 2001, Blue Ink on fan paper, 30x66 cm.



Ayelet Zohar, Sub consciousness Opens Like a Fan (Fans series), 2001, ink, graphite and charcoal on fan paper, 30x66 cm.

Ayelet Zohar, Sub consciousness Opens Like a Fan (Fans series), 2001, stamps and graphite on fan paper, 30x66 cm.



Guy Avital, Without you there is no Culture, 2015, acrylic crayon and collage on canvas, 190x221 cm.



Guy Avital, *Curtain*, 2013, acrylic and collage on canvas, 190x220 cm.



Yoram Vidal, *Untitled*, 2013, pigmented Inkjet print, 73x130 cm.



Yoram Vidal, Untitled, 2009, pigmented Inkjet print, 92x140 cm.



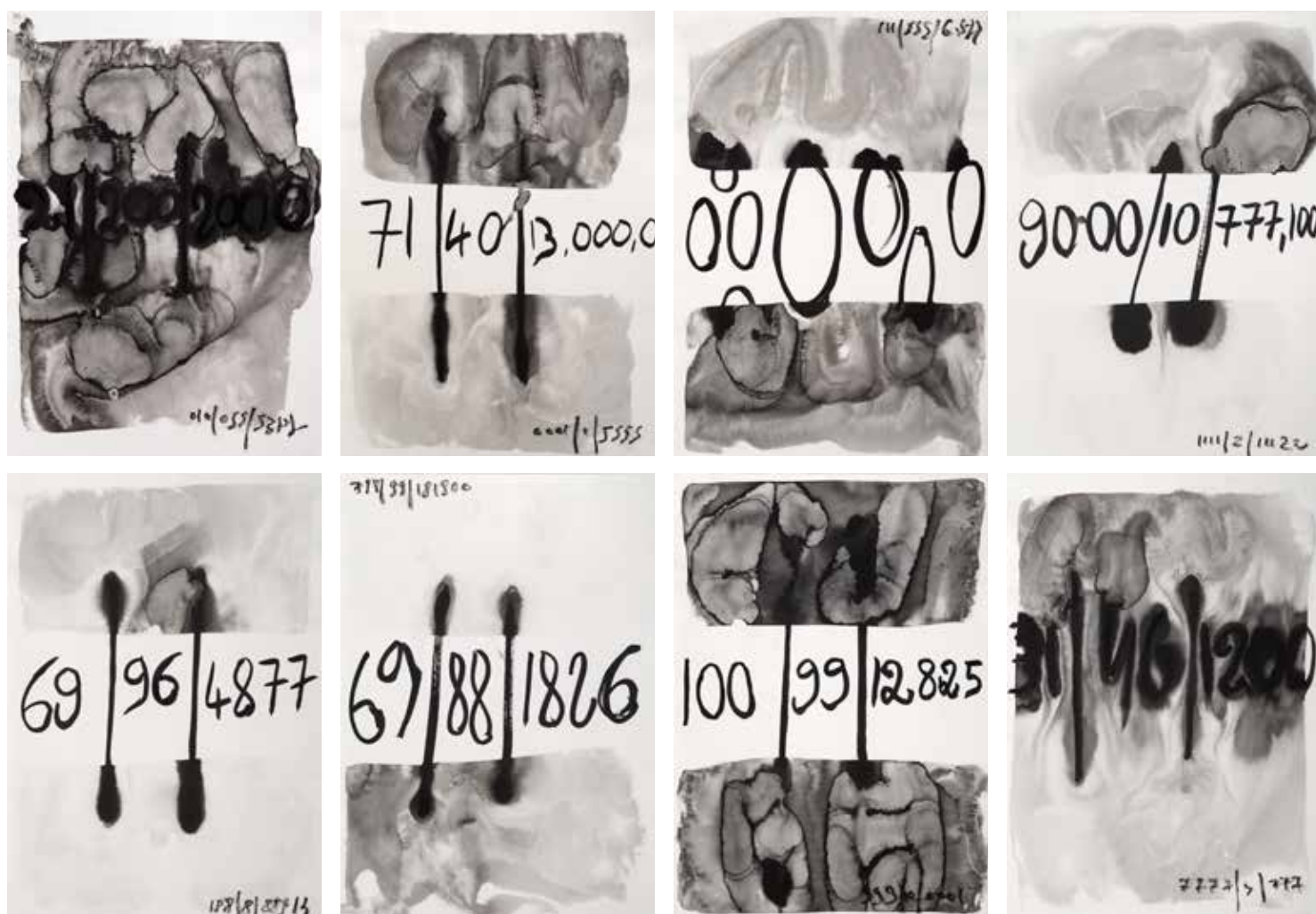


Amnon Yariv, *Silhouette II*, 2015, color print, 45x35 cm.

Next Page: Amnon Yariv, *Camera Obscura*, 2015, color print, 45x35 cm.

OBSCURA





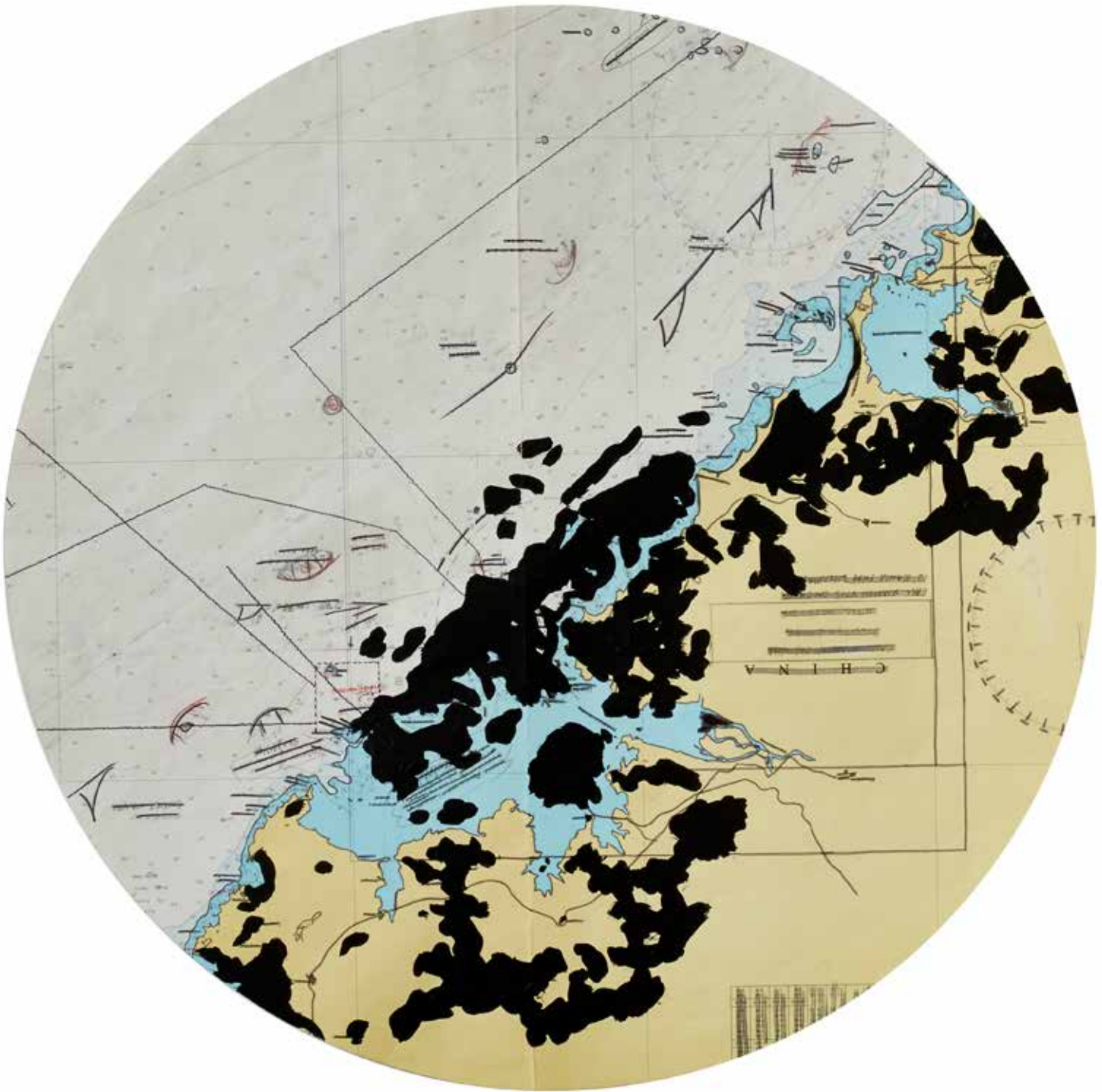
Yosef Joseph Yaakov Dadoune, Calendrier impossible, 2015, encre de chine, eaux, javel et vinaigre sur papier, 42x29.7 cm.



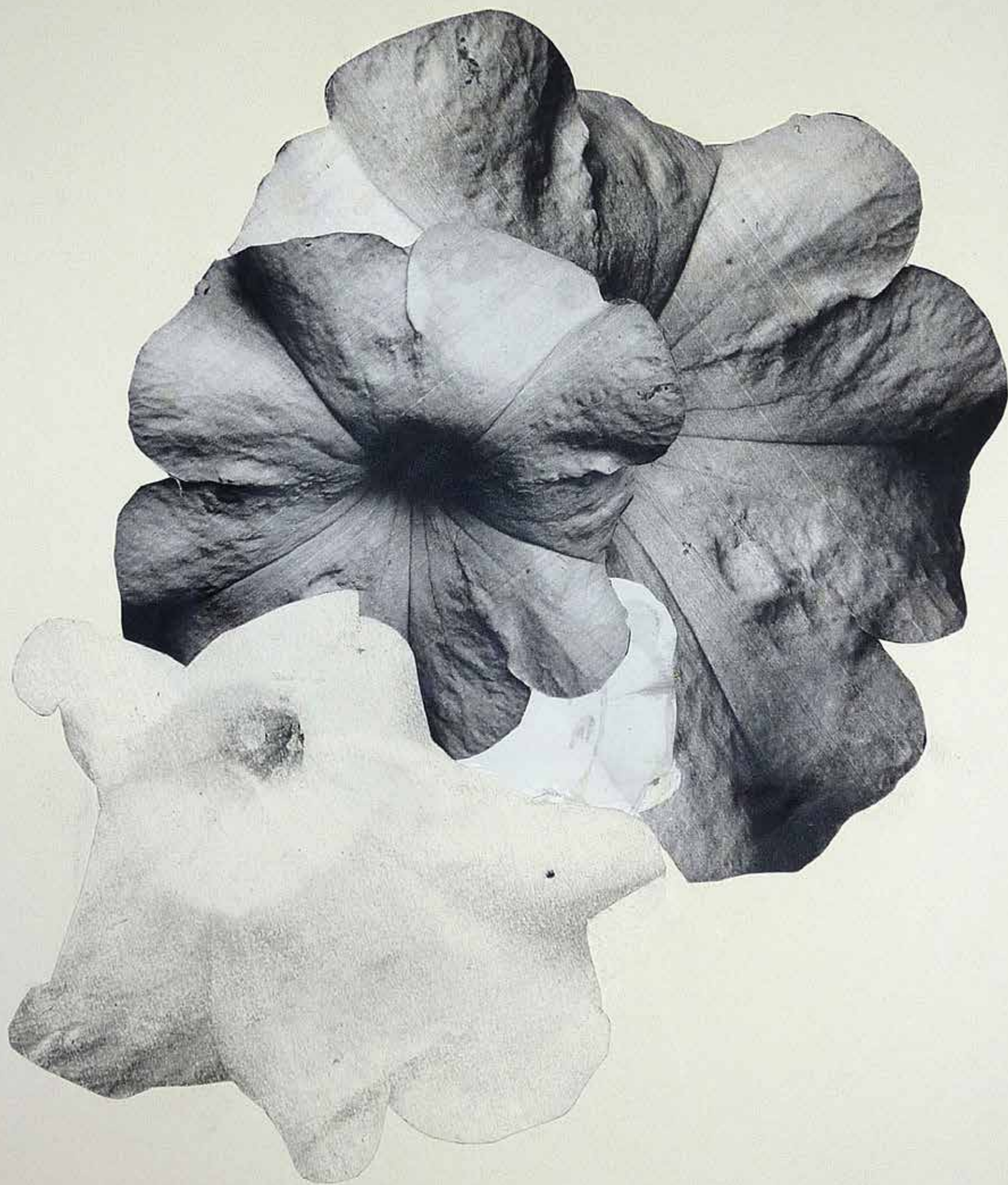
Bar From, Okoume' V, 2016, carved okoume' plywood, 244x122x130 cm.



Talia Yemini, Map no. 60, (Not To Be Used For Navigation), 2016, acrylic on maritime navigation map, dia 60 cm.



Talia Yemini, Map no. 61, (Not To Be Used For Navigation), 2016, acrylic on maritime navigation map, dia 60 cm.





Gabriella Klein, *Bedscapes 2*, 2006, oil on canvas, 160x120 cm.
Page Before: **Gabriella Klein**, *Freeze Frame*, 2013, analog collage on archival paper, 40x30 cm.



Aya Eliav, House #202, 2011, industrial paint and acrylic on canvas, 50x40 cm.
Next Page: **Aya Eliav**, House #203, 2011, industrial paint and acrylic on cardboard, 70x50 cm.





Shay Id Alony, Shield #9, 2015, metal, brass, tin and varnish, 48.5x8 cm.



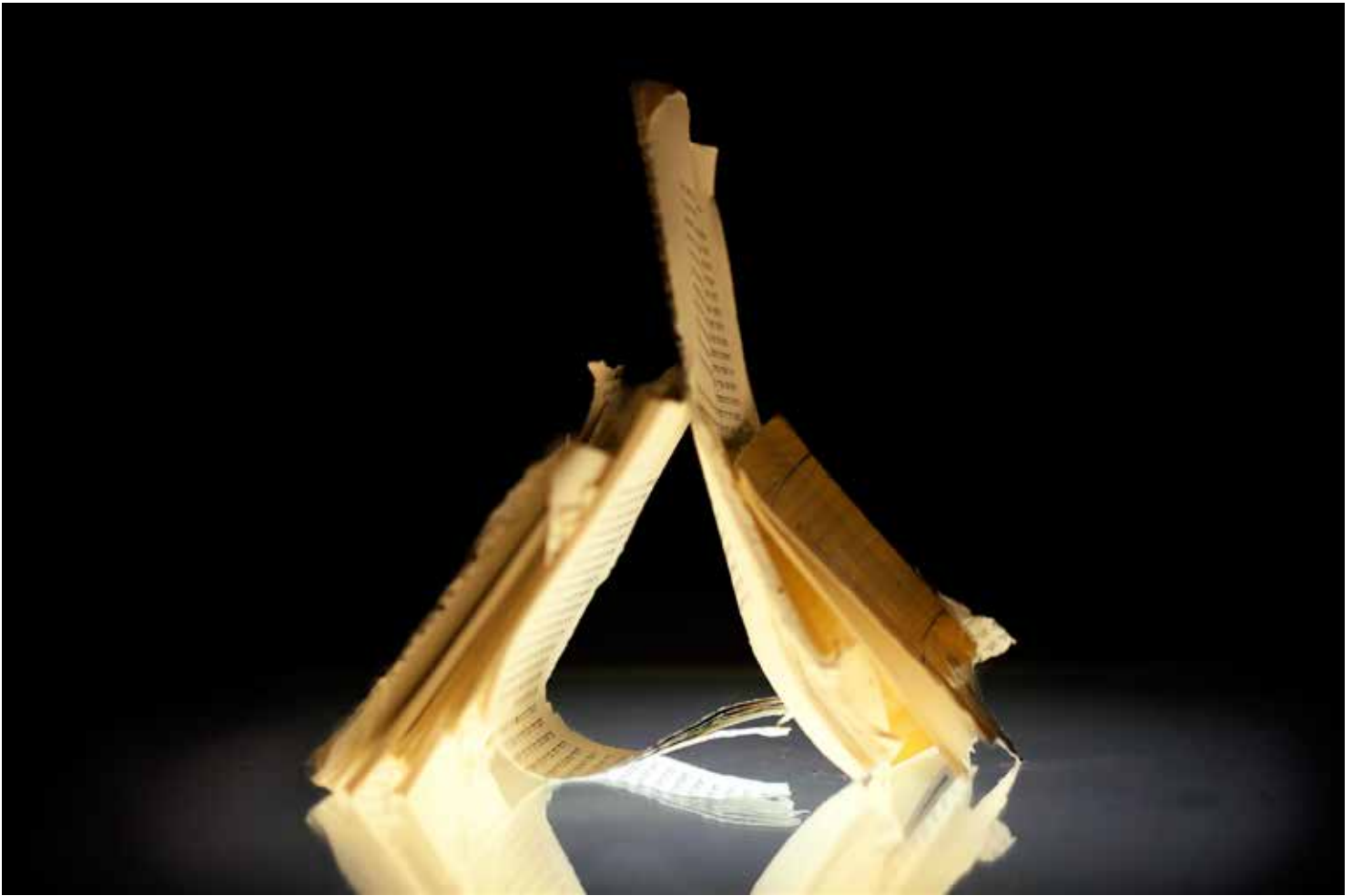
Shay Id Alony, Shield #10, 2015, metal and brass, tin and varnish, 48.5x8 cm.



Shay Id Alony, Shield #4, 2015, metal, brass, tin and varnish, 48.5x8 cm.



Boaz Aharonovitch, s#007 (from 'objects'), 2010, color photograph, 80x55 cm.



Boaz Aharonovitch, s#029 (from 'objects'), 2010, color photograph, 110x70 cm.



Yael Bronner Rubin, Weaving Space with Hydrangea, 2014, archival inkjet print, 158x100 cm.



Yael Bronner Rubin, *Fracture*, 2014, archival inkjet print, 120x90 cm.



Alon Kedem, *Hold*, 2015, oil on canvas, 175x160 cm.



Alon kedem, Floating, 2015, oil on canvas, 120x110 cm.



Alon Kedem, *Catch*, 2015, oil on canvas, 130x130 cm.



Hila Sali, Green House, 2015, oil on canvas, 165x210 cm.



David Adika, *As In Water Face Reflects Face*, 2013, color photograph, inkjet print 32x48 cm.





Yael Kaplan, Window (work with photos), 2014, graphite & pigment print on archival paper, 58x48 cm.



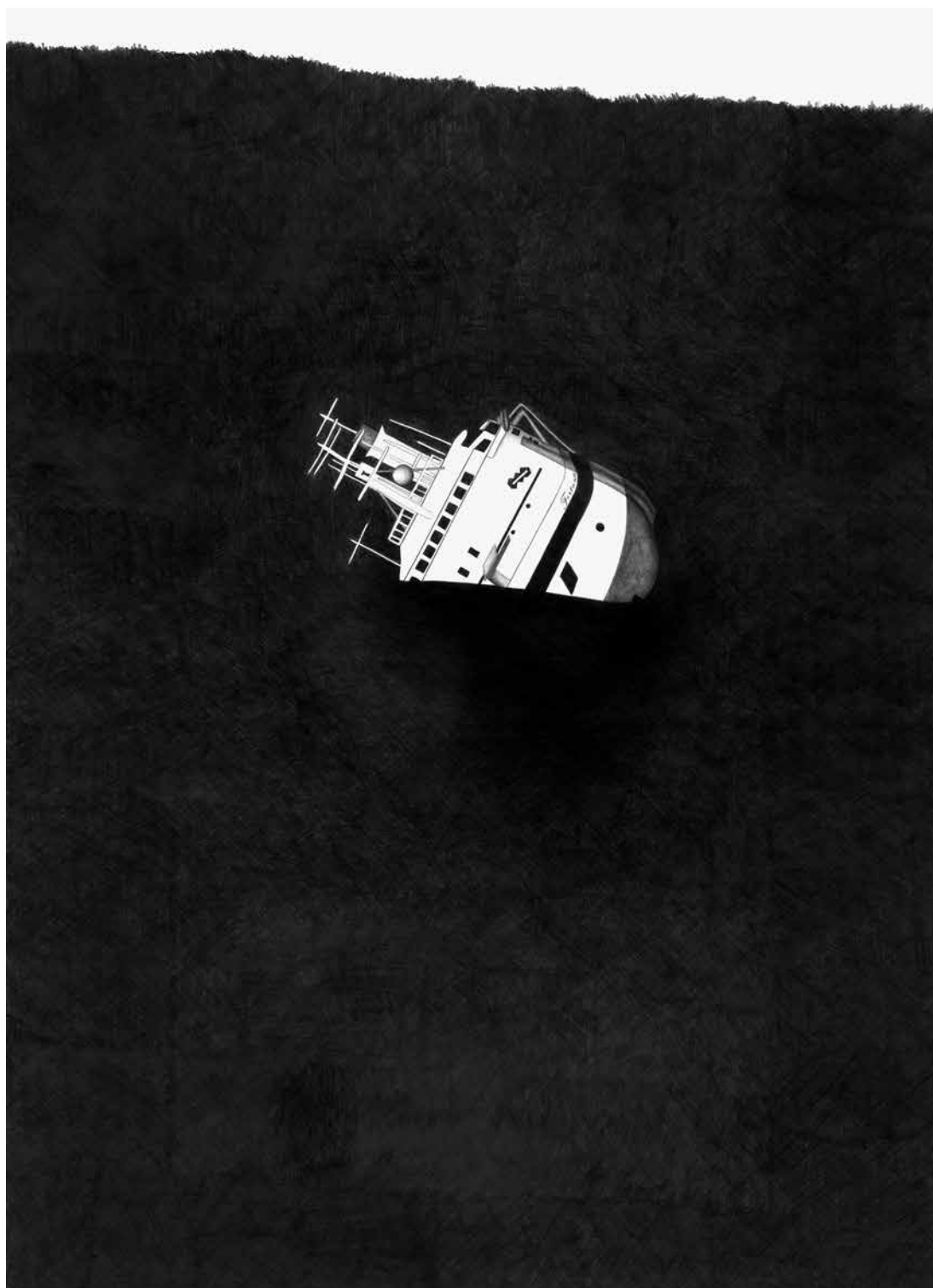
Yael Kaplan, *At air* (from a series of drawings), 2014, watercolor pencil on paper, 25x18 cm.



Hilit Kadouri, *Ella Valley #03 (IL Project)*, 2008, photography, archival pigment print, 42x55 cm.

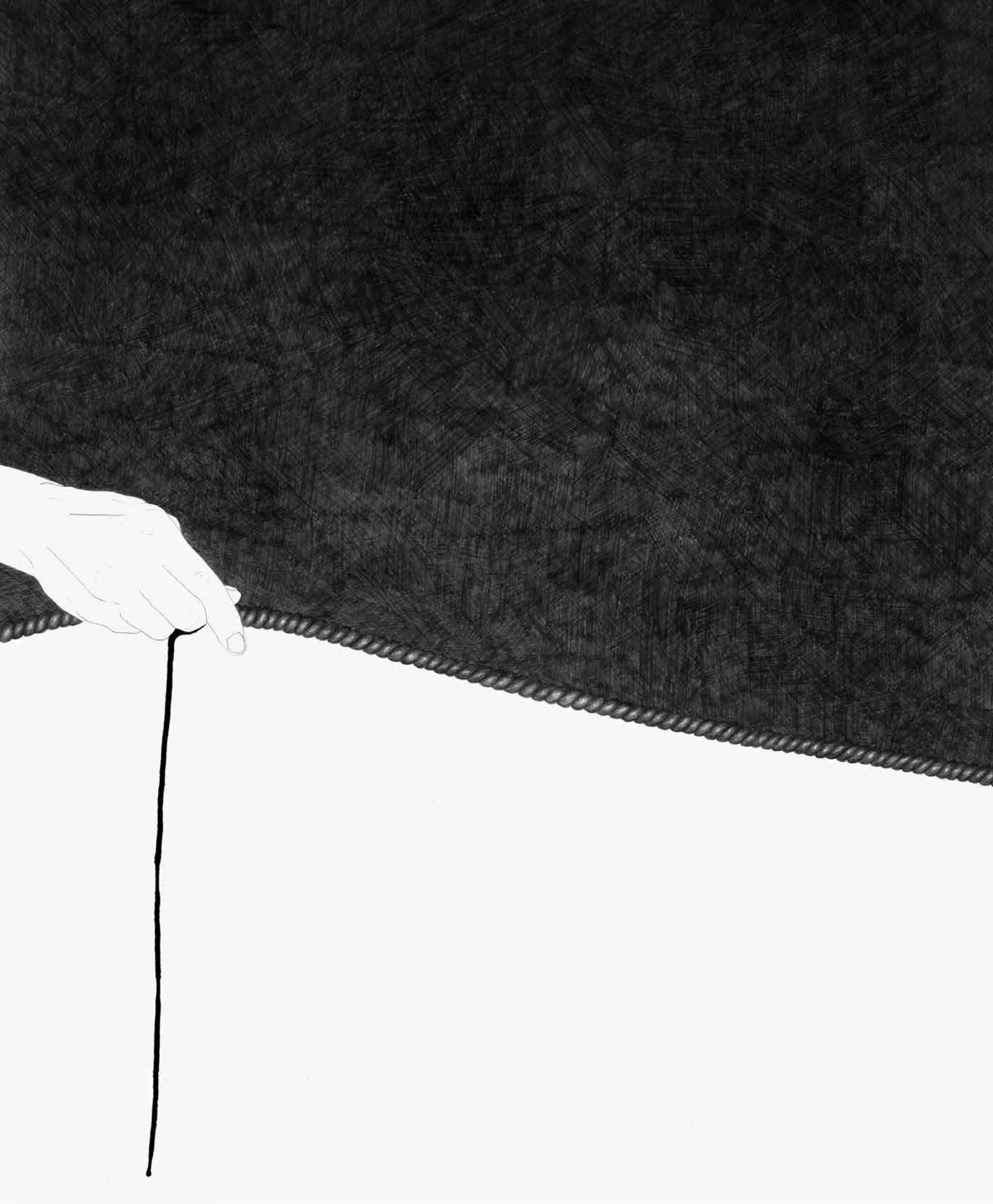


Hilit Kadouri, Ella Valley #06 (IL Project), 2008, photography, archival pigment print, 42x55 cm.



Maya Attoun, Fortuna, 2010, graphite and ink on paper, 100x70 cm.

Next Page: **Maya Attoun**, Rope, 2010, graphite and ink on paper, 100x70 cm.





Esther Cohen, Poppies, (Flowers in black and blue series), 2014, ballpoint pen on paper, 34 cm. diameter.
Esther Cohen, Lentil Necklace, (Filigree and various spices series), 2016, ballpoint pen on paper, 34 cm. diameter.



Esther Cohen, Filigree Necklace, (Filigree and various spices series), 2016, ballpoint pen on paper. 34 cm. diameter.



Elad Kazir, Untitled, 2015, archival pigment print, 50x70 cm.



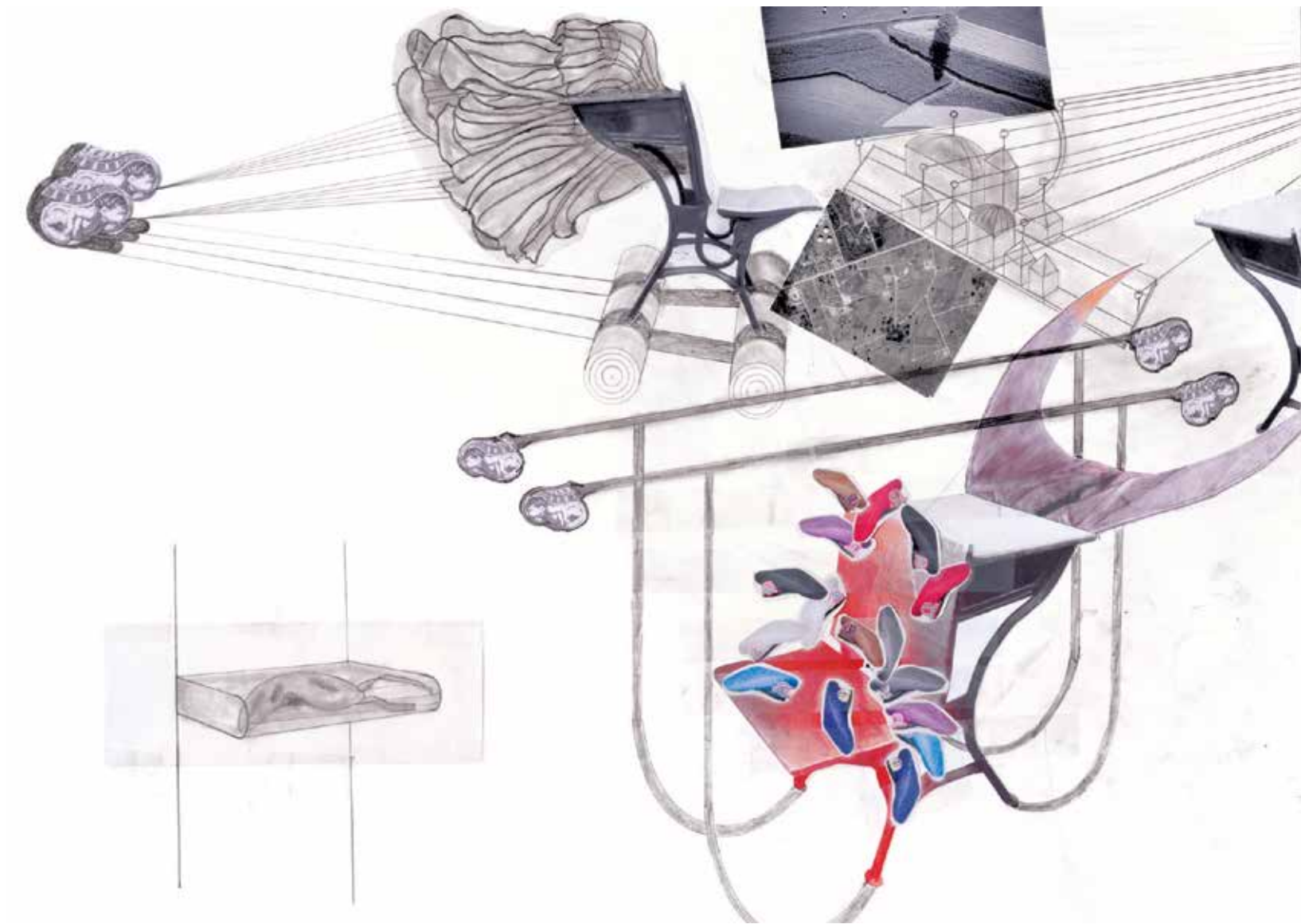
Elad Kazir, Untitled, 2015, archival pigment print, 50x70 cm.



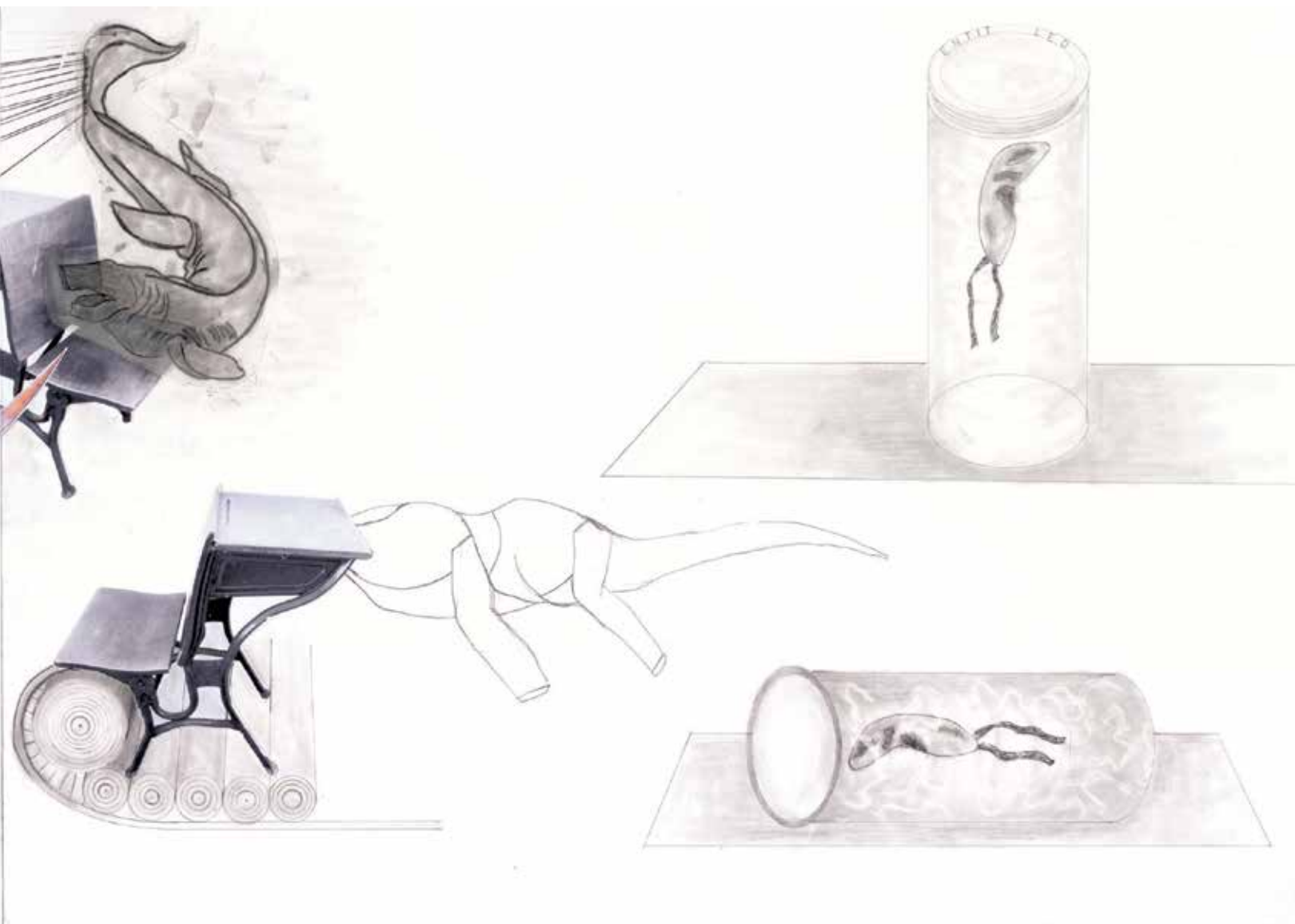
Elad Kazir, Untitled, 2015, archival pigment print, 66x93 cm.



Zakaria Ait Wakrin, *Untitled (Amoudou Series)*, 2012, BW photograph, 100.9x66.63 cm.



Sigal Primor, 4 Untitled (24), 2010, digital pigment print, 53x130 cm.





Inbal Hoffman, Half of a sweet potato (half of a sweet potato series), 2014, inkjet print, 55x120 cm.

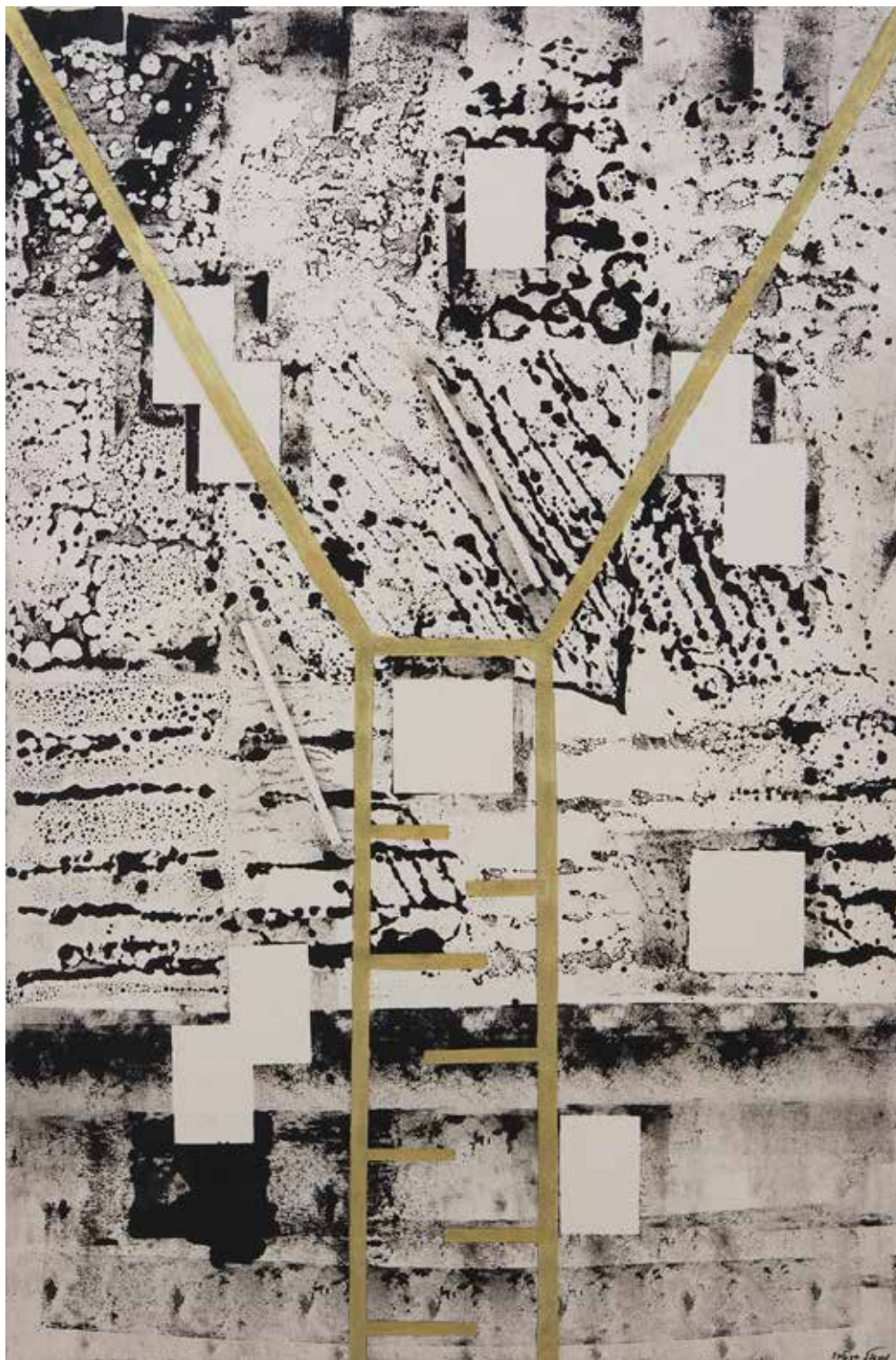


Inbal Hoffman, Half of a sweet potato (half of a sweet potato series), 2014, inkjet print, 110x91 cm.

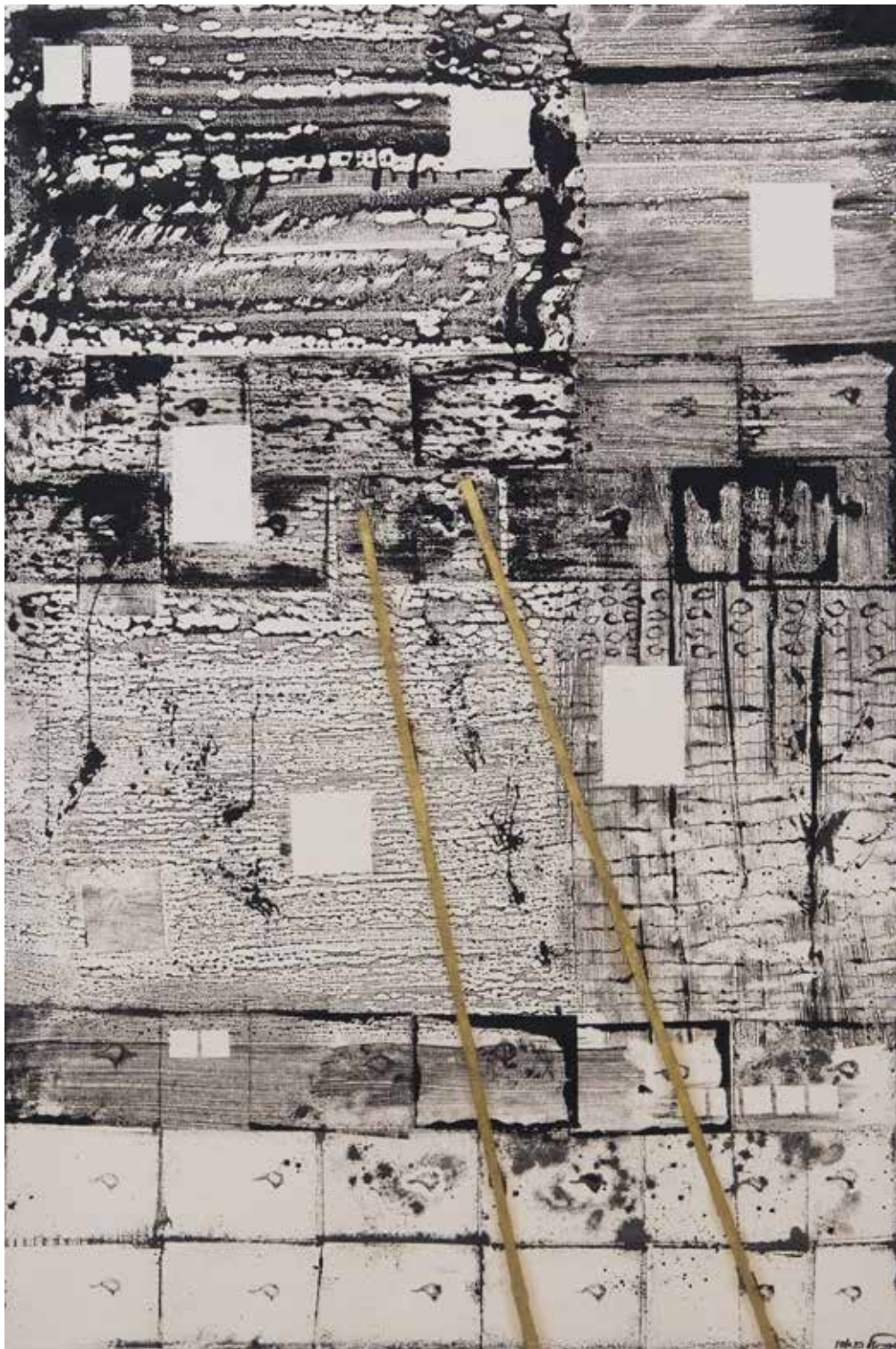


Tamar Rodded Shabtai, *Untitled (Triptych)*, 2014, acrylic on wood, 50x40 cm. each



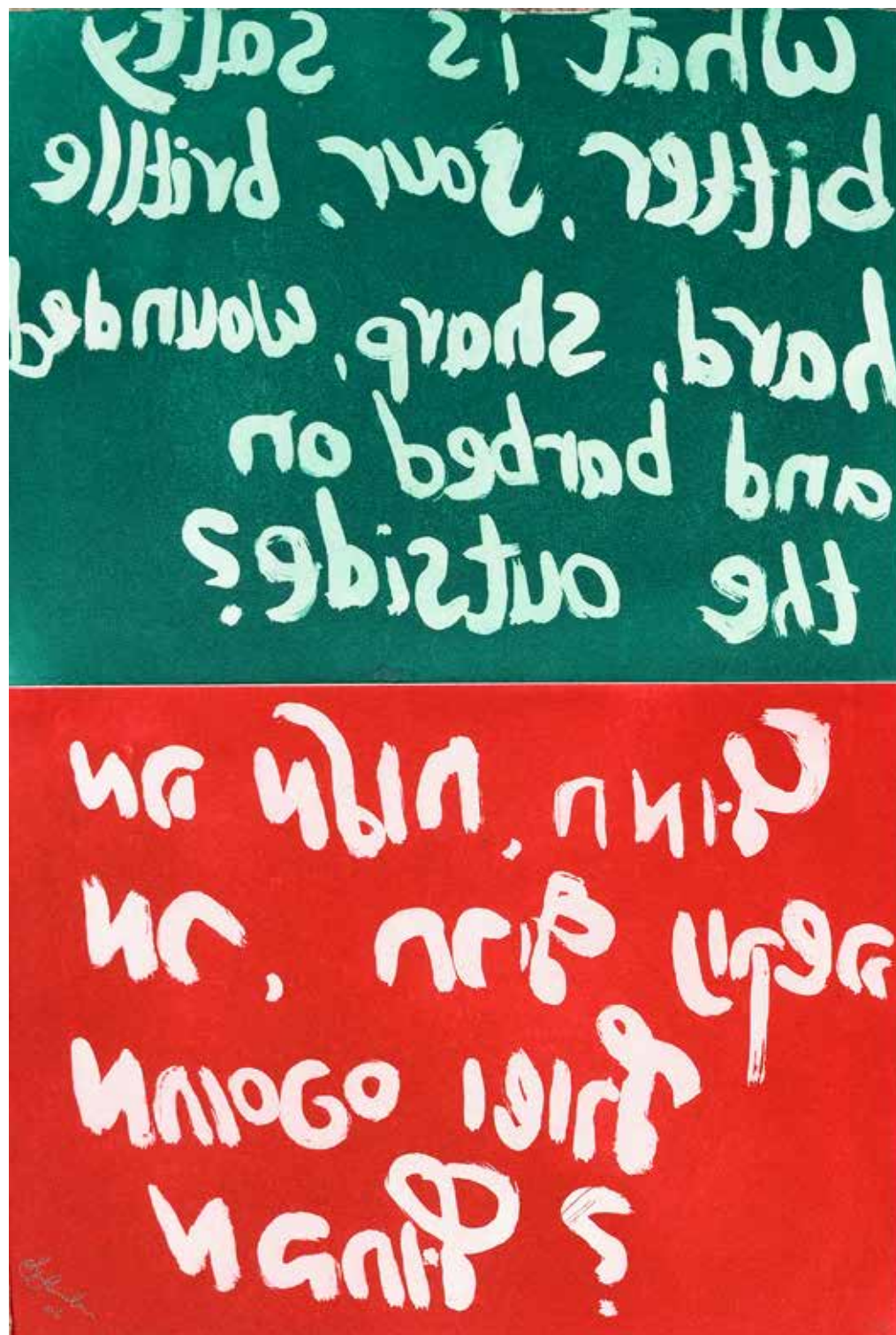


Michael Ben Abu, A Ladder and a Wall, 2015, acrylic on canvas, 80x120 cm.

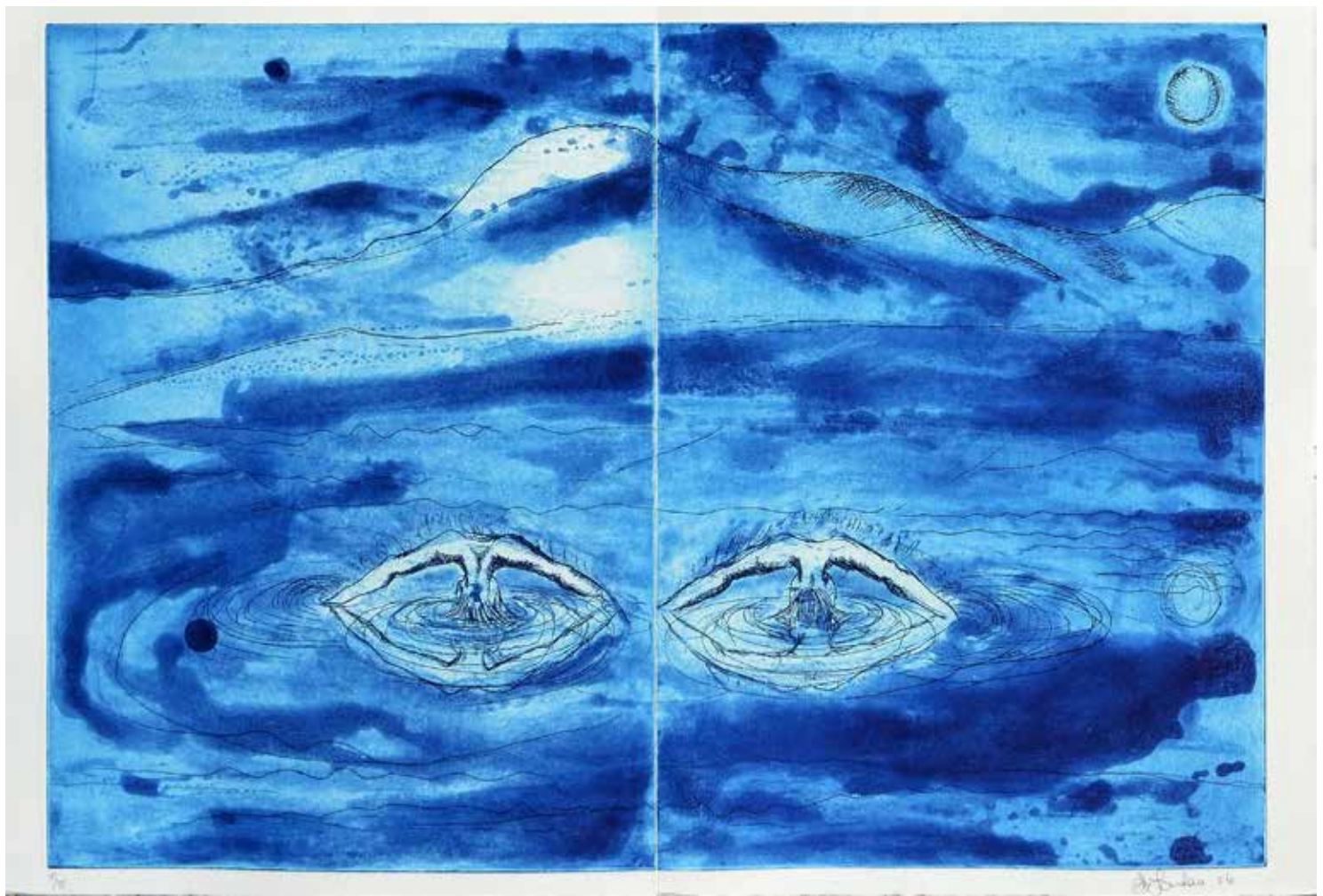


Michael Ben Abu, *A Ladder to Jerusalem*, 2017, acrylic on canvas, 80x120 cm.

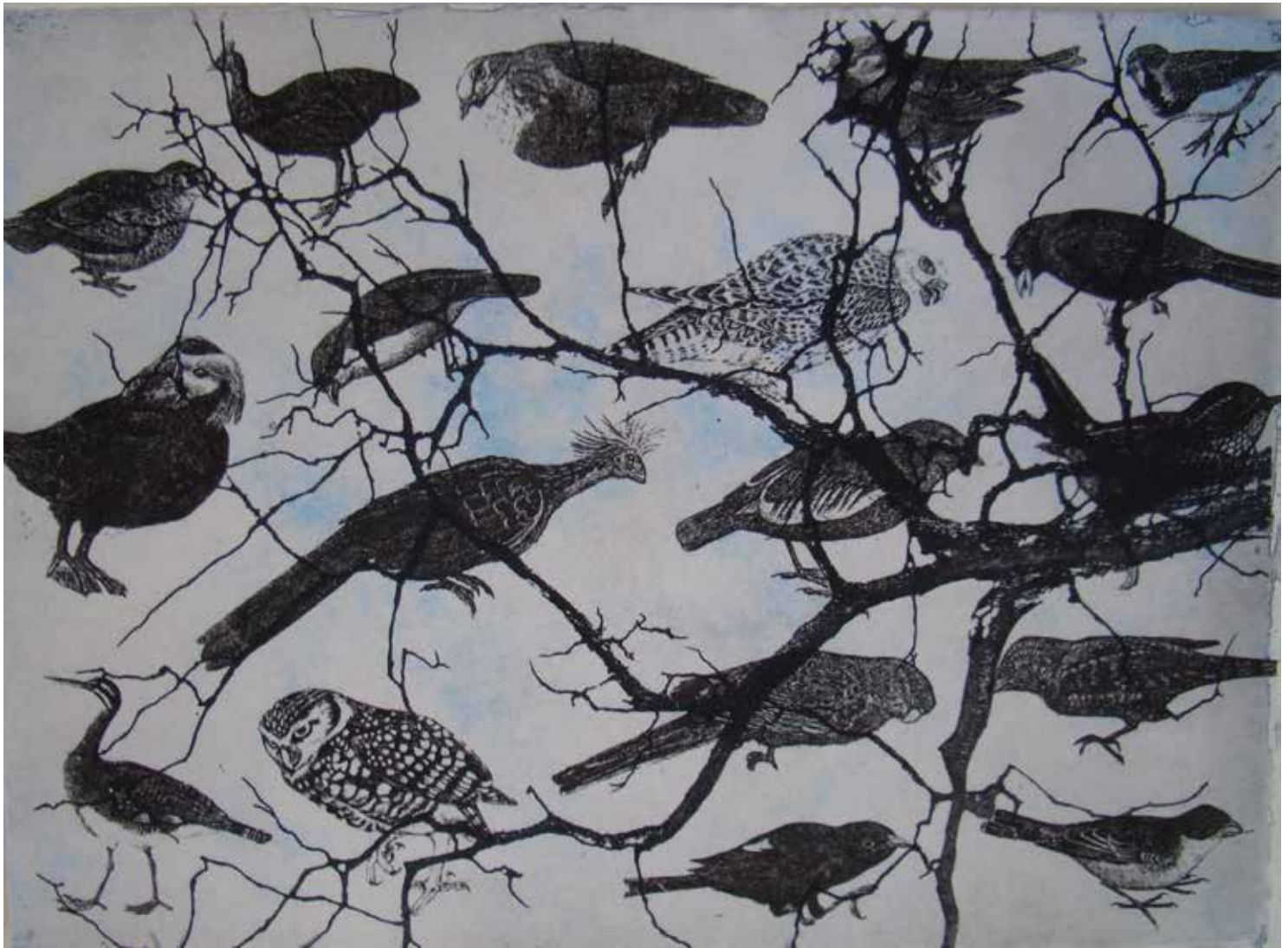
ETCHINGS COLLECTION



Sigalit Landau, Sweet Inside, 12 etchings, Gottesman Publication, 2006, Edition: 45 + 3 A.P. + 2 P.P.



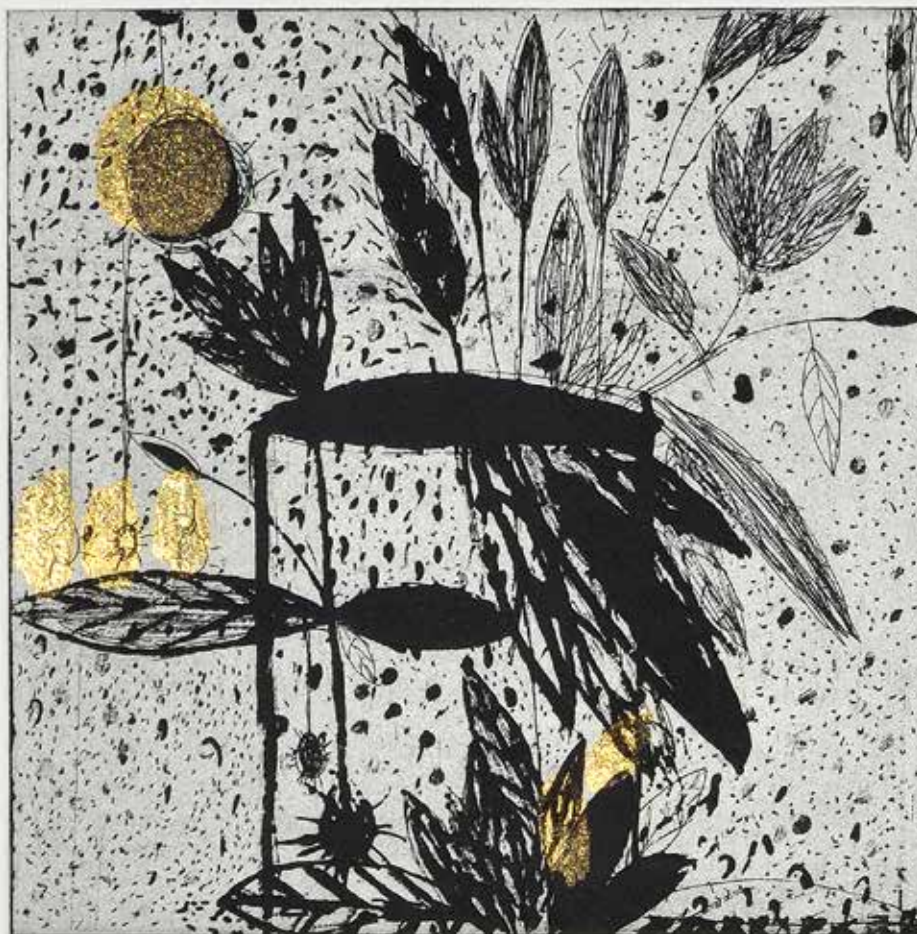
Sigalit Landau, *Dead-See Level*, 12 etchings, Gottesman Publication, 2006, Edition: 45 + 3 A.P. + 2 P.P.



Zadok Ben-David, Between Heaven and Earth 10, 12 etchings, Gottesman Publication, 2006, Edition: 45 + 3 A.P + 2 P.P

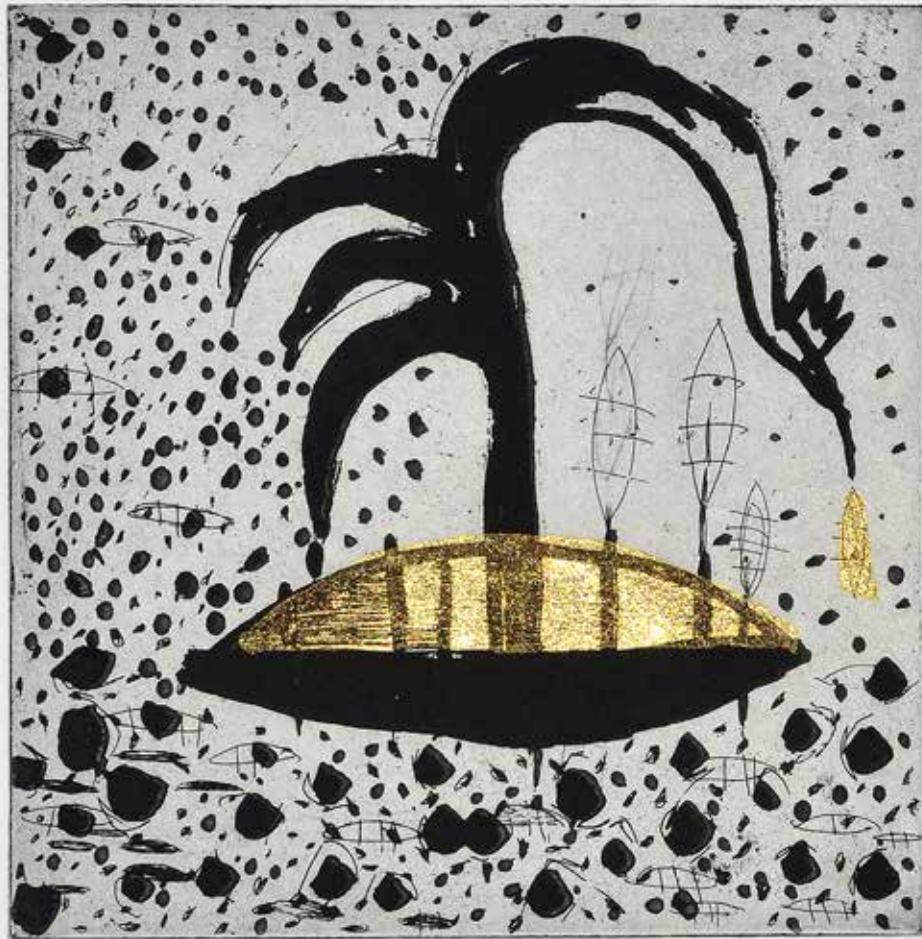


Zadok Ben-David, Between Heaven and Earth 2, 12 etchings, Gottesman Publication, 2006, Edition: 45 + 3 A.P + 2 P.P



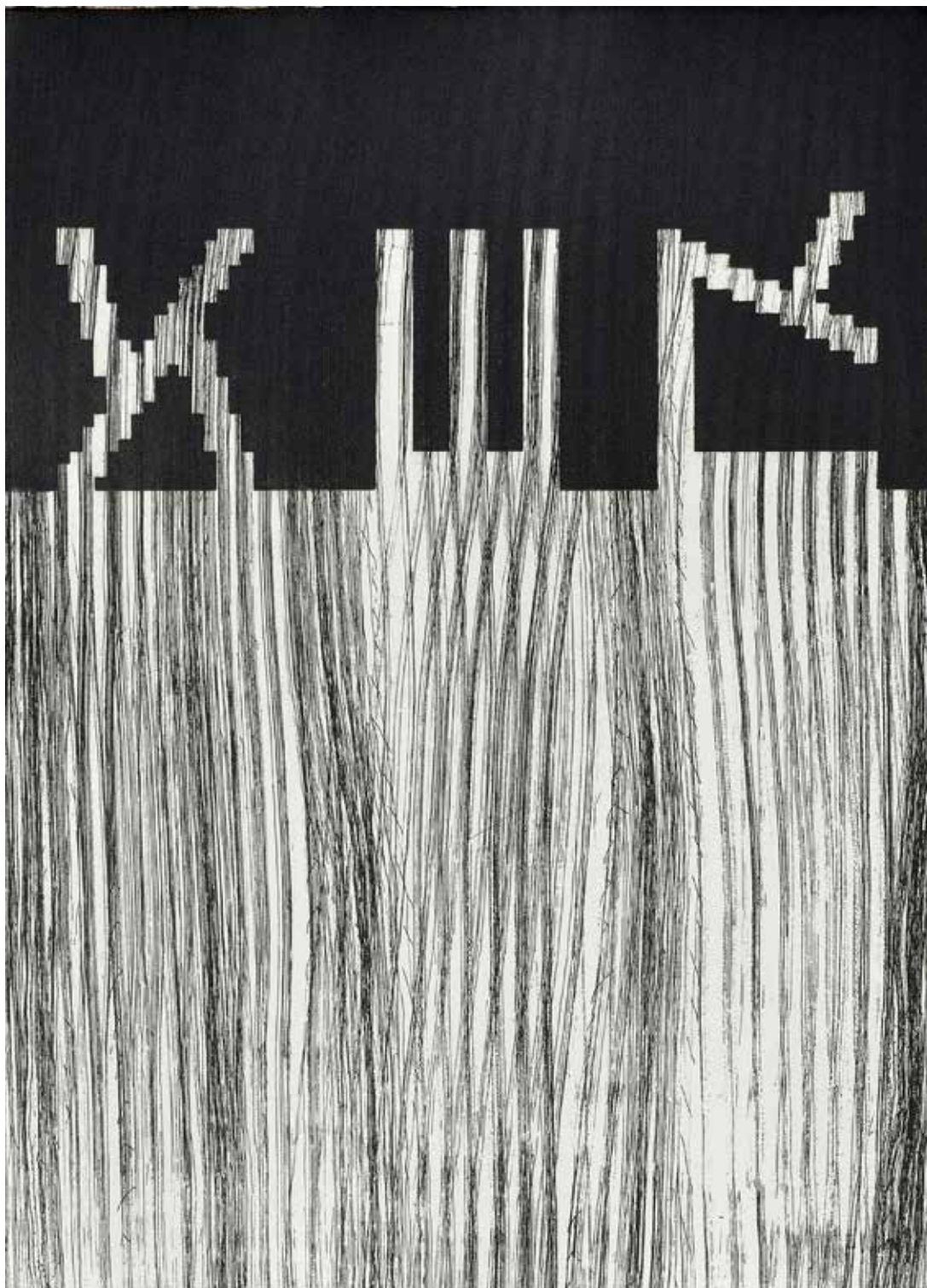
SHISH
2011

Khen Shish, *Once I Breathed the Honey Rose*, 15 etchings, 32.5x30.5 cm., Gottesman Publication, 2011, Edition: 30+ 5 A.P



SHISH
2011

Khen Shish, White Emorite Stork, 15 etchings, 32.5x30.5 cm., Gottesman Publication, 2011, Edition: 30+ 5 A.P



Hila Lulu Lin, Untitled 8, 12 etchings, Gottesman Publication, 2006, Edition: 40 + 3 A.P. + 2 P.P.



Hila Lulu Lin, *Untitled 9 (side a)*, 12 etchings, Gottesman Publication, 2006, Edition: 40 + 3 A.P. + 2 P.P.



Alex Kremer, *Couple*, 38x28 cm., Gottesman Publication, 2005, Edition: 40 + 3 A.P + 2 P.P



Alex Kremer, Walkers, 38x28 cm., Gottesman Publication, 2005, Edition: 40 + 3 A.P + 2 P.P



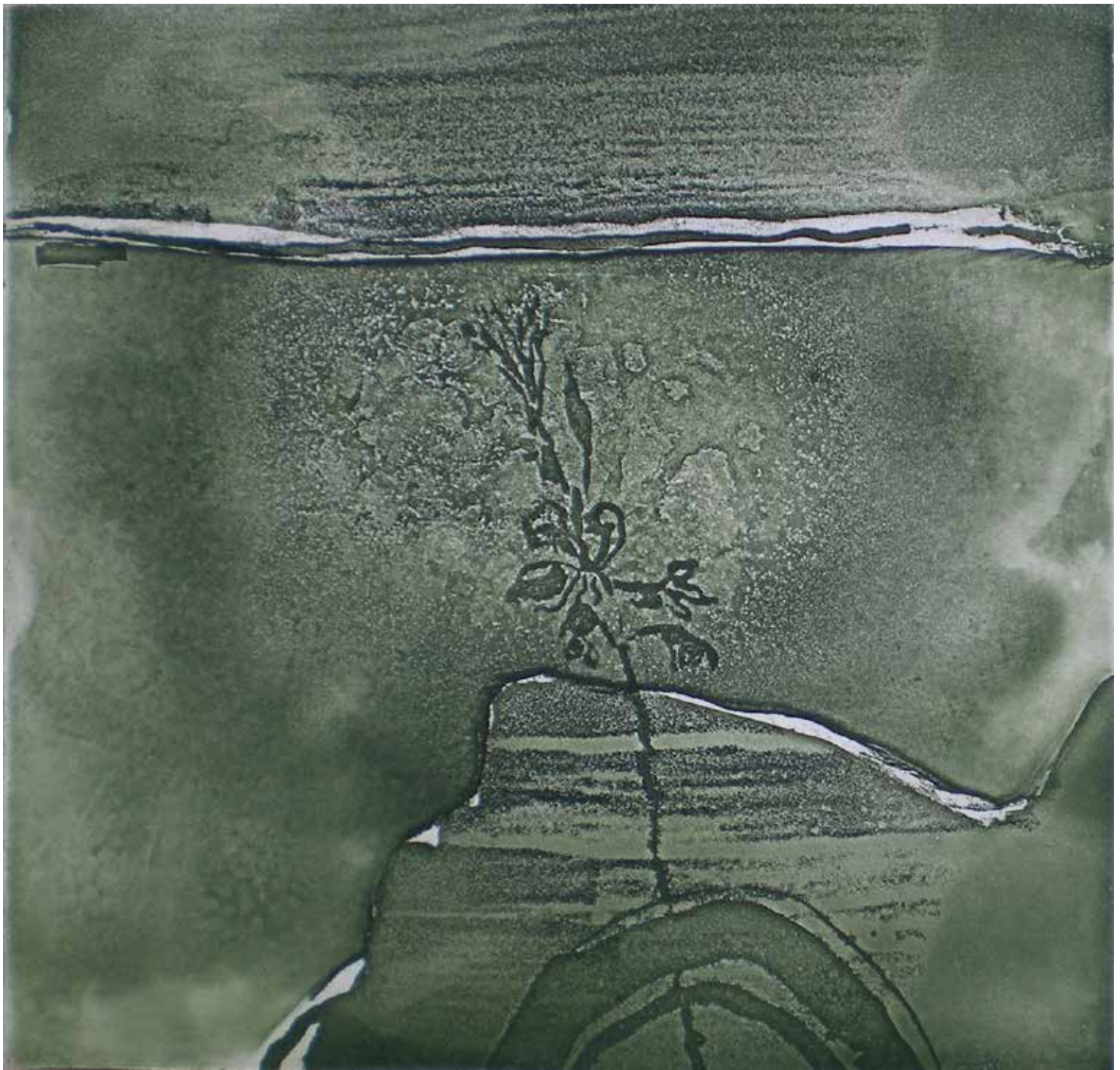
Danny Karavan, *Traces*, 12 etchings, 38x28 cm., Gottesman Publication, 2005, Edition: 50 + 3 A.P + 2 P.P



Danny Karavan, *Traces*, 12 etchings, 38x28 cm., Gottesman Publication, 2005, Edition: 50 + 3 A.P + 2 P.P



Assaf Ben Zvi, Curvilinear, "To a Garden", 15 etchings, Gottesman Publication, 2007, Edition: 45 + 3 A.P + 2 P.P



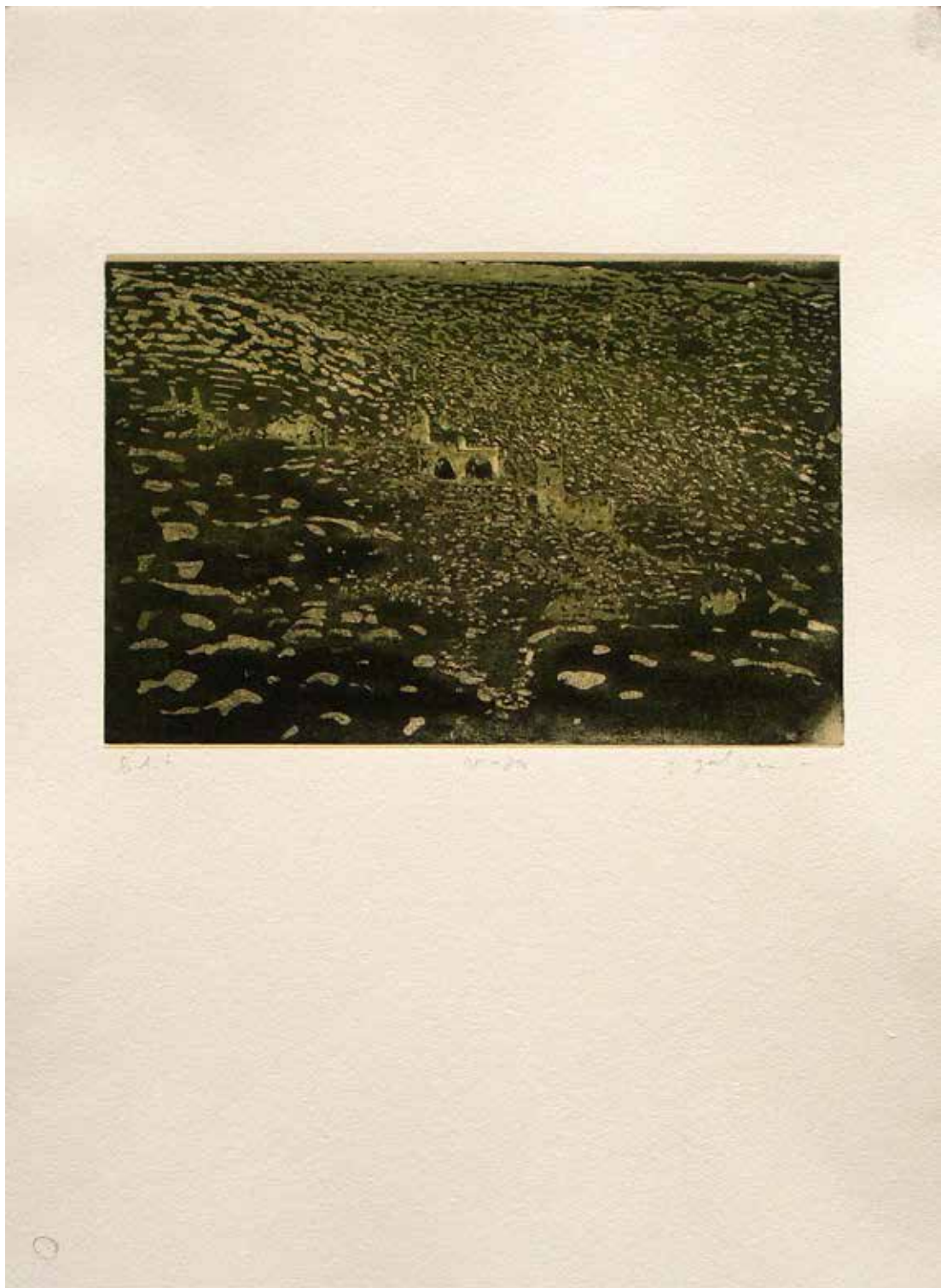
Assaf Ben Zvi, Towards, "To a Garden", 15 etchings, Gottesman Publication, 2007, Edition: 45 + 3 A.P + 2 P.P



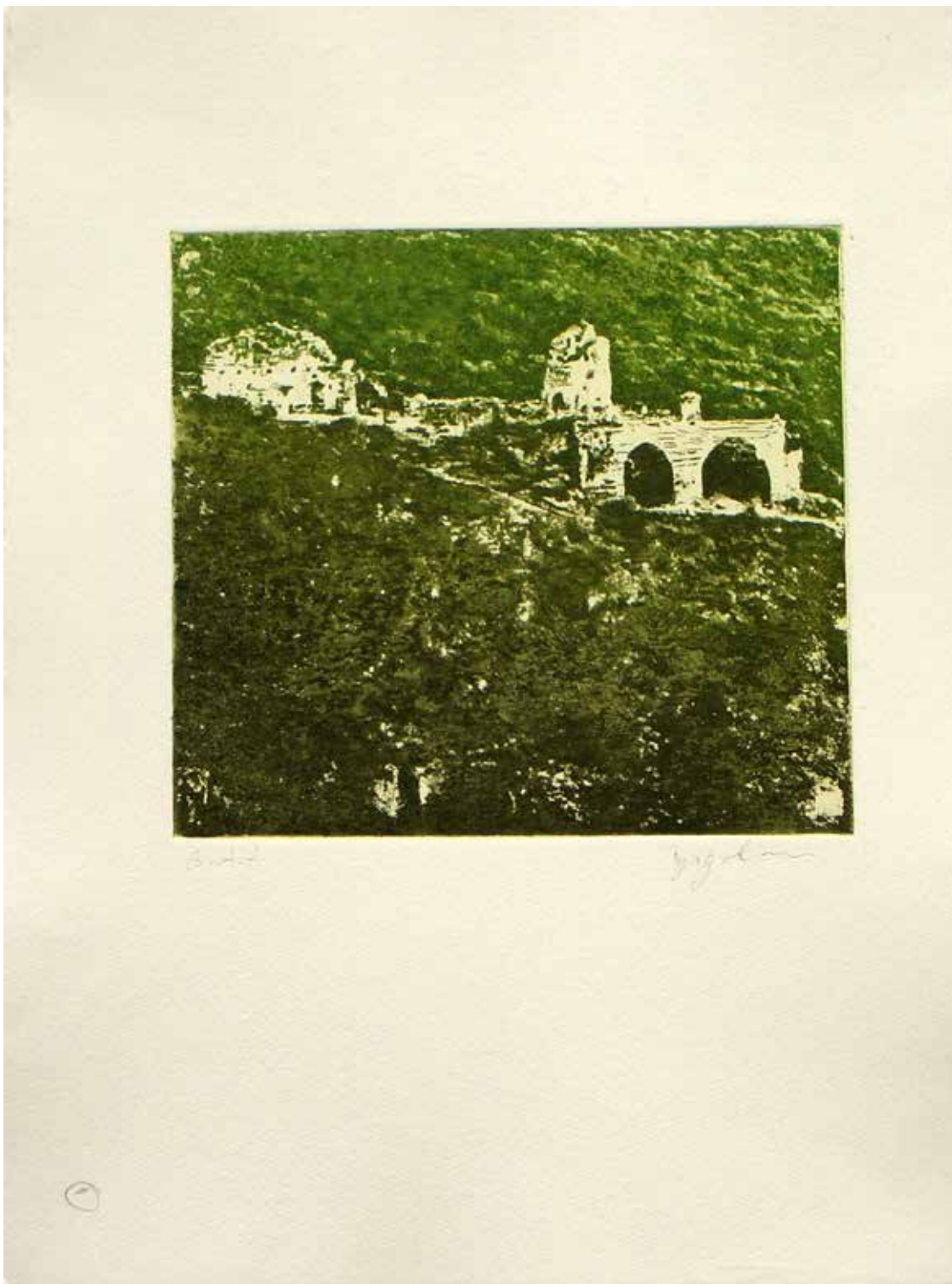
Avner Katz, Three Acrons, "Twelve Etchings to Twelve Poems by Lea Goldberg, published by the Gottesman Etching Center, Kibbutz Cabri, 2007, edition: 40 + 3 AP + 2 PP



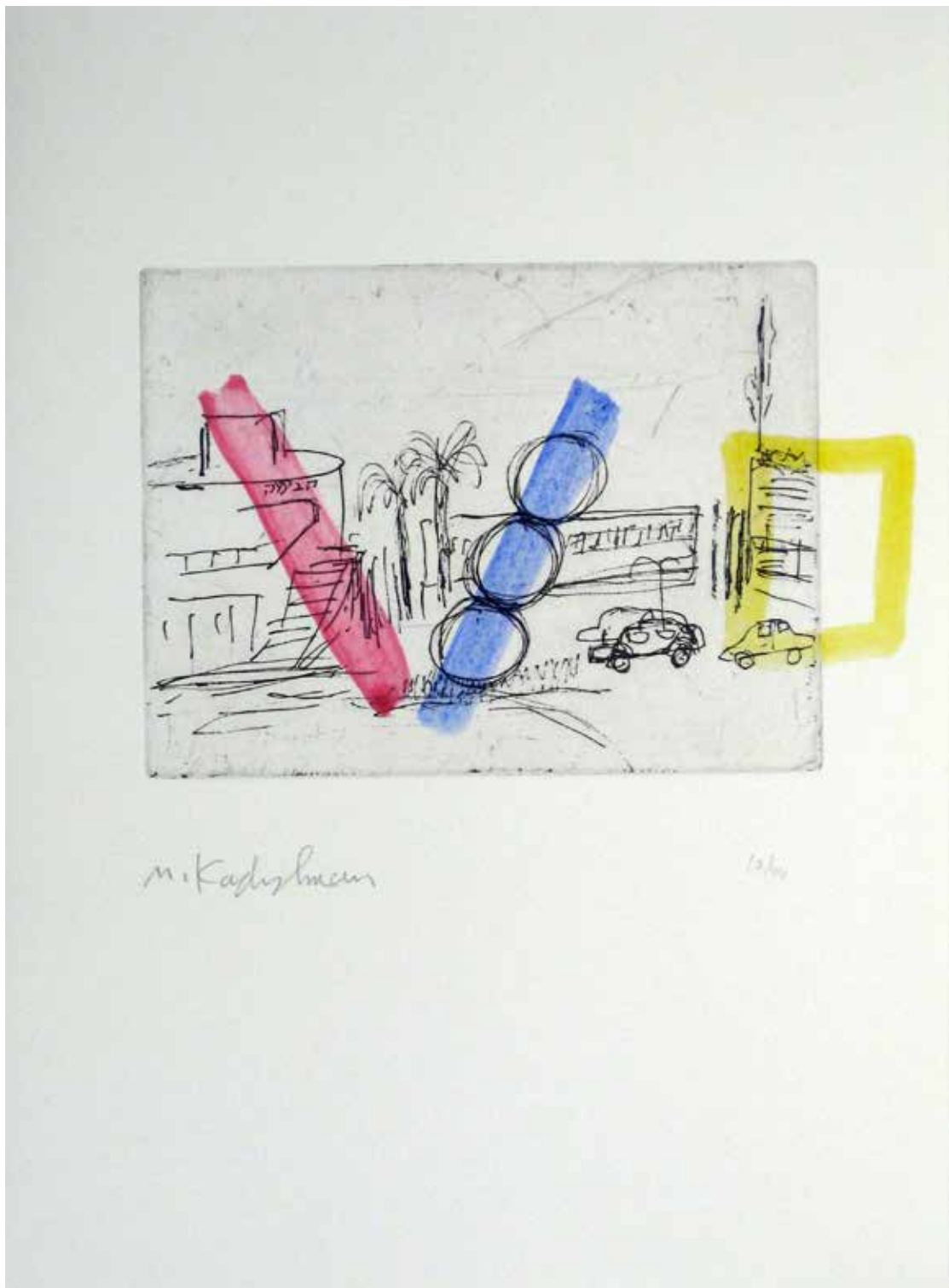
Avner Katz, Red chair and a figure, "Twelve Etchings to Twelve Poems by Lea Goldberg", published by the Gottesman Etching Center, Kibbutz Cabri, 2007, edition: 40 + 3 AP + 2 PP



Yigal Ozeri, Monfort 6, 12 etchings, Gottesman Publication, 2006, Edition: 45 +2P.P



Yigal Ozeri, Monfort 3, 12 etchings, Gottesman Publication, 2006, Edition: 45 +2P.P

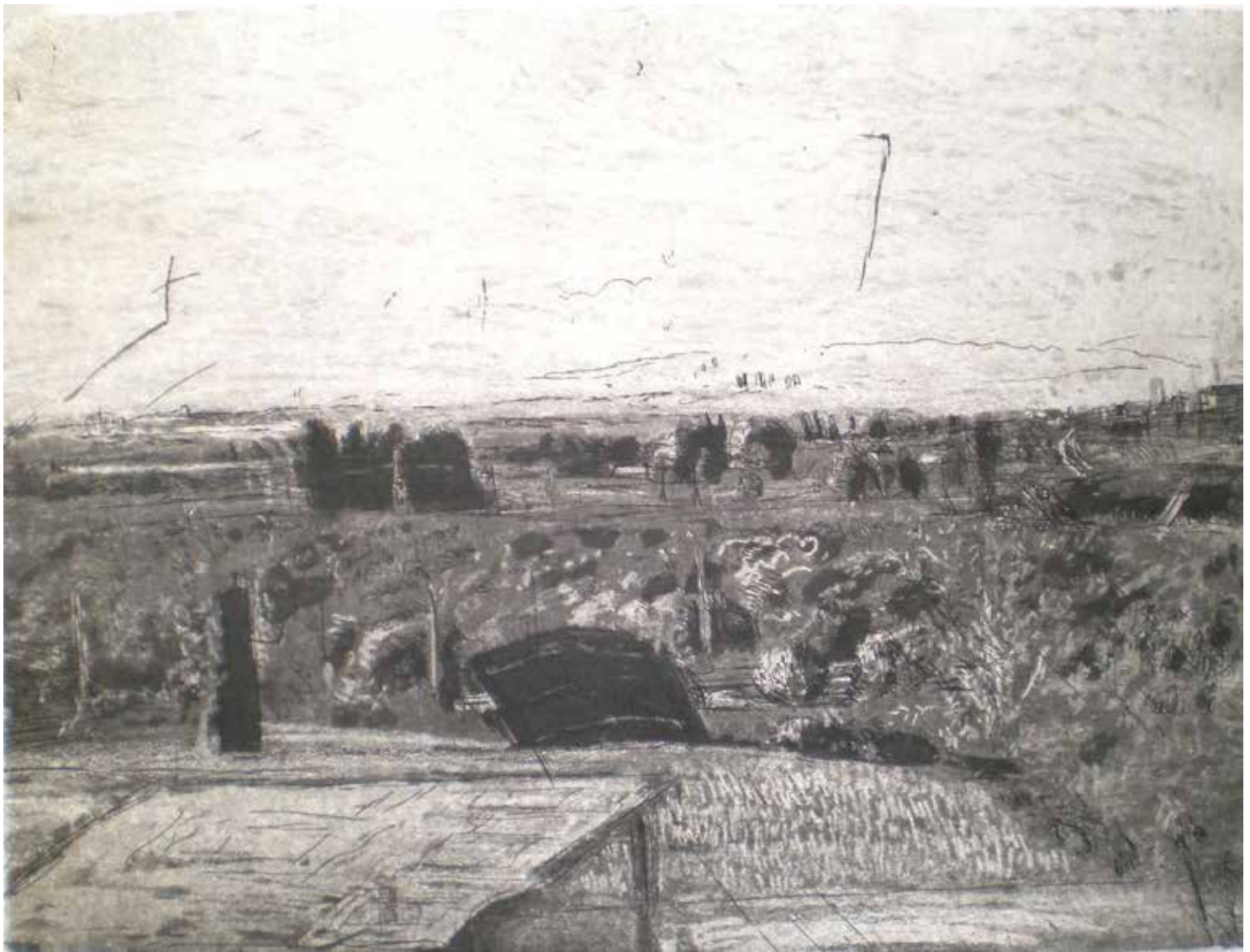


Menashe Kadishman, Habima, 38x28 cm., Gottesman Publication, 2004, Edition: 44 + 4 A.P + 2 P.P



M. Kadishman

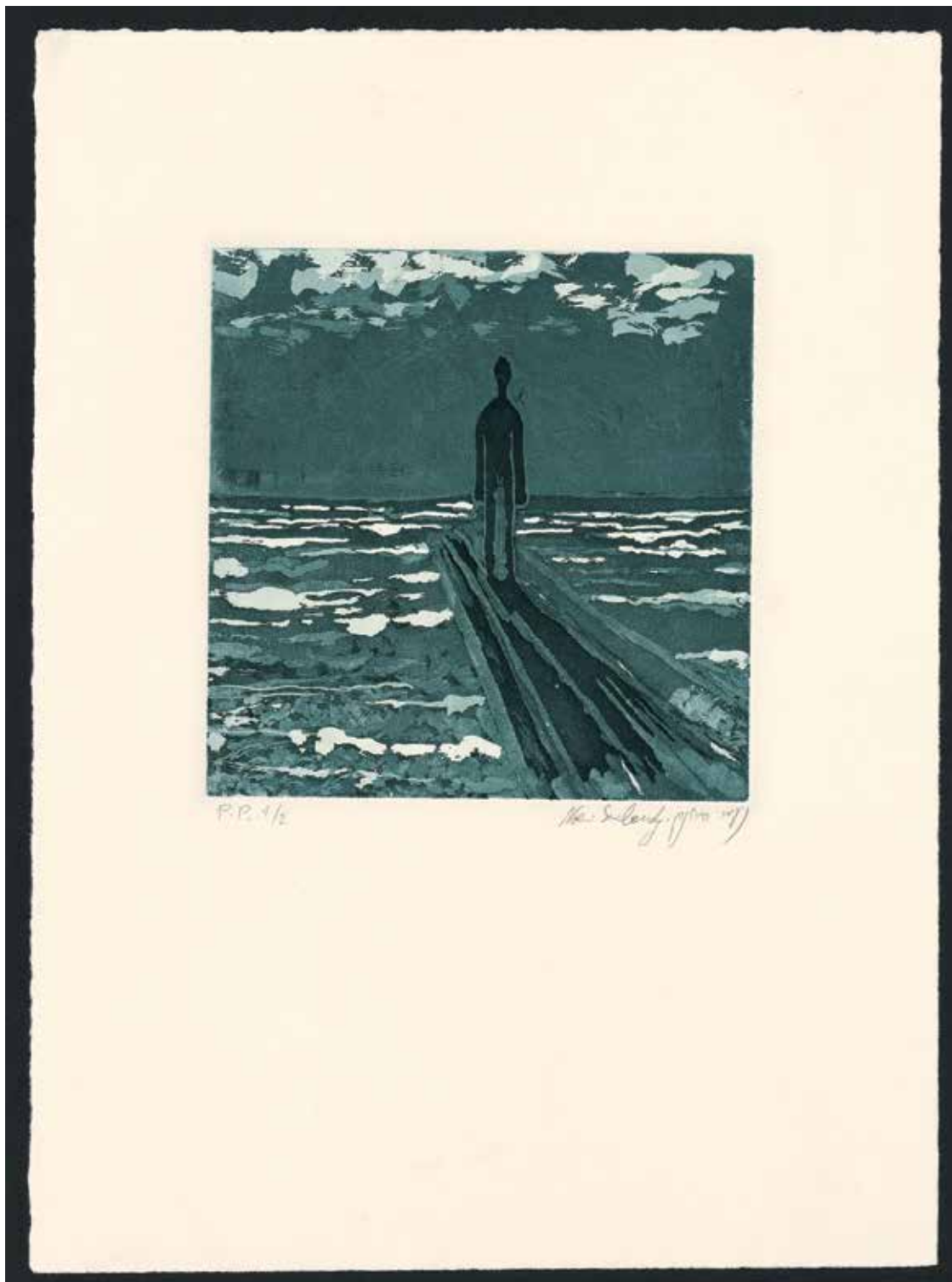
Menashe Kadishman, *Roofs*, 38x28 cm., Gottesman Publication, 2004, Edition: 44 + 4 A.P + 2 P.P



Michal Goldman, Landscape with Sculpture by Shemi, 12 etchings, Gottesman Publication, 2008, Edition: 35 + 3 AP + 2 PP



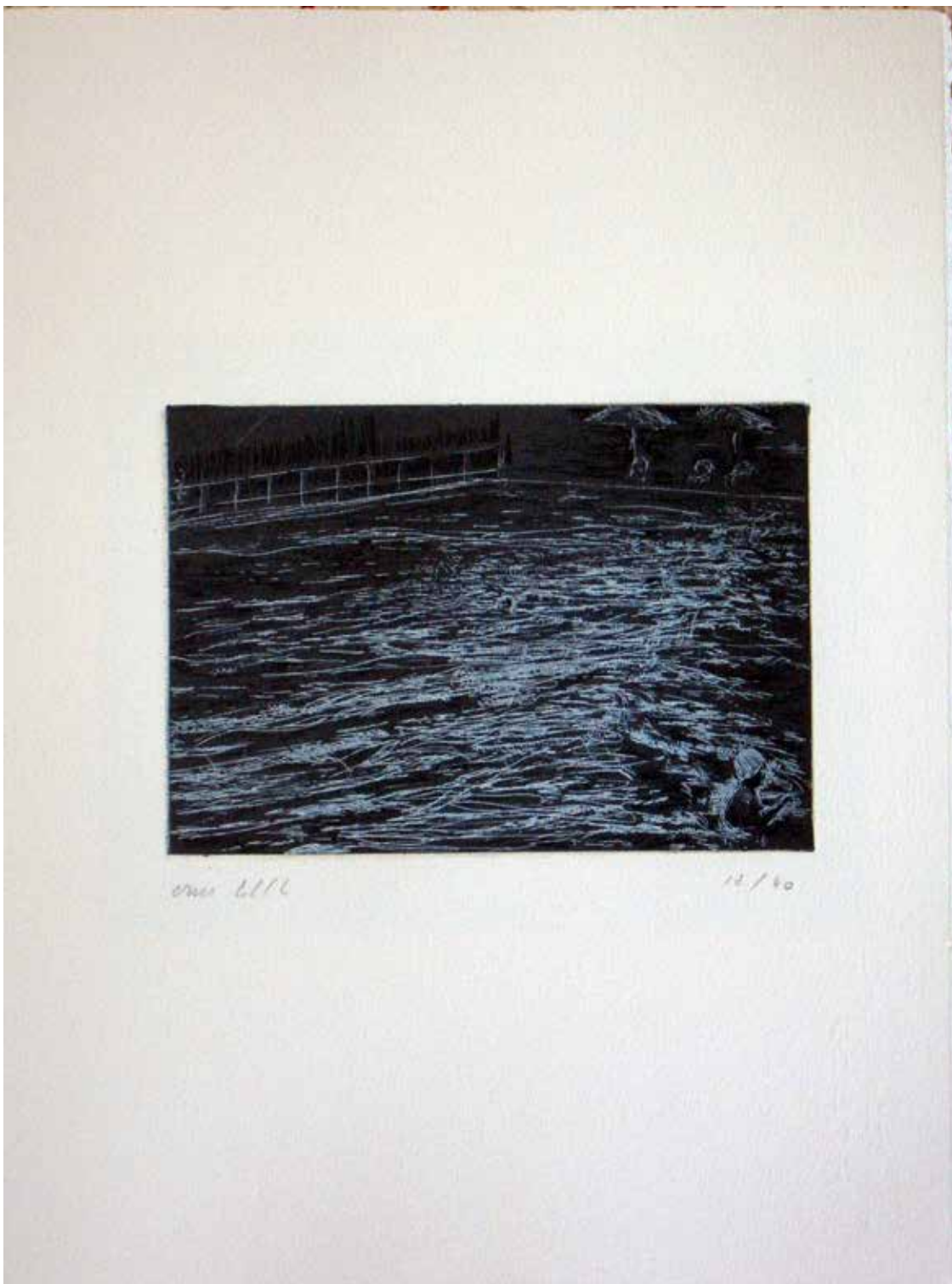
Michal Goldman, Carob Tree, 12 etchings, Gottesman Publication, 2008, Edition: 35 + 3 AP + 2 PP



Neomi Smilansky, A Bridge Next to a Puddle, 38x28 cm., Gottesman Publication, 2002, Edition: 44 + 4 A.P + 2 P.P



Neomi Smilansky, *At Sunset*, 38x28 cm., Gottesman Publication, 2002, Edition: 44 + 4 A.P + 2 P.P.



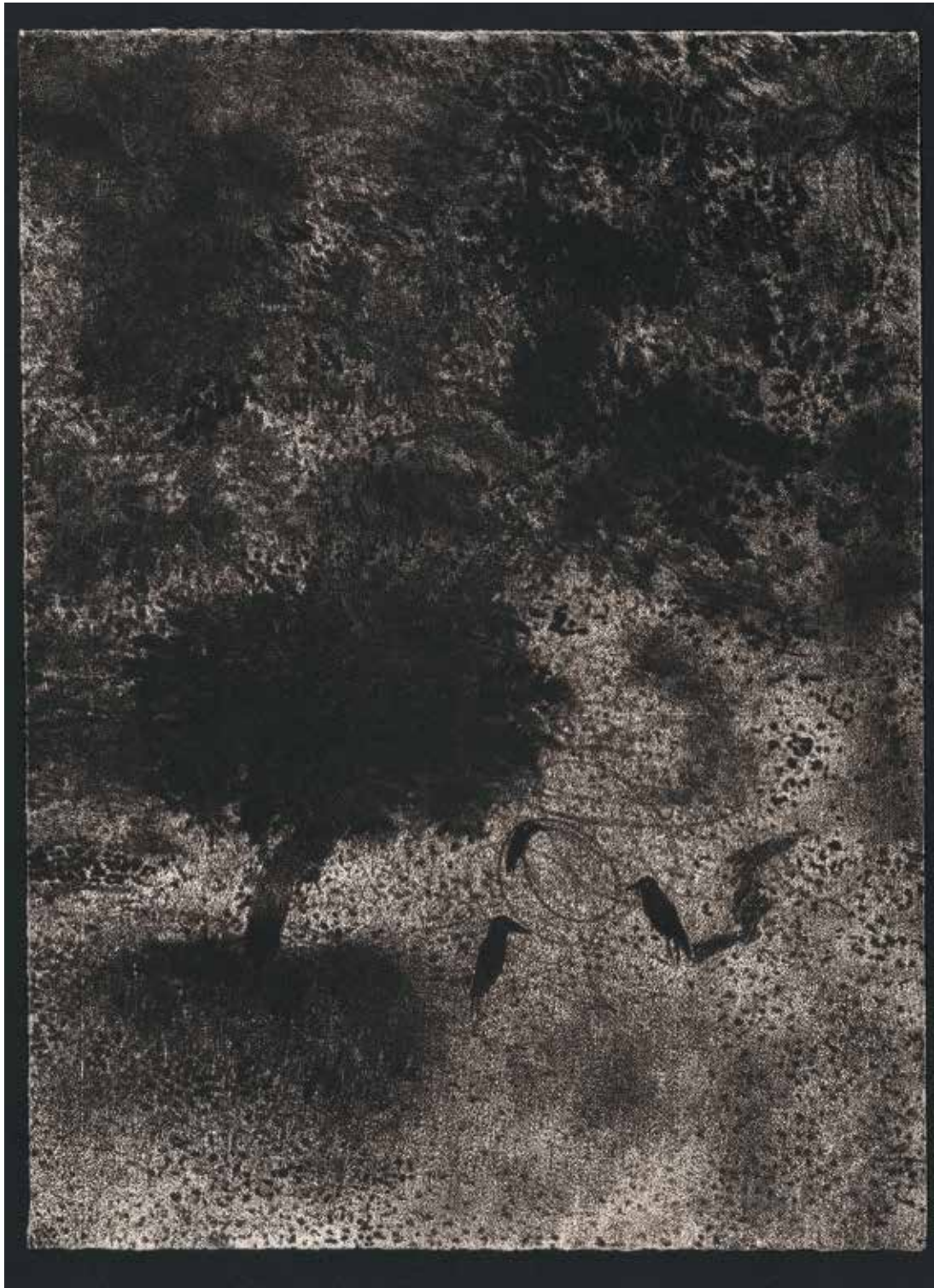
Ofer Lellouche, Swimmers 2, 38x28 cm., Gottesman Publication, 1999, Edition: 44 + 4 A.P + 2 P.P.



Offer Lellouche

12/40

Ofer Lellouche, Gordon Swimming Pool, 38x28 cm., Gottesman Publication, 1999, Edition: 44 + 4 A.P + 2 P.P.



Jan Rauchwerger, *Morning Talk*, 38x28 cm., Gottesman Publication, 2004, Edition: 44 + 4 A.P + 2 P.P



Jan Rauchwerger, Untitled, 38x28 cm., Gottesman Publication, 2004, Edition: 44 + 4 A.P + 2 P.P.

BEZALEL SCULPTURE COLLECTION

DR. ERAN EHRLICH

The works exhibited in the Orient Jerusalem's collection are the fruit of the "Site specific Sculpting" studio in Bezalel's Department of Ceramic and Glass Design, held in cooperation with the Isrotel chain and curator Sharon Toval.

In this studio, our students were asked to focus on specific areas within the hotel, which was then under construction. They were tasked with relating to not only the building's striking architectural design, but also its function as a hotel, the role of tourism in contemporary society, and the hotel's location in Jerusalem, with all of the city's beauty, cultural diversity, and political complexity.

Over the course of the semester, the students examined all these aspects from an ideological and visual perspective, and developed proposals for original sculptural works inspired by the topic.

The support of the Isrotel chain has given these Ceramic and Glass Design students the rare opportunity to experience the professional creative process when working in collaboration with a client, while coping with issues such as creative freedom and commissioned work.

I believe that synergy between academia and the business world gives graduates of the department valuable experience for their future careers, and another opportunity to develop an original, local visual culture.

Dr. Eran Ehrlich

Head of the Department of Ceramics and Glass Design
& Studio Director



Assaf Cohen, Stone and man, Stone from "kherbet (ruin) saadim", 2016, clay , steel, wheel throwing technique and readymade, 220X30 cm.

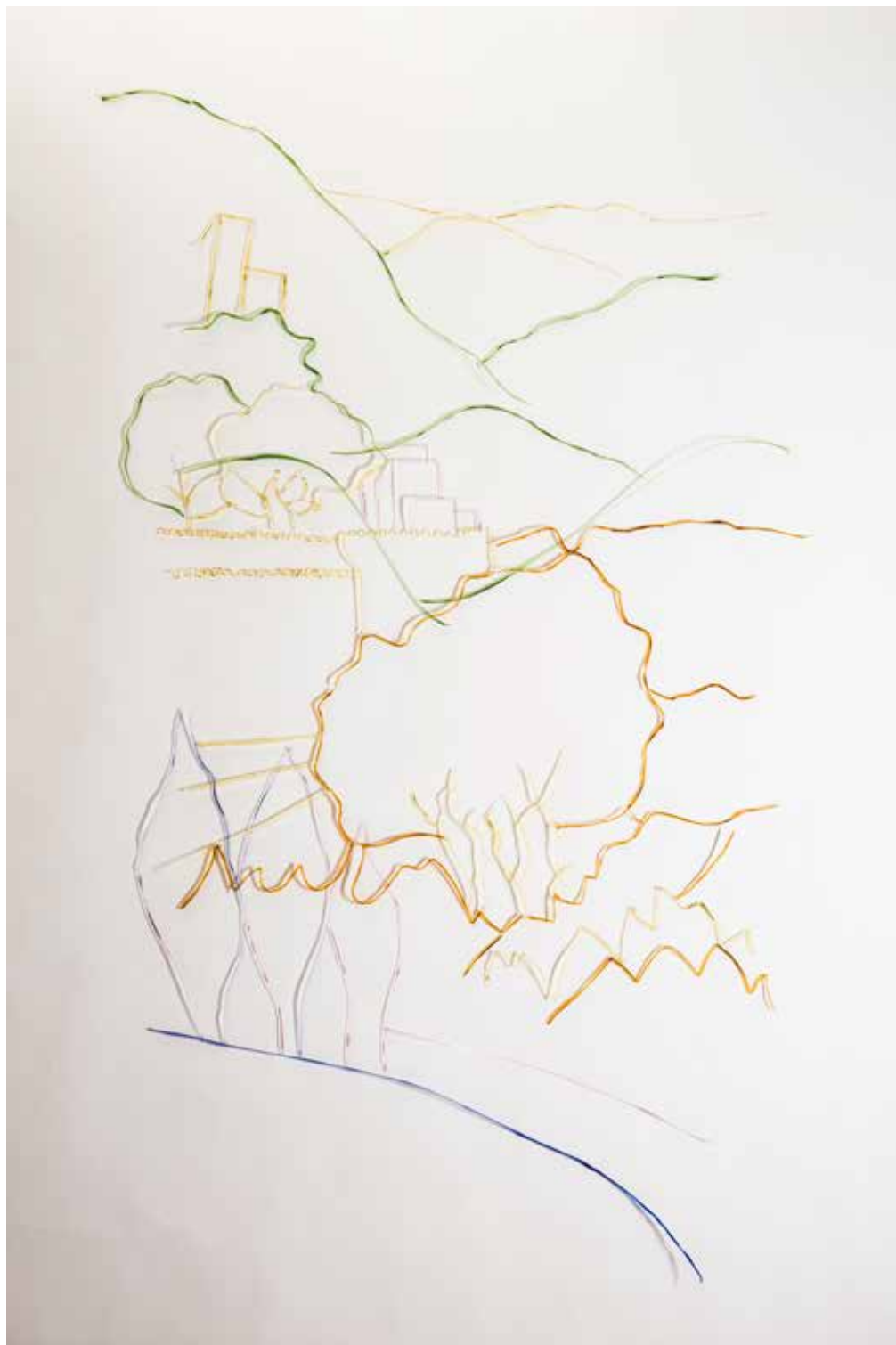




Dror Shoval, PitaLand, 2017, Glass, Kiln cast, 64X44X12 cm.



Eti Perez , Restless silence, 2017, ceramic, Slabs hand building, 35X110 cm.



Hodaya Ben Eliyahu, string of gold, 2017, frameworking, melting glass and sculpture, variable dimensions

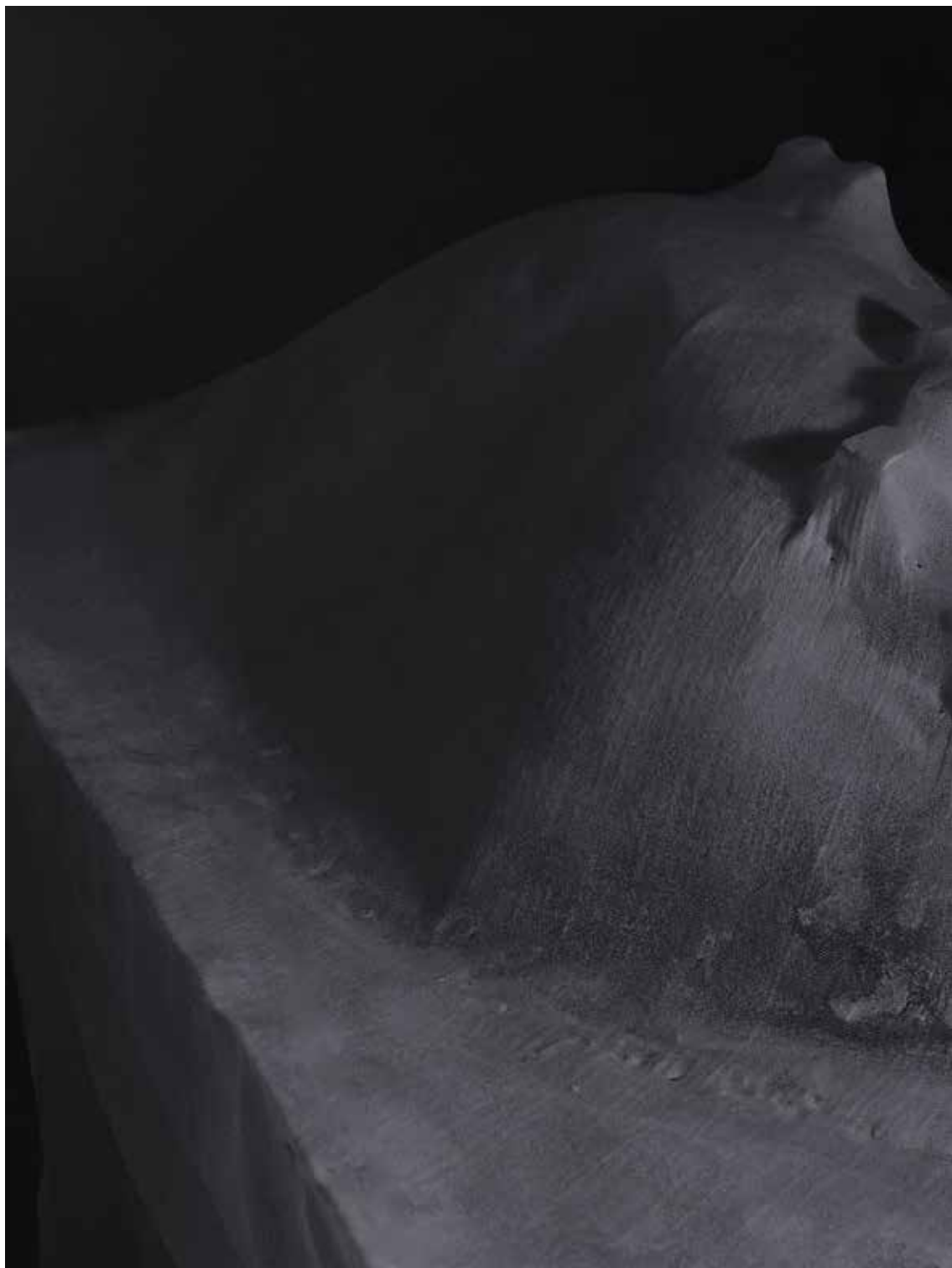


Inbal Yaniv, *Oriental Rupture*, 2017, Clay, Slab work, hand painted, 103X57 cm.

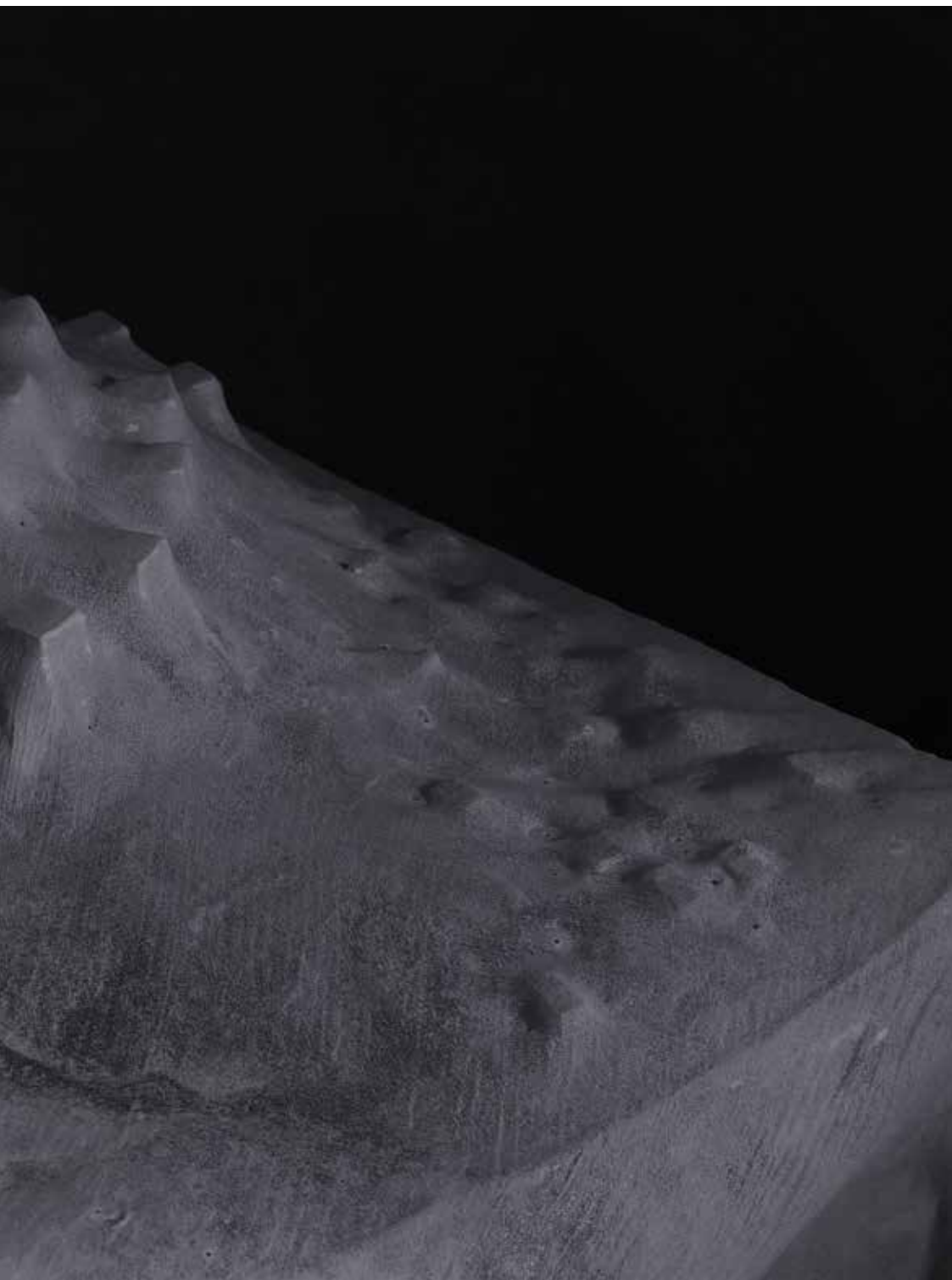


Shai Ingrid Roessler, Bounded, 2017, free sculptured clay, low and high electric firing, acrylic colors, 50X100X120 cm.





Ran Slapek, Nigudim, 2017, Plaster and fabric, 80X37X52 cm.





Shiri Ben-Sinai, *Sur-face tension*. 2017, glass and metal cable. Pate De Verre, variable dimensions



I N D E X

ALON KEDEM

The painter Alon Kedem lives and works in Jerusalem. He holds a BA (2009) and an MFA (2014) from Bezalel Academy of Arts and Design. A winner of the Osnat Mozes Young Artist Painting Prize (2011), Kedem was selected as one of the 100 Painters of Tomorrow showcased in the 2014 book of the same name published by Thames & Hudson, London. His work has been shown in various solo and group exhibitions at several public and commercial galleries and museums in Israel and abroad. It is also featured in public and private collections, including the Israel Museum Collection in Jerusalem.

pg.40

Hold, 2015, oil on canvas, 175x160 cm.

Catch, 2015, oil on canvas, 130x130 cm.

Red to Blue, 2015, oil on canvas, 120x110 cm.

Floating, 2015, 120x110 cm.

| **Main building, Level -4, above consoles in foyer**

AMIR YATZIV

Amir Yatziv is a video and installation artist. He is interested in past narratives and their contemporary interpretations. In his work, he creates a sense of estrangement, revealing the impossibility of a single coherent historical truth. Yatziv is a graduate of Bezalel Academy of Arts and Design (2008). His works have been shown in numerous group and solo exhibitions, including: Tate Modern, UK; KW Berlin, Germany; Van Abbemuseum, Netherlands, and more.

pg.123

Crusaders #39 (Crusaders series), 2014, archival pigment print, 95x75 cm.

Crusaders #51 (Crusaders series), 2014, archival pigment print, 95x75 cm.

Crusaders #34 (Crusaders series), 2014, archival pigment print, 220x150 cm.

| **Heritage 1, Level 1, Entrance Area Stair**

AMNON YARIV

Amon Yariv was born in 1975. He lives and works in Tel Aviv. Yariv studied at the Bezalel Academy of Arts and Design (1998-2002). He is a recipient of the Rafael Angel Young Photographer Award (2005) and the Gerard Levy Young Photographer Prize (2006). Yariv is represented by Rosenfeld Gallery in Tel Aviv, and his work has been included in group and solo exhibitions in a number of galleries and museums in Israel and abroad, including the Israel Museum, Tel Aviv Museum of Art, Ramat Gan Museum, Haifa Museum of Art, Ashdod Museum of Art, Rosenfeld Gallery, and Artneland Gallery in Berlin.

pg.24

Silhouette II, 2015, color print, 45x35 cm.

Pigeon with a Bell, 2015, color print, 45x35 cm.

Camera Obscura, 2015, color print, 45x35 cm.

Untitled, 2015, color print, 45x35 cm.

| **Main building, Level 6, Corridor**

AYA ELIAV

Born in 1977 in Tel Aviv, Israel, Aya Eliav lives and works in Barcelona. She graduated from the Bezalel Academy of Arts and Design, Jerusalem, in 2002, and received a grant to study at the Academy of Fine Art, Rome, in 2003. Eliav has been working as a multimedia artist since 2006, with her work shown in solo and group exhibitions worldwide. These include the National Museum of Contemporary Art, Beijing, China, 2010; the Barbican Institute, London, 2012; Haifa Museum of Art, Israel, 2012; and the Videobrasil Festival, Sao Paulo, Brazil, 2011 & 2013.

pg.32

House #202, 2011, industrial paint and acrylic on canvas, 50x40 cm.

House #203, 2011, industrial paint and acrylic on cardboard, 70x50 cm.

Plates #1, 2015, site-specific installation, acrylic, graphite and pencil on tapas plates, 90x170 cm.

Plates #2, 2017, site-specific installation, acrylic, graphite and pencil on tapas plates, (dimensions unknown)

| **Heritage 2, Level 3, Foyer**

AYELET ZOHAR

Ayelet Zohar is a transdisciplinary artist working in painting, video and installation art. She specializes in drawing and mural work, and her subjects encompass cross-cultural aspects of East and West. Zohar is a graduate of the Midrasha Art School (1986), and Ink Painting studies at the Central Academy of Fine Arts in Beijing (1995). Zohar received her PhD from the Slade School of Fine Art at the University of London (2007). Her work has been shown in numerous group and solo exhibitions around the world, including a solo exhibition at the Haaretz Art Collection in Tel Aviv (2016), the Echigo-Tsumari Biennale in Japan (2009), a solo exhibition at the Museum of Contemporary Art, Beijing (2001), Israel Museum (1999), and many more.

pg.16

Subconsciousness Opens Like a Fan (Fans series), 2001, ink, graphite and charcoal on fan paper, 30x66 cm.

Subconsciousness Opens Like a Fan (Fans series), 2001, stamps and graphite on fan paper, 30x66 cm.

Hands (Fans series), 2001, blue ink on fan paper, 30x66 cm.

| **Heritage 2, Level 1, Staircase**

BAR FROM

Bar From (b. 1990, Israel) earned his BFA from the Shenkar Multidisciplinary Art school. In this work, From treats the plywood as a map describing lost territories. By first separating and then re-assembling pieces of the plywood plank, the map is transfigured into a new surface. Like an archaeologist trying to traverse past and present, From seeks to bridge the gap between wood and plywood, raw material and product, and to look at the tree as a unique living form that has been cut short.

pg.27

Okoumé V, 2016, carved okoumé plywood, 244x122x130 cm.

| **Main building, Level L, Lift Lobby**

BOAZ AHARONOVITCH

Boaz Aharonovitch's work overflows with reflections on the history and future of photography. These look both backwards and forwards, as the past serves as a basis for imagining the future potential of the image. His investigation of the field is reflected in each of his photographs, yet gains increased validity when viewed as part of the continuum. (Creativity Encouragement Award Committee, 2016)

pg.36

s#029 (Objects series), 2010, color photograph, 110x70 cm.

s#007 (Objects series), 2010, color photograph, 80x55 cm.

Day 18: 1.11.2013a (94 Days series), 2010, B&W photograph, 80x80 cm.

Day 18: 1.11.2013b (94 Days series), 2010, B&W photograph, 80x80 cm.

| **Main building, Level 2, Corridor**

DAVID ADIKA

David Adika (b. 1970, Israel) lives and works in Tel Aviv. His images blur the boundaries between an abstract conceptual visual language and lush visual accuracy. Adika's work focuses on the visual and cultural components of Israeli domestic space as a microcosm that represents and reflects upon social and familial identity. Spotlighting local cultural characteristics, his photographs tie together issues of taste and social class. This photographic corpus contains food representations, still-life objects, domestic artifacts, domesticated plants, and portraits. His visual research studies intimate yet universal biographies, in which he explores cultures in a way that highlights his own sense of the alien.

pg.44

As In Water Face Reflects Face, 2013, color photograph, inkjet print, 32x48 cm.

| **Heritage 2, Level 4, Foyer**

ELAD KAZIR

The work of Elad Kazir presents various images composed of elements taken from daily reality. The combination of these elements is made possible through a collage technique that creates a bizarre, hybrid physical presence, blurring the boundaries between body and object.

pg.54

Untitled, 2015, collage, 50x70 cm.

Untitled, 2015, collage, 50x70 cm.

Untitled, 2015, collage, 51x77 cm.

Untitled, 2015, collage, 56x64 cm.

Untitled, 2015, collage, 66x93 cm.

| **Main building, Level 8, Corridor**

ESTHER COHEN

Esther Cohen's drawings are inspired by rituals, narratives and cultural aspects evolving the relationship between the wild and the man-made. These works portray a deep-rooted contemporary debate regarding cultural legacy, heritage from the past, and traditions that carry on to this day. Their pictorial motifs are at once symbolic and poetic, drawn from personal as well as collective memories. Through her body of work, she invites the audience to observe closely and consider questions regarding identity, evolution and pertinence, and bring to mind the dialectics between local and global, the planted and the uprooted, east and west, indoors and outdoors, nature and culture. Her work entangles past and present, charted pathways and unrestrained nature.

pg.52

Poppies (Flowers in Black and Blue series), 2014, ballpoint pen on paper, d. 34 cm.

Filigree Necklace (Filigree and Various Spices series), 2016, ballpoint pen on paper, d. 34 cm.

Lentil Necklace (Filigree and Various Spices series), 2016, ballpoint pen on paper, d. 34 cm.

| **Heritage 2, Level 3, Staircase**

GABRIELLA KLEIN

Gabriella Klein views her paintings as a stage for creating a combination of real and imagined places, moods, and dramas based on observations of her everyday surroundings. Born in Israel and raised in the US, Klein received a BFA (1995) from MassArt, Boston, and an MFA (2005) from Bezalel Academy of Arts and Design and Hebrew University, Jerusalem. Her work has been exhibited in Israel, the US, and Europe, including solo exhibits at HaMidrasha Gallery-Hayarkon 19, Tel Aviv; Habres+Partner, Vienna; Gallery 39, Tel Aviv; and Artists' Studios, Tel Aviv. Group exhibits include the Israel Museum, Jerusalem; Ashdod Museum of Art; Milchoff Pavilion, Berlin; Eretz Israel Museum, Tel Aviv; the Haifa Museum; the Drawing Biennial, Jerusalem; the Herzliya Biennial; and numerous private and public galleries. Awards include the Creativity Encouragement Award from the Israeli Ministry of Culture; the Smith Academic Scholarship from Hebrew University; the America-Israel Cultural Foundation Grant; and the Morton Godine Travel Fellowship.

pg.30

Casual Friday, 2010, acrylic on canvas, 100x90 cm.

Bedscapes 2, 2006, oil on canvas, 160x120 cm.

Freeze Frame, 2013, analog collage on archival paper, , 40X30 cm.

Many Rivers to Cross, 2011, acrylic on canvas, 100x90 cm.

| **Main Building, Level -4, Meeting Room 1**

GAL WEINSTEIN

Born in 1970 in Ramat Gan, Gal Weinstein lives and works in Tel Aviv. He studied at Bezalel Academy of Arts and Design (1993-1997), taught art at Oranim College and at Bezalel, and currently serves as a senior lecturer in the Multidisciplinary Art School at Shenkar College of Engineering and Design. His first solo exhibition was at the Artists' Studios in 1998, and in 1999 he exhibited his "Attached to the Ground" work in the Kibbutz Gallery, Tel Aviv – a work that marked him as one of the most prominent artists of his generation. Since then, Weinstein has exhibited many solo exhibitions in museums and galleries in Israel and abroad, including the Israel Museum, Jerusalem; Tel Aviv Museum of Art; Herzliya Museum of Contemporary Art; San Francisco Art Institute; Kunstmuseum, Basel; Pamplona Contemporary Art Center, and more. His works have been shown in many group exhibitions in Israel and around the world, including the 25th International Sao Paulo Biennial, the Mercosul Art Biennial and the Thessaloniki Biennale of Art. In 2017, Weinstein represented Israel at the 57th Venice Biennale for Art. Weinstein has won a number of prizes and scholarships, among them the Young Artist Award from the Ministry of Education and Culture, the Isracard and Tel Aviv Museum of Art Prize, the Koller Award, and the Ministry of Science Prize. He is represented by Gordon Gallery, Tel Aviv; Riccardo Crespi Gallery, Milan; and Keitelman Gallery, Brussels.

pg.10

Untitled, 2004-2015, MDF, dia. 118 cm.

Untitled, 2004-2015, MDF, dia. 118 cm.

| **Heritage 1, Level 2, Foyer**

GUY AVITAL

Born in Tel Aviv, 1973, Guy Avital studied painting at Chelsea College of Arts, London (1998-99), at the Kunstakademie Düsseldorf under Prof. Albert Oehlen (2005-06), and in the MFA program at the Bezalel Academy of Arts and Design, Jerusalem. His work is exhibited in numerous museums, public art spaces, and private galleries in Israel and Europe, and is featured in various private collections.

pg.19

Curtain, 2013, acrylic and collage on canvas, 190x220 cm.

Without You There is No Culture, 2015, acrylic crayon and collage on canvas, 190x221 cm.

Reflections, 2015, acrylic and collage on canvas, 190x193 cm.

| **Main Building, Level -4, Lift Lobby and Foyer**

HILA SALI

In her work as a painter, Hila Sali aims to integrate her gaze with the substance and material, using mostly oil on canvas and paper, in various sizes. Her works are usually serial and focus on daily events and objects, such as clothes on the bed, found objects on the way to the studio, and so on. Several of her paintings are based on the collages she creates from those photos. Sali is a graduate of the Midrasha Art School (2006), and Haifa University (MFA 2013). Her work has been displayed in various group and solo exhibitions.

pg.43

Green House, 2015, oil on canvas, 165x210 cm. | **Main Building, Level -2, Restaurant**

HILIT KADOURI

Hilit Kadouri lives and works in Tel Aviv. She graduated with an MA in Sociology and Anthropology from Tel Aviv University, and also pursued an individual study program at the Midrasha School of Art. Her work has been shown in various solo and group exhibitions, starting with the Fresh Paint 5 greenhouse for independent artists. Her works are currently featured as part of the permanent exhibitions at the DigiArt Digital Art Incubator in the Royal Beach Tel Aviv.

pg.48

Ella Valley #03 (IL Project), 2008, photography, archival pigment print, 42x55 cm.

Ella Valley #06 (IL Project), 2008, photography, archival pigment print, 42x55 cm.

Tel Aviv Park #01 (IL Project), 2010, photography, archival pigment print, 42x55 cm.

| Main Building, Level 9, Corridor

INBAL HOFFMAN

Born in Haifa in 1973, Inbal Hoffman graduated with honors from Bezalel Academy of Arts and Design, Jerusalem (1999). As an artist, illustrator, and designer, she deals with a wide range of topics and mediums from video work through gardening to the use of more traditional disciplines. Hoffman constantly tries to meld distant techniques and mediums, creating encounters between traditional and industrialized art forms, organic and digital, lines and nature. She has presented two solo exhibitions and participated in group exhibitions in galleries and museums in Israel and abroad.

pg.60

Half of a Sweet Potato (Half of a Sweet Potato series), 2014, inkjet print, 110x91 cm.

Half of a Sweet Potato (Half of a Sweet Potato series), 2014, inkjet print, 110x79 cm.

Half of a Sweet Potato (Half of a Sweet Potato series), 2014, inkjet print, 55x120 cm.

Half of a Sweet Potato (Half of a Sweet Potato series), 2014, inkjet print, 66x120 cm.

| Main Building, Level 4, Corridor

LEA AVITAL

Lea Avital is an Israeli artist. Her primary interest lies in sculpture, but her work also includes drawings, prints and photography. She works with a wide range of techniques and materials, focusing on the tension between stillness and movement, a dream state and awareness. Avital graduated with a BFA (Magna Cum Laude) from Bezalel Academy of Arts and Design, Jerusalem; Postgraduate Program, Bezalel Academy of Arts and Design, Tel Aviv; Student Exchange Program, Cooper Union for the Advancement of Science and Art, New York, NY. She has been a staff member at Bezalel since 2008. Avital has participated in solo and group exhibitions, including Post Minimalism in the 70s and in Contemporary Art at the Herzliya Museum of Contemporary Art, and many more. She has also received numerous prestigious awards, including the Messer Young Artist Award, and the Minister of Science, Culture and Sport's Young Artist Award.

pg.14

Scissors (series of 6), 2011, screen printing on acid-free paper, 57x77 cm.

Untitled (series of 5), 2011, screen printing on an acid free paper, 100x80 cm.

Vases (series of 6), 2011, screen printing on acid-free paper, 55.5x73 cm.

Vases (series of 6), 2011, screen printing on acid-free paper, 55.5x73 cm.

| **Heritage 1, Level 3, Foyer And Stair Lobby**

MAYA ATTOUN

Maya Attoun's installations are usually comprised of drawings, 3D objects, prints, and sound. Her works often use images that hold a vast visual and textual history, such as skulls, sinking ships, and ropes. In this sense, they are both visual and literal patterns. Born in Israel in 1974, Attoun graduated with an MFA from the Bezalel Academy of Arts and Design. Her awards include the Creativity Encouragement Award, 2012; Oscar Handler Award, 2010; and the Young Artist Award, 2009. Attoun's work has been exhibited in solo and group exhibitions in Israel and abroad. She is represented by Givon Art Gallery, Tel Aviv, Israel.

pg.50

Rope, 2010, graphite and ink on paper, 100x70 cm.

Fortuna, 2010, graphite and ink on paper, 100x70 cm.

Equations for a Falling Body I, Gottesman Etching Center, Kibbutz Cabri 2010, photo etching, etching, sugar lift and aquatint on paper, edition of 8, 90x70 cm.

Equations for a Falling Body II, Gottesman Etching Center, Kibbutz Cabri 2010, photo etching, etching, sugar lift and aquatint on paper, edition of 8, 90x70 cm.

| **Main Building, Level 5, Corridor**

MICHAEL BEN ABU

Michael Ben Abu, (b. 1959, Moshav Devora), Israel. Lives and works in Israel. BFA, Bezalel Academy of Art & Design, Jerusalem 2015. Exhibited in several solo and group exhibitions in Israel and abroad. The physical, spiritual and metaphysical heaven and earth come together in Ben Abu's works to create new spaces and spheres of consciousness. His monoprints and paintings are soulmaps and aerial views of Jerusalem and the artist's inner world.

pg.64

A Window to the Soul, 2015, Acrylic on canvas, 85x105 cm.

Above the Wall, 2017, Acrylic on canvas, 80x120 cm.

Above the Walls, 2017, Acrylic on canvas, 80x120 cm.

A Ladder and a Wall, 2015, Acrylic on canvas, 80x120 cm.

A Ladder to Jerusalem, 2017, Acrylic on canvas, 80x120 cm.

A City and a Wall, 2017, Acrylic on canvas, 80x120 cm.

| Main Building, Level 5

SIGAL PRIMOR

Sigal Primor has established her distinct position as an original, enigmatic artist, possessing a unique, clinical and meticulous artistic language. Her works - sculptures, drawings, and videos - characterized by especially high values of aesthetic and design, draw their formalistic logic from the history of modern art, but their syntax is distinguished by a post-modernist baroque idiom, hybridity, mysterious and idiosyncratic character.

pg.58

Sigal Primor received a BFA - cum laude - from Bezalel Academy of Art in Jerusalem (1987). In 1993 she moved to NYC where she received an MA from NYU in interdisciplinary studies in Philosophy and Theory (2002). Since 2007 she lives and works in Tel Aviv. She taught art in the HaMidrasha college of Art and Oranim Art Seminary. She had solo exhibitions at, among others, The Israel Museum in Jerusalem, at Nicole Klagsbourne Gallery in New York, at Haifa University, Dvir Gallery in Tel Aviv, and recently at Chelouch Gallery in Tel Aviv. Her pieces are in The Israel Museum collection, The Museum Moderner Kunst, Wien, Austria collection, The Doron Sebag collection and other private collections.

2Untitled (19), 2010, digital pigment print, 53X71 cm

4Untitled (24), 2010, digital pigment print, 53X130 cm

| Main Building, Level 3, Corridor

SHAY ID ALONI

Shay Id Aloni, born 1974, is an artist and lecturer who lives and works in Tel Aviv. He is a graduate of the Department of Art at the University of Haifa (MFA) and the Department of Interior Design at the College of Management (BDes). He is a recipient of the Minister of Culture and Sport's Prize (2014), and the Young Artist Award from the Ministry of Culture and Sport (2009).

pg.34

Aloni's works are exhibited in collections in Israel and abroad, including solo and group exhibitions at selected museums and galleries in Israel, such as the Point of Contact exhibition at the Israel Museum, Jerusalem (2012), Cabinets of Curiosities at the Herzliya Museum (2012), the Performance Biennale, and more.

Aloni seeks to examine and trace the "shield" concept and its psychological and metaphorical influence in both a universal and a contemporary Israeli context. Through the objects he creates, he explores the question of the shield's most basic meaning and the development of our primary need for protection and defense mechanisms. He depicts the shield as a protective force and as a symbolic object, which simultaneously represents the power of art.

Shield #9, 2015, Metal, brass, tin and varnish, 48.5x8 cm.

Shield #10, 2015, Metal and brass, tin and varnish, 48.5x8 cm.

Shield #4, 2015, Metal, brass, tin and varnish, 48.5x8 cm.

| **Main Building, Level 8, Executive Lounge**

TALIA YEMINI

Talia Yemini is a multidisciplinary artist. In her works, she combines painting, drawing, sculpture and installations. Her work concentrates on navigation, space, and the maritime world in general – an interest close to her heart. Her father was a captain on container ships and she spent much of her childhood travelling with him. In the process of creation, Yemini chooses materials and images that create floating and unstable environments in the space and integrates marine elements, such as ropes, ships and maps. Yemini is a graduate of the Midrasha School of Art, Beit Berl (2007). Her works have been featured in solo and group exhibitions in galleries in Israel and around the world, including: solo exhibition at the Artists' House (2017), group exhibition at the Weizmann Institute of Science (2017), Fresh Paint 9 (2017), group exhibition in Wiesbaden, Germany (2016), and many others.

pg.28

Map no. 60 (Not To Be Used For Navigation series), 2016, acrylic on maritime navigation map, dia. 60 cm

Map no. 61 (Not To Be Used For Navigation series), 2016, acrylic on maritime navigation map, dia. 60 cm.

Playground (2) (Playground series), 2009, collage, 21x29.5 cm.

Playground (3) (Playground series), 2009, collage, 21x29.5 cm.

Playground (4) (Playground series), 2009, collage, 21x29.5 cm.

Playground (7) (Playground series), 2009, collage, 21x29.5 cm.

| **Heritage 2, Level 2, Staircase**

TAMAR RODED SHABTAY

Tamar Roded Shabtay lives in Arad and works in Tel Aviv. She completed her studies at the Midrasha School of Art, Beit Berl College, in 2011. Roded Shabtay's works have been featured in exhibitions in Israel and abroad, including the ZK Gallery in San Francisco and the Minshar Gallery of Art, where she recently exhibited solo. She has also participated in artist residency programs in China and Slovenia.

pg.62

Untitled (Tryptic), 2014, Acrylic on wood, 50x40 cm. each

| **Heritage 2, Level 2, Staircase**

Yael Bronner Rubin

A curator of kitsch, Yael Bronner Rubin is a South African-born Israeli artist based in Hong Kong. Rubin's work examines the collection of culture within her life, conveyed by her photographic collages that mix influential artifacts of her multi-background upbringing with uncertain environments. Through her art, she seeks to divulge this unique mix of confusion and comfort which comes from living a transcultural life. Rubin studied at the Midrasha School of Art, Beit Berl College, and later obtained her MFA from the Savannah College of Art and Design in Hong Kong. She has exhibited worldwide in Tel Aviv, Tel Hai, Bourgogne, Seattle, and Hong Kong, which she currently calls home. Rubin lives in Hong Kong with her husband and daughter, and enjoys dancing, exploring temples, and collecting treasures from around the world.

pg.38

Weaving Space with Hydrangea, 2014, archival inkjet print, 158x100 cm.

Untitled from Paper Stills, 2014, archival inkjet print, 60x90 cm.

Untitled from Paper Stills, 2014, archival inkjet print, 60x90 cm.

Mixed, 2014, archival inkjet print, 110x140 cm.

Fracture, 2014, archival inkjet print, 120x90 cm.

| **Main Building, Level 7, Corridor**

Yael Kaplan

Yael Kaplan is a multidisciplinary artist working in photography, painting and installations. She specializes in photography, and her subjects relate mainly to the intersection between the media and the buffer zone that exists between painting and photography. Kaplan is a graduate of the Midrasha School of Art (2004), where she received a scholarship for excellence in photography. She was recognized by the IPA Lucie Awards, NY, USA (2009) and an Honorable Mention winner at LICC London (2009). Her work has been shown in numerous solo and group exhibitions in Israel, Spain, Italy, France, Turkey, New York, the UK, and many more. Exhibitions include: International Photography Festival, Israel (2016); Israel Museum (2012); Turkey Biennale (2011); Museum of Israeli Art, Ramat Gan (2010); International Photography Month, Berlin (2010); Israeli Photography Museum, Tel Hai, Israel (2010); Florence Biennale (2009).

pg.46

At Air (from a series of drawings), 2014, watercolor pencil on paper, 25x18 cm.

Window (work with photos), 2014, graphite & pigment print on archival paper, 58x48 cm.

| **Main Building, Level 9, Corridor**

YORAM VIDAL

Yoram Vidal is a photographer, artist, and teacher of photography. He is a graduate of the Camera Obscura School of Photography and earned his BA in the Humanities (Philosophy and Cinema) from the Open University of Israel. Vidal's work has featured in solo and group exhibitions in a variety of galleries and museums, including: Jerusalem Artists' House (1992), Tel Aviv Museum of Art (2009), Ein Hod Museum (2003), and the International Photography Festival, Israel (2012, 2016).

Since 1992, Vidal has been teaching photography in various higher institutions, and in recent years has also worked with high school students. He promotes social initiatives that integrate photography with psychiatric rehabilitation, and has initiated several social projects, including several photography activities with inmates in a number of Israeli prisons. He also collaborates with the NATAL non-profit organization for treating terror victims and military veterans suffering from PTSD.

In addition, Vidal has published a book, "The Art of Photographic Expression" for the Ministry of Education in digital format, the first of its kind in Israel, intended for high school students.

pg.21

Untitled, 2009, pigmented Inkjet print, 92x140 cm.

Untitled (Places series), 2013, pigmented Inkjet print, 73x110cm

Untitled (Places series), 2014, pigmented Inkjet print, 73x110cm

| **Main Building, Level 0, Guestroom Corridor**

YOSEF JOSEPH YAAKOV DADOUNE

Born in 1975 in Nice, France, Yosef Dadoune immigrated to Israel in 1980. He is currently in residence at the Paris Cité Internationale des Arts and has participated in numerous group exhibitions both locally and abroad. His work encompasses multiple channels: artistic practice, a youth empowerment project, initiation of pedagogical programs, and collaborative projects with architects and actors. These projects range from the Israeli desert to collaborations with the Louvre Museum and haute couture designer Christian Lacroix, within the framework of his cinematic ventures.

pg.26

Calendrier Impossible, 2015, india ink, water, bleach and vinegar on paper, 42x29.7 cm. each

| **Main Building, Level -4, Meeting Room 3**

ZAKARIA WAKRIM

Zakaria Wakrim (b. 1988, Morocco) divides his time between Spain and Morocco. An artist working in the medium of photography, his early works were quite experimental, willing to explore perceptual human boundaries using all sorts of unorthodox methods. After being named one of the “Emerging Experimental Artists” in his homeland, he started applying his techniques to reflect deeply on the concepts of “change” and “identity”. His artworks included in the Orient collection are willing to occupy the “narrative field” – stories that give sense to local identity. The rapid sense of change that is happening in North Africa blurs the frontiers between the old and the forthcoming. The intersection is usually hard to define, as the old is easily forgotten and scavenged by the new. There’s no time for a peaceful transition, and this creates a weird, chaotic reality. Documenting the sense of change becomes a way to understand it better, in order to deal with identity as a starting point for culture.

pg.57

Untitled (Amoudou series), Rabat 2012, BW photograph, 100.9x66.63 cm.

Untitled (Amoudou series), M’hammid, Sahara 2012, B&W photograph, 148x98.69 cm.

| Main Building, Level -1, Management Offices

O R I E N T J E R U S A L E M

Contemporary Art Collection

“At Isrotel, we believe that art plays an essential role in creating the pleasant, harmonious hotel environment that enhances every guest's stay. From our perspective, the concept of “environment” is wide-ranging, and filled with a multitude of powerful associations. Beauty is central among these – a fact especially true of a hotel located in Jerusalem.

We have dedicated ourselves to this beauty, and to the innate connection that exists between art and the environment. This connection is expressed, among other ways, in the wonderful, eclectic collection of Israeli art we have created for the hotel. With its many unique layers, Jerusalem provided the vital inspiration for the curation of this art collection. This ancient city supplies the backdrop for a historical archeological connection, and inspiration for artworks based on topographical maps, underground levels, housing styles, and more. ”

| Lior Raviv, Managing Director, Isrotel Hotel Chain



Orient

Isrotel Exclusive Collection