Dear Friends,

For the fifth time, the team at the Cardiothoracic and Vascular Center, and in particular at the Department of Cardiac Surgery at Sheba hospital, is renewing the "HEART" exhibition displayed at the department. Some ten years ago we initiated the project of holding a changing exhibition of Israeli art at our department. We are happy to say that this project has become a real tradition! Thanks to you, the Friends of the Department, the "HEART" project has been a great success, exceeding our expectations. The enthusiastic responses have been uplifting and have contributed to creating an atmosphere of healing and recovery.

Time and again, the staff members and the numerous patients and their families – who hail from all parts of the country, from the Palestinian Authority and from abroad – have noted the special influence the art has had on their mood during difficult times. These days mark the end of some two and a half years during which the fourth exhibition filled the walls of the department with wonderful art.

We are now replacing it with a fifth new exhibition of Israeli artworks. The exhibition has been curated by Shira Davidi and Dorit Lautman. Shira and Dorit are contemporary art curators. They have undertaken to lead the project and thanks to their excellent taste and professional eye have created a top-quality and ravishingly beautiful exhibition. They have succeeded in linking the Department of Cardiac

Surgery to pulsating contemporary art and to artists who use their works to express messages that touch everyone's heart. This time the exhibition is especially strong artistically, gathering a fascinating array of artists who come from different backgrounds and paint in different styles, but as in the past, all the works have a very distinct local character. The great challenge in this exhibition is in mounting a show in a place that is not tailored for art, and for a diverse and wide audience.

Through the selected works, we try to convey to the patients and visitors the sense of family and belonging the team feels towards the department. Our Department of Cardiac Surgery is undoubtedly the leading department in the country and is highly rated around the world, not only for its great professionalism but also for the human care given to patients and their families during the difficult time in which they require hospitalization and open-heart surgery.

We are thrilled to inform you that thanks to our Friends, The Heart Center is about to undergo significant upgrading, with the construction of a new tower next to the existing center, a world-class innovative tower that will boast the most advanced technologies in the field of cardiac care and stroke treatment.

We would like to take this opportunity to thank once more the department's staff, who are working tirelessly day and night to save human lives. Thanks are also extended to the Friends of the Department who have purchased artworks, and to Bank Leumi, the Super-Pharm company and the Madanes Insurance Agency for their generous support of the project.

Yours,

Prof' Udi Raanani, Director of the Heart Center Dr' Leonid Sternik, Director of the Department of Cardiac Surgery

Prof' Amit Segev, Director of the Department of Cardiology

Gideon Rubin

Gideon Rubin, who studied in London and New York, started out as a figurative painter. With time he moved to the style with which he is identified today, meeting the viewer halfway: neither naturalistic nor entirely abstract.

In the early part of his career Rubin painted very precise figurative paintings, realistic self-portraits. After witnessing the 9/11 attacks in New York, however, he felt that he could not keep painting in the same way, and could not go back to painting highly time-consuming portraits. Rubin began painting quick and indistinct portraits, and found that he was able to convey personal traits not only through precise facial features but also through hints. The lack of facial features usually evokes negative and unpleasant connotations, but Gideon Rubin's figures are human and easy to identify with, as he manages to endow them with character and traits through bodily gestures.

The figures in Gideon Rubin's paintings are based on photographs from old albums, which he seeks to revive in an imprecise way, in undefined place and time. His works exist in the knowledge that every viewer will subjectively fill in the empty facial features and interpret them according to his or her private past and personal memories. Rubin's collection of faceless portraits suggests an artist aware of human beings'

ability to forget. In this age of limitless information and endless selfies, the collective unconscious has become a blurred register of too many faces.

By focusing on the painterly details around the face – hair, folds of fabric, skin shades – Rubin engages the viewer in alienated nostalgia. Each of the viewers is familiar with such images, has seen similar photographs in family albums, and thus Rubin's works summon up their personal memories.

As a member of a family of Holocaust survivors, Gideon Rubin uses faceless portraits as a kind of commemoration. By removing the facial features, the pain of focusing on specific memories is somewhat dulled.

Gideon Rubin is represented by galleries in Israel and abroad and his works are featured in important art collections around the world and in Israel.

Zoya Cherkassky

Born in Kiev, Ukraine, Zoya Cherkassky immigrated to Israel at the age of 15. Cherkassky has been a central figure in Israeli art in the past twenty years and is known as one of the interesting and prominent voices in the art world. She is unafraid to directly and even bluntly present the reality and

hardships of immigration as it was experienced by the new immigrants arriving in the country in the 1990s from the former Soviet Union.

Cherkassky paints a social world comprised of both the racial stereotypes through which the veteran Israelis see the new immigrants, and those through which the newly arrived immigrants see the Israelis who received them. Her works present the clash between the two cultures, and the differences that led to mutual difficulties in assimilation and understanding.

Zoya Cherkassky gives voice to the community she belongs to, and the subjects of her works are connected to her life and to the reality around her. In caricaturistic language, she turns a penetrating and brave, sometimes ironical and funny eye on the social experience in both Israel and her former homeland of Ukraine, unafraid to also cast a critical eye on the members of her own community. "No use complaining about the mirror when your face is crooked", Cherkassky cites a Russian saying, believing that her silence about the phenomena that bother her will not make them go away. Hence, Zoya Cherkassky chooses to point to social issues and injustices, in the belief that art has a social role.

Zoya Cherkassky's work is featured in museum collections in Israel and abroad, as well as in private collections.

Addam Yekutieli

Addam Yekutieli started his artistic activity as a street artist, under the alter ego of Know Hope. Later he also started engaging in social projects linked to the community and entwined in it. Since such work involves the personal exposure of the participants, Yekutieli decided to reveal his real name.

In his work in the public sphere, Yekutieli developed a visual iconography through which he wishes to convey universal messages. One of his works' trademarks is a figure whose red heart is touchingly displaced from its spot. It is a human figure not quite possessing human characteristics, a universal figure without a clear gender. Other recurrent images in Yekutieli's symbolic language are fences and walls, through which he discusses human emotions and situations, and their implications for the political and the local.

By creating a parallel between political situations and emotional states, the artist wishes to capture the political process and dialogue as an emotional mechanism, thus turning it into a process that can be understood and participated in intuitively rather than just intellectually. Another recurrent image in the artist's work over the years has been scars, which he sees as symbolizing a person's history. Scars carry memories, and the artist sees a link between them and maps, since both encapsulate history, memories and perhaps the traces of wounds.

Addam Yekutieli often uses tattoos, which like the scars in his projects symbolize the connection between time, space and the body. The tattoos are a means of transitioning from the public sphere to the living body. The texts become part of the people who carry them, and it is they who give them meaning.

Since 2014 Yekutieli has been working on an ongoing project called Truth and Method, in which he writes sentences on walls in public spaces, then tattoos them on the bodies of people who respond to a public call, and finally translates this whole ensemble in the studio into his own iconography and image world. In this way, Yekutieli creates an interaction between the public sphere and the human body, combining permanence and change, the private and the collective and the local and the universal. This project has thus far been held in Tel Aviv and New York, and is scheduled to continue in other cities and communities.

Addam Yekutieli's works are presented in both public and indoor spaces, combining site-specific installations, wall

paintings and assemblages, and using Ready Made, mixed media, photographs and texts.

Alex Kremer

"A line drawn on paper doesn't start on it. Neither does it end there" (Alex Kremer)

Alex Kremer is an expressive artist with a unique voice. His oil paintings comprise a colorful, troubled and complex composition that fills the entire canvas and creates the feeling of internal burning. The lines carved into his paintings seem like vectors of force.

Strong materiality is very dominant in his works, which are made of layers of paint and engravings. Kremer almost never uses a brush, preferring to use his hands or a spatula. Alex Kremer's paintings merge heaven and earth, water and soil, evoking a combination of the conscious and the unconscious.

The tree is a recurrent motif in Alex Kremer's work. For him, the tree expresses the essence of painting and the limitation the two-dimensional poses for the painter, since it is the result of the vertical movement set against the horizontal movement. Kremer sees the tree as intimately related to man's physical existence.

Alex Kremer mostly paints within the confines of his studio in south Tel Aviv, but sometimes he slips out of the studio to make landscape sketches based on observation. These sketches usually serve as the point of departure for his oil paintings.

Alex Kremer maintains a dialogue with past artists, be it artists from the history of European art, American artists, or Israeli artists from previous generations such as Aviva Uri, Arie Aroch and Moshe Kupferman. This dialogue is an aspect of his research into painting.

Alex Kremer's works are featured in the collections of the Israel Museum and the Tel Aviv Museum of Art, as well as in private collections.

Mosh Kashi

Mosh Kashi often engages with nature. His works display a technical virtuosity, are mainly monochromatic and teem with, among other things, open fields, solitary trees, wreaths of thorns and games of light and shade. As a child, Kashi remembers his mother singing to him a lullaby about the shade of a palm tree and the moonlight. Years later, when his artworks, with their shadows, trees, darkness and moonlight,

began to be analyzed, Kashi rediscovered in them many of the contents of that song.

The objects in Mosh Kashi's works are not identified with a defined place, but located "nowhere". For the artist, this distancing allows each viewer to broaden his or her interpretation of the paintings according to their own knowledge and prior conceptions. Rather than painting from existing photographs or models, Mosh Kashi invents original images. The reality he creates has no other place except on the canvas; it is a copy without a source. The landscape he describes is imaginary-realistic and his paintings are deceptive, since it is unclear whether we are dealing with a painting or a photograph. Therefore, his works invite observation, arouse doubts and seek to raise questions.

Kashi's works are created in series, where every painting stands on its own while offering a distinct variation and development on the same subject.

The plant works presented in this exhibition are seen by Mosh Kashi as a series of portraits. These are very precise paintings based on continuous painterly research, seemingly drawn from a botanical encyclopedia. However, such plants do not exist in nature and are the fruit of the artist's imagination. The plants are drawn against a golden and

silvery background, creating a deliberate alienation as to the possibility of this being the habitat of any real plant.

Mosh Kashi lectures at the Bezalel Academy of Art and Design and his works are included in the collections of the Israel Museum, Haifa Museum and Tefen Museum, as well as in private collections in Israel and abroad.

Noa Yekutieli

Noa Yekutieli uses a manual paper-cutting technique to create site-specific installations. She explores the shaping of memory and the construction of narratives in different places, in particular in extreme situations of personal and social trauma. The artist raises questions about the manipulative nature of memory, its versatility and the process of change it undergoes with the passing of time.

Natural and manmade disasters are central and significant motifs in her work. Yekutieli examines how events that change reality suddenly and immediately, and against which man is helpless, are experienced in the human memory. Such occurrences become etched as scars and oblige the person to quickly remember what happened, to preserve and construct a new reality. In such moments of extreme distress, memory

becomes unstable and events which are difficult to deal with turn into blurred traces.

Noa Yekutieli engages with the infinite layers of the reality we call truth. Her work is based on press photographs of disasters from different times and places in Israel and abroad, and she uses paper cuttings to examine different points of view and re-examine political, social and personal narratives. The paper-cutting technique allows her to give her works additional depth and dimensionality and enhance their content: paper cutting is a play of matter and void, presence and absence. The engagement with memory, with moments that are passed and gone, manifests itself in the blank spaces in the paper cuttings. By using black and white, positive and negative, the artist wishes to address the fact that there are two sides to every story, and it is necessary to understand them both in order to see the full picture.

An additional layer is the fact that like the catastrophes, paper cutting is an irreversible action. The cut up paper is remnants, souvenirs from the whole paper. Moreover, mounting the paper cutting in a glass frame creates a layer of reflections that merge into one image. The reflection emphasizes the continual influence of the environment and the importance of the context in forming the narrative.

Maya Gold

The gaze is a fundamental and central theme in Maya Gold's work.

Gold tricks the viewers into believing that they are looking at the painting from a frontal perspective, whereas a closer look would reveal that they are in fact looking at it from a bird's eye view. This moment is highly significant in the experience of viewing Maya Gold's works.

The role of the figure in Maya Gold's works has developed over the years. While in the early series the figures performed some kind of action and in doing so generated the painting, in her later works Gold's figures have become static. The faces of the figures in Gold's paintings are for the most part hidden, suggesting that we are dealing with imagination or memory rather than with an experience undergone by the figure in the present time. In this way the artist addresses the subject of time. While in her early works, the reference to time was made by freezing the moment and the figure's action, in the works from the last years the artist refers to time in the sense of memory.

The engagement with time filters into Gold's latest works also in reference to the time spent working on them, since the artist creates them in a slow and laborious, even

therapeutic process. In these works all the figures are at ease, and there is a contradiction between the artist's strenuous and prolonged action and the calm and inactivity of the figure in the painting.

It was following a trip she made with her mother to Morocco, her mother's country of origin, that Maya Gold first started to engage with the issue of place, though not in an architectonic sense but rather as a mental place, a space of consciousness related to memory.

Gold was influenced by the fact that various cities in the country are named after their dominant color. Consequently, she refers to Moroccan cities in her work both through their color schemes and through the country's characteristic pattern of floor tiles.

Two works in the exhibition are called **Marrakech**. One is dominated by the color red, hinting at Marrakech's nickname of "The Red City". The other work is in shades of black and white. These shades add the personal point of view of the artist, who through them wishes to express the city's modernity.

The work **La Mamounia**, also shown at the exhibition, is named after a luxury hotel in the city of Marrakech; behind it lies the memory of the imaginary experience of drinking a

cocktail at the hotel. Alongside the umbrella, recalling the paper umbrellas used to decorate cocktails, she painted circles that remind her of hotel tables and drink glasses.

Maya Gold lectures at the Bezalel Academy of Art and Design.

Her works are included in Museum collections in Israel and abroad, as well as in private and public collections in Israel and other countries.

Maya Zack

Maya Zack is a multidisciplinary artist who works in video, drawing, sculpture, photography and installation and combines them together. Maya Zack's works are meticulous and precise; her drawings are hyperrealist and offer multiple layers of meaning. The drawings on the one hand and the videos on the other are two poles of complexity, in terms of both rhythm and working conditions. While the video work requires long preparation, planning and production times, and involves the work of many people, the drawing work is intimate and is done between the artist and the paper within the confines of the studio. Maya Zack sees drawing as an intimate practice, as the artist's handwriting.

The core of Maya Zack's concern is with history, memory and identity, and she bases her work on continuing and thoroughgoing research. With the artistic tools at her disposal she wishes to confront both her own private past and the collective one, and prevent them from being forgotten. She believes that artworks have a role in research, alongside their role in historical and scientific documentation.

The drawings shown in this exhibition are based on the first frames of Zack's film "Black and White Rule", which is part of a trilogy and deals with the function of women with regards to memory. The film starts with a drawing scene in which the protagonist uses a pencil to measure heights and distances in order to give her drawing the right proportions. The artist wishes to show that the exact sciences are not the only measurement tools, and that art as well can have a role in the organization and measurement of reality.

Maya Zack's works are included in the collections of the Israel Museum, the Tel Aviv Museum, the Jewish Museum in Berlin, and in private collections in Israel and abroad.

Dina Levy

Dina Levy's works catch the eye with strong colorfulness and spectacular aesthetics. Her energetic figures operate against an abstract background, and she attributes the same importance to the coloring of the main figures as to that of the background. The background permeates the figures, or alternatively the figures get absorbed in the background. Dina Levy's paintings are made layer upon layer; if we look closely, we discover these layers, which hint at the creative process. The multiple layers, together with the use of intense and unrealistic colors, suggest that her works are not a window on reality but an expression of her inner world, her feelings, anxieties and innermost depths.

The figures in Dina Levy's works seem frozen in time and place, perpetuating a single moment of suspended movement. Levy cuts them out of their natural environment and frames the entire situation within an empty and imaginary space.

Whether it is a solitary figure or a group, the protagonists in Dina Levy's works are always engaged in play, dance or sports. These worlds serve the artist to explore the concept of the group, which for her mirrors human society as a whole. She uses the concept of the group to examine broad issues related to daily life, such as collaboration, teamwork,

winning and competition. The artist studies the place of the individual within the group, the power relations between the group members and the tension between combining forces and concession.

The works shown at this exhibition all belong to the series **Girls**, and unlike Levy's most characteristic works focus on one single figure. The series deals with the power and playfulness in the encounter between image and background, whether it is in the world of yoga, dance or movement.

Dina Levy's works are featured in public and private collections.

Gil Shachar

Gil Shachar's work makes fun of the viewer. He deals with illusion, concealment and deception and plays with the viewer's visual perception.

Shachar makes two-dimensional and three-dimensional works, moving freely between sculpture and painting. The artist makes a plaster cast into which he pours wax to create the sculpture. The wax becomes his support and the result of the process looks very realistic.

The eyes of Shachar's sculptural figures are always closed and feel like they are about to open any minute. His figure sculptures seem so real that only further examination reveals the illusion.

After making clothes for the figure sculptures, Shachar began to create a series of works on canvas. These are wall pieces made of epoxy casts, which the artist paints white and later draws on with a pencil. In the final stage he sprays on a thin layer of fixative that fixes the graphite to the surface.

These works similarly engage with mirages and illusions, since a closer look reveals that these are not real canvases.

Some of Gil Shachar's works look like crumpled papers that have been unfolded and spread out, on which he has drawn silhouettes of his sculptures, drawings of star constellations and galaxies or different geometrical shapes. A careful look reveals that these are in fact fine and rigid sheets of epoxy resin, painted white.

All of Gil Shachar's works examine the link between sculpture and painting, the blurred borders between them and the interconnections between the two mediums.

Yonatan Gold

Yonatan Gold likes to control all the stages of his work: he builds frames, stretches the canvases and even mixes pigments with glue and wax to create the paints he uses in his works, in a technique that was common among kibbutz painters in the middle of the 20th century. Gold is attracted to and curious about the history of local painting, which nourishes his works. The years he spent in Europe and his return to Israel led him to identify certain artistic characteristics as constituting an Israeli quality, unique in terms of language and subject matter, which he wishes to apply in his own world.

The subjects in his works derive from the local experiences and culture he knows so well, and his works depict every-day, even banal scenes, mostly influenced by his childhood on a kibbutz: architectural constructions of kibbutz buildings, waiting in line, communal showers, people dancing the folk dance Hora and so on. Engaging with these subjects has a nostalgic dimension, which allows Gold to deal with questions relating to his inner world, in contrast to the practice common in the kibbutz of his childhood, where the focus was the collective rather than the individual.

Precisely because many of the subjects in his works are familiar and banal, Gold tries to depict them from an unusual

angle, using unexpected shades of color. Thus, we can see his beloved social housing buildings, a basic slice of his local and personal culture, painted in shades of blue (a recurring color in his works). This surprising coloration invests the simple and familiar sight with an innovative and distancing perspective, allowing the viewer to enjoy it as new.

Yonatan Gold is active in artistic-social projects and lectures in the Art Department at Shenkar College and in the Department of Visual Communications Design at the Holon Institute of Technology.

Ofer Rotem

Ofer Rotem paints pictures of tangled vegetation that depict wild nature and disorder.

His labor-intensive paintings seem realistic. However, a more careful look reveals the turbulent world teeming under the surface, featuring imaginary creatures, dwarves, fairies, demons and monsters hiding among the trees and the bushes. The paintings are busy, almost crammed, and possess a kind of unconscious full of surprises and secrets. Reality and a fiction are intertwined. Rotem plants the imaginary creatures in the familiar reality in order to question the exclusivity of reality.

Through the comical creatures, strange masks and nonsense scenes the artist refers to power relations and vested interests in today's society. As he says, the world of the fairies or of the imagination is the source from which his creativity flows. The fictional world is the antithesis of reality, mainly as a refuge from its horrors and dreariness. The human longing and need for good fairies, that is, for the wondrous and the beneficent, a longing that starts as early as childhood, is universal.

The power of Rotem's paintings lies in creating a full painterly world without using color, and in their almost photographic quality. The artist's point of departure is digital photographs on which his drawings are based. However, rather than adhering to the photograph he lets go of it, freeing his imagination and his hand to lead him to explore imaginary realms.

Rotem's drawings also conceal quotations from the history of art. His complex paintings integrate all these different levels into one polyphonic, multilayered structure.

Nirit Takele

Nirit Takele graduated with distinction from the Multidisciplinary Art School at Shenkar. The artist, who was born in Ethiopia and immigrated to Israel at the age of six, integrates her private family biography into her works. Through her poetic and symbol-rich paintings, she wishes to present a portrait of the society which she grew up in, with its customs, challenges and struggles. In powerfully colorful paintings, she tells the story of the culture and heritage of the Ethiopian community in which she lives, touching on sensitive social subjects at the heart of the Israeli public debate and confronting the Ethiopian community's attempts at acclimatization and assimilation into the Israeli society.

In a painting made especially for this exhibition, the artist refers to the Amharic saying "little by little the egg will walk on its legs", meaning "everything will work out fine". In the context in which the work is shown, at the hospital, Takele wishes to inspire the viewers with optimism and convey the hopeful message that with time the situation will improve, even during difficult periods in life.

Nirit Takele's works have been purchased by private and public collections and are featured in the collections of the Israel Museum and the Shenkar Institute and in the Start collection.

Jenny Aglitz

Jenny Aglitz engages with history from the perspective of her own personal biography. In her works, she creates images in which destruction and construction live side by side.

Her paintings are based on photographs of war and disaster zones taken in eastern Ukraine, the place of her birth. For her, painting offers a way to experience what her eyes have not seen, other than through the photographic image. She sees the foreignness, ruin and destruction reflected in her paintings as expressing the destruction of her own private home and raising the subject of emigration and the search for belonging, so significant in her personal biography.

Jenny Aglitz creates a kind of reversed archeology. Instead of excavating, she attempts to build what was ruined, to construct a world using a multilayered technique of overlays of paint, adding, demarcating and subtracting. In the dialogue between the paint's contact and the painting's surface, the landscape disintegrates into marks and shapes, falls apart and is rebuilt. The artist wishes to go inside, to be in the space and search under the rubble. The thrill of making stems from rummaging in the unknown, from the inability to

know what is buried underneath and what might be revealed.

Aglitz refers to what she calls the "skins" that envelope the structure's skeleton in the process of construction (Formica, glass, ceramics and so on). When the structure is damaged and crashes it becomes a heap of randomly broken elements. A memory persists of the finish and the intact foundation, but it is open like a wound. The combination of materials and techniques brings to mind an injured, stripped body, disorderly exposed. Aglitz's paintings feature incisions, red gashes simulating lacerated skin, and parts of torn tissue. All these destroy the image and distort it, suggesting that the painting itself is wounded.

The translucent paints and muted coloration evoke screens that occasionally hide each other. By exposing the underlying layer, the viewer is allowed entry into an intra-painterly history.

Aglitz's creative process is a territory of critical thinking about history, and at the same time a zone of trial and error that raises the question of how this subject can be tackled through the medium of painting.