

'If you compare Israel to the magnitude of its dreams, it is a disappointment. But this is not about the nature of Israel; it's about the nature of dreams. Israel is a dream come true, and as such it is destined to taste sour — because it is fulfilled.
— Amos Oz, Israeli author

In Israel, the society and the land brim with an energy fed by a confluence of history, religion, politics, war, language, and geography. The land is called 'promised.' The national anthem is 'The Hope.' But the reality of life is not conceptual or mythic; it is human and individual and complex. Israeli photographers live and work in this unique and dynamic milieu. As we celebrate the sixtieth anniversary of Israel's founding, we must also acknowledge the richness and depth of its artistic enterprise. For although the physical boundaries of Israel are relatively small, there is an active and vital cultural community whose influence extends well beyond the country's borders.

In the first decades after the establishment of Israel, there was still evident in Israeli art and culture a united awe of the very fact that the State had come to be. After all, the concept of a promised land dates to the book of Genesis; it encapsulates the longing of individuals and groups for an ultimate salvation and redemption. With the establishment of the state of Israel as a modern democracy after two thousand years of Jewish statelessness, (culminating in the national catastrophe of the Holocaust) people felt that the biblical promise had come to fruition. But it did not take long for the reality of promises broken, and more generally of promise unfulfilled, to take its place stubbornly beside, and later supplant, the glorification of the dream in Israeli art. Since the 1980s Israeli art and photography have become more and more critical of society, and demanding of changes.

Nonetheless one can still find in contemporary Israeli art, and in the photographs in this exhibition, a more nuanced and complex hope — but hope all the same — for a new and different society; for the fulfillment of the dream.

— Yosefa Drescher



Widener Gallery
Department of Fine Arts
Trinity College
300 Summit Street
Hartford, Connecticut 06106

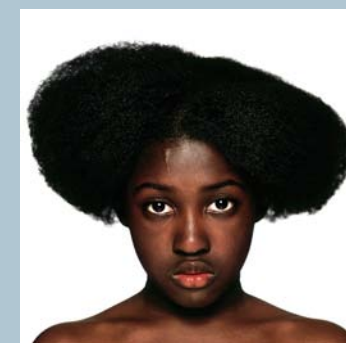
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Widener Gallery Hours: 1:00 – 6:00 P.M.
Closed Saturdays 860.297.5232 860.297.2199
Zachs Hillel House 74 Vernon Street
Hours: Monday – Friday 1:00 – 3:00 P.M.
By appointment 860.297.4195

Exhibition venues will be closed for
Thanksgiving recess, November 26 – 30.

Co-sponsored by Studio Arts Program, Trinity College
and Trinity College Hillel, Zachs Hillel House

On front cover clockwise from top:
Joel Kantor | *Almonit* (anonymous) Lane, Tel Aviv, 1997 | gelatin silver print
Ian Spira | *Untitled*, 1999 – 2005 | digital print, edition of 7
Menahem Kahana | *First Born Son* | Lambda print, edition of 7



the nature of dreams: ISRAELI PHOTOGRAPHS

Selections from Yosefa Drescher Fine Art



David Rubinger | Paratroopers at the Kotel, June 1967 | digital print, open edition

NOA BEN SHALOM SHIMON LEV
DAVID HARRIS DAVID RUBINGER
MENAHEM KAHANA AHIKAM SERI
JOEL KANTOR TAMIR SHER
ALEX LEVAC ILAN SPIRA

the nature of dreams: ISRAELI PHOTOGRAPHS

Selections from Yosefa Drescher Fine Art

NOVEMBER 10 – DECEMBER 10, 2008

Receptions:

Monday, November 17

Widener Gallery, hors d'oeuvres, 4:30 – 6:30 PM,
remarks by Yoesfa Drescher, 5:15 PM

Zachs Hillel House, desserts, 6:00 – 7:30 PM



Tamir Shir *Untitled, 2007* | Lambda print | edition of 5

WIDENER GALLERY | AUSTIN ARTS CENTER
Curated by: Felice Caivano, Pablo Delano, Yosefa Drescher,

TRINITY COLLEGE HILLEL | ZACHS HILLEL HOUSE
Curated by: Lisa Kassow, Alyssa Simpson, Class of 2010