



## Israel Museum Announces 2017 Acquisition Highlights

*Welcomed more than 900,000 visitors throughout year that included landmark presentations by artists Ai Weiwei, Ilit Azoulay, photographer Micha Bar-Am, among others*

**Jerusalem (January 16, 2017)**—In 2017, The Israel Museum, Jerusalem continued to grow its collections and program with a series of acquisitions and major exhibitions that resonate with local and universal themes. With attendance of more than 900,000 visitors throughout the year, 2017 saw such landmark presentations as *No Place Like Home*, which traced the artistic appropriation of domestic objects from the early 20th century through today; *Ai Weiwei: Maybe, Maybe Not*, examining notions of individuals' relationship to their social culture; as well as bodies of work by acclaimed Israeli photographers Ilit Azoulay and Micha Bar-Am.

The new works to enter the Israel Museum's collection in 2017 deepen the Museum's representation of pivotal artists who have made meaningful contributions to the canon of 20th and 21st-century art, as well as antiquities that extend the narrative of world culture reflected across the Museum's holdings. Ranging from contemporary works by artists Frank Stella and Thomas Hirschhorn, to Israeli designer Dan Reisinger's personal archive, the recent acquisitions reflect a diversity of genres, mediums, and perspectives from Israel and around the globe.

"As we reflect on the accomplishments of 2017, we are excited to usher in a new year of thought-provoking exhibitions, programs, and installations that deepen engagement with human expression throughout the ages," said Isaac Molho, Chair of the Board of the Israel Museum. "We look forward to sharing these latest acquisitions with our visitors and building upon our holdings with pivotal works in the years to come."

"The ending of one year, and the beginning of the next, is a great time to reflect upon the treasures of the Israel Museum. These treasures are apparent when viewing the Museum's exceptional collections, but even more so when considering its loyal and generous patrons and visitors that are always at the heart of our activities," said Ido Bruno, Anne and Jerome Fisher Director of the Israel Museum. "The gifts and acquisitions added to the collection in 2017 allow us to enrich and diversify the story of culture and creative expression which we display through our continuously growing holdings."

Highlights among the Museum's acquisitions in 2017 include:

**Frank Stella**, born USA 1935  
*Double Scramble: Ascending Spectrum Descending  
Green Values / Ascending Green Values  
Descending Spectrum*, 1978  
Acrylic on canvas, 175.2 x 350.4 cm  
Gift of Sylvia Olnick, New York, to American  
Friends of the Israel Museum



Frank Stella is one of the most highly regarded post-war American painters still working today, noted for his work in the areas of minimalism and post-painterly abstraction. Stella habitually

works in series, developing increasingly complicated variations on selected themes, reducing his images to geometric form and eliminating illusionistic effects. This work, which belongs to Stella's early series of compositions of concentric squares, explores color values. It is a reaction against the loose, gestural and loaded brushstroke associated with Abstract Expressionism. The artist deploys a vivid palette and composition consisting of rectangular shapes. The stripes emphasize the flatness of the composition, reminding the viewer that a painting is merely canvas covered with paint. This rigorously geometric painting has no underlying meaning or narrative – as Stella said, “What you see is what you see.”

**Thomas Hirschhorn**, born Switzerland 1957, active Paris

*Pixel-Collage no. 10*, 2015

Prints, tape, plastic sheet, 343 x 422 cm

Purchased through the West Coast Acquisitions Committee of American Friends of the Israel Museum



In the series *Pixel-Collage*, Hirschhorn addresses pixilation as an authoritarian gesture that obscures photographic subjects and “protects” the viewer from fully witnessing traumatic events. Integrating imagery from fashion, war, and amateur photography, Hirschhorn's collages invert this practice by retaining the difficult subject matter in images while pixelating the rest. Provoking questions of authenticity, voyeurism, and censorship, Hirschhorn builds a bridge between multiple realities.

**Georges Adeagbo**, born Cotonou, Benin 1942

*Knowing oneself, does one know who the other is...? Africa in Jerusalem*

Installation, mixed media

Purchased through the Barbara and Eugene Schwartz Contemporary Art Acquisition Endowment Fund



A strong, distinctive voice in the contemporary art world since the mid-1990s, Beninese artist Georges Adéagbo created this site-specific floor and wall installation for the Israel Museum, which presents a network of concepts and associations reflected in materials he collected during extensive stays in Israel and Benin. Using his own texts, found objects, books, as well as paintings and sculptures created by his studio colleagues in Cotonou, Adéagbo identifies visual and conceptual commonalities and relationships among distinctive cultures.

**Dan Reisinger**, Israeli, born Yugoslavia 1934  
Dan Reisinger Personal Archive  
Gift of the designer, Givatayim



Dan Reisinger (b. 1934) is considered one of the most prolific Israeli graphic designers of his generation. In 2016, he gifted his personal archive, which includes more than 1,500 items, to the department of design and architecture at the Israel Museum. The extensive collection includes sketches, drawings, and presentation boards for logos, posters, corporate identity and environmental projects for clients such as El Al, Teva, Iscar, Habima national theater, the Maccabiah games, and Yad Vashem. As such,

it provides an invaluable perspective on the development of Israeli design from the 1950s to the early 2000s.

**Absalon**, 1964-1993, born Israel, active Paris  
*Cell No. 1 (Paris)*, 1993

Wood, white waterproof dispersion, sanitary and kitchen equipment

Purchased through the Barbara and Eugene Schwartz Contemporary Art Acquisition Endowment Fund; Contemporary Art Acquisitions Committee of American Friends of the Israel Museum; 'Here & Now' Contemporary Israeli Art Acquisitions Committee, Israel; and West Coast Acquisitions Committee of American Friends of the Israel Museum



Absalon, an important figure in the history of contemporary Israeli and international art died in 1993 at the age of 28 in Paris. He left an influential oeuvre that focuses on the existential relationship between space and living. His minimalistic white sculptures relate to the human body and to urban space, forming radically artistic proposals concerning the issue of habitat. His major legacy is six famous cells he imagined for the cities Tokyo, New York, Zurich, Tel Aviv, Frankfurt, and Paris. This work joins three other pieces by Absalon in the Museum's collection.

### ***Money-Shaking Tree***

Sichuan Province, China, Eastern  
Han Period (25-220 CE)

Stand: after Tang dynasty (post-7th century)

Bronze cast and earthenware, H. 90 cm; stand: H. 45 cm  
Promised gift of Geoffroy and Xiao Qian Wallier, Hong Kong, in honor of Guy Wallier

Folktales of coins growing on trees have been documented in Chinese texts from as early as the third century BCE. At



one time, models of these symbols of good fortune were placed in graves to ensure prosperity of the deceased on their journey to the afterlife. The trees' fine bronze cast branches were laden with ordinary coins of the time that featured diverse depictions of celestial beings in long robes, animals such as frolicking monkeys, and mythical creatures like the phoenix. Because this practice waned after the Han period, the sculptures are extremely rare; today only about 70 surviving examples are known. The delicate, unique piece joins the collection as a promised gift is after careful conservation in the Museum's laboratories.



**Tunic with diagonal rows of altering light and dark rhomboids depicting standing animals**

Local style, Inca Period, Central Coast, Peru, 1470-1534 CE  
Camelid fiber; tapestry, brocading, twining, sewing; 76 x 88 cm

Gift of Loraine Sinskey, Santa Monica, California, to American Friends of the Israel Museum

This small tunic was created by sewing together four textile panels—an usual method that has recently been identified as a local style originating in Peru's Central Coast, which

was conquered and annexed by the Inca Empire in the 15th century.

**The Israel Museum, Jerusalem**

The Israel Museum is the largest cultural institution in the State of Israel and is ranked among the leading art and archaeology museums in the world. Founded in 1965, the Museum houses encyclopedic collections ranging from prehistory through contemporary art and includes the most extensive holdings of Biblical and Holy Land archaeology in the world, among them the Dead Sea Scrolls. Over its first 50 years, the Museum has built a far-ranging collection of more than 500,000 objects through an unparalleled legacy of gifts and support from its circle of patrons worldwide.

The Museum's 20-acre campus, which underwent a comprehensive renewal in 2010, features the Billy Rose Art Garden, the Shrine of the Book, and more than 225,000 square feet of collection, gallery, and temporary exhibition space. The Museum also organizes programming at its off-site locations in Jerusalem at the Rockefeller Archaeological Museum, where it presents archaeological artifacts from the ancient Land of Israel, and at its historic Ticho House, a venue for exhibitions of contemporary Israeli art.

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