



# EVOLUTION AND THEORY

ZADOKBEN-DAVID

*Curator And Editor* Binghui Huangfu

*Designed by* Redefinedesign Pte Ltd

*Photographs by* Eileen Tweedy • Meidad Sochovolsky • Thijs Quispel • John Webb • Chris Jones • Avraham Hai • Ant Critchfield • David Scheinman • David Bennett

*Printer* Times Printers Pte Ltd

**ISBN 981-04-1828-0**

*Published by* Earl Lu Gallery

**LASALLE-SIA College of the Arts**

90 Goodman Road, Singapore 439053

Tel: (65) 3444300 • Fax: (65) 3465708

[www.lasallesia.edu.sg](http://www.lasallesia.edu.sg)

© 1999, LASALLE-SIA College of the Arts. All rights reserved.

No part of this publication may be reproduced or transmitted in any form or any means of electronic or mechanical technology, including photography, photocopy, recording, or any information storage and retrieval system without permission in writing from the publisher.



EARLU  
GALLERY



Embassy of Israel

# ACKNOWLEDGEMENT

The Earl Lu Gallery would like to acknowledge the generous support and encouragement of the Israeli Embassy and the British Council in realising this exhibition. I would like to thank Felicity Fenner and Reena Jana for their contributions of essays for this exhibition. Thanks to Creative Director Joyce Lim and Account Director Jennifer Loo of Redefinedesign and the photographers of Ben-David's works. I would particularly like to acknowledge the efforts of Assistant Curators Matin Tran and Gina Wham together with my assistant Lena Iriawati for their successful realisation of this project. Once again I would like to thank the staff of the School of Fine Art headed by Rhett D'Costa as well as the staff of the Corporate Communications Department for their continued support of the gallery's projects.

I would like to thank our President Brian Howard and Vice-President Alan Rubenstein without whose support and enthusiasm this project would not have come to fruition. My thanks to all the college staff for their contribution to the vitality of the gallery programme and the life of the college.

**Binghui Huangfu**

*Curator & Editor*

# FOREWORD

The Earl Lu Gallery is presenting to Singapore the work of Zadok Ben-David. Zadok was born in Yemen and raised in Israel. Since the early 1970s he has been dividing his time between London and Israel. Zadok is seen as one of the practitioners involved in the resurgence of sculpture in Britain during the 70s and 80s. The work presented to us here entitled "Evolution and Theory" was first exhibited in Israel and since then Australia, Turkey, America and now in Singapore. Each time the work is exhibited it takes on the characteristic of the space in which it is installed.

The varieties of locations around the world that have hosted the exhibition add additional layers to the understanding of the work. It will be very interesting to examine the re-actions of an Asian audience to the elements of this exhibition. This exhibition centres on the context of thought (scientific) that has only recently been adopted in Asia. There exists in the history of Asian thought a significantly separate approach to the faith in science evident in the West. Asian understandings of science are in many ways viewed with noticeably less religious fervour than in the West. Faith in traditional belief still has currency here. We are however rapidly embracing many of the West's concepts. It is in essence a fundamentally different approach to the analytical system accepted in the West that may have a new dynamic interpretation in the world of contemporary Asia.

The work is made up of painted aluminium plates standing in a layered configuration upon a bed of compacted sand. Each plate bears images taken from old texts dealing with scientific methods. They resemble cut-outs from books, they also have reference to etching plates that may be used to disseminate this same information. The installation has a number of possible interpretations. Zadok Ben-David presents us with a view of scientific discovery. He is giving us an opinion. He is asking us to draw conclusions.

"Evolution and Theory" continues Zadok Ben David's exploration of our link to questions of our origin. This work is filled with images describing the process of science particularly from the period of Darwin's "The Origin of Species". The flat metal sheets represent diagrams of late 19th century experimental methods. The images themselves have a comfortable appeal of quaint antique diagrams. It is perhaps tempting to view this work as a whimsical look at the past. The installation however does not allow you to become quite that comfortable.

Ben-David wishes to control your view allowing you to see from only one vantage point. It is this device that prompts you to begin questioning what you are seeing. You now start to notice the two-dimensionality of the objects before you. This in itself causes you to ask about their substance. The problem is that what you are now questioning is accepted truth. The diagrams before you are demonstrations of the laws of physics. How then can they be questioned? If you are able to question the legitimacy of these "truths", what more contemporary "truths" are also to be examined?

In the installation process Ben-David excludes the audience from coming too close. We are compelled to look from a distance. Excluded by the bed of white sand that supports the images. We need to ask if this is some form of desert supporting these ideas. Could this medium grow life? On another level this installation has an elegance that relates to the aspiration of the scientific method it questions. The elements of the work are two-dimensional but at the same time they occupy a large space giving the viewer both a restricted aspect while at the same time the potential for vast space to fill. The work opens up a multiple layered territory on which to ponder the absolute belief we all have in the religion of science. It asks us to review what we assume is truth.

The work is also coming from its own tradition and evolution. Ben-David in part of the evolution of sculpture. He is still the heroic lone artist fabricating, installing and questioning himself. This is work extending from the artist's studio. As installation it represents the distillation of studio practice. The end result of contemplation and focus. The work is completely fashioned to fit the expression leaving nothing to chance. The objects that make up the whole are each considered then place to arrive fully resolved to each other and to the space the audience will occupy.

Over the years Earl Lu Gallery has curated and hosted many exhibitions. The re-occurring themes have been those of cultural identity. These concerns have reflected the examination of regional identity prevalent in the contemporary life of South East Asia. With this exhibition of Zadok Ben-David we are experiencing a different concern. This work is very much about the fundamental issues of the origin of human beings. The issues dealt with in this exhibition are those of belief and trust in exterior interpretations of basic truths and our need to question all we accept as truth. These are questions that confront all people in our increasingly specialised lives.

**Binghui Huangfu**

*Curator & Editor*







# ZADOK BEN-DAVID

by Felicity Fenner

*Installation at  
San Francisco  
Art Institute  
July 1998*



In the new Disney version of the Tarzan movie, the wild man of the jungle is portrayed as a sensitive new age guy who will stop at nothing to earn the respect of his peers and elders, and who fights with a vengeance for the sanctity of the family unit. Yet he unwittingly betrays his adoptive ape family with his human indulgence for a pretty girl and instinctive need to determine the species to which he most naturally belongs. In typical Hollywood fashion, Tarzan eventually chooses simple family values over complex cultural refinements, and does so without having to sacrifice the girl he loves. Jane's adventurous spirit takes English eccentricity to the extreme, when she quits London's academic and high societies to join her soul mate in a return to ancient jungle life, donning a homemade leather bikini as she crosses the line from ape watcher to ape woman.

Created in a century of immense industrial and technological change, Tarzan and Jane represent the primitive alter ego of mankind. Their lifestyle choice echoes the groundswell of inherent knowledge that underscores our adrenalin charged culture of progress, one that so carelessly disengages with essential human dreams, fears and desires. While Tarzan agonises over and eventually rejects the civilised world offered to him, Jane could be described as an enlightened evolutionist: well-versed in Darwin's theories, she chooses the surety of the distant past over the reckless greed of the immediate future.

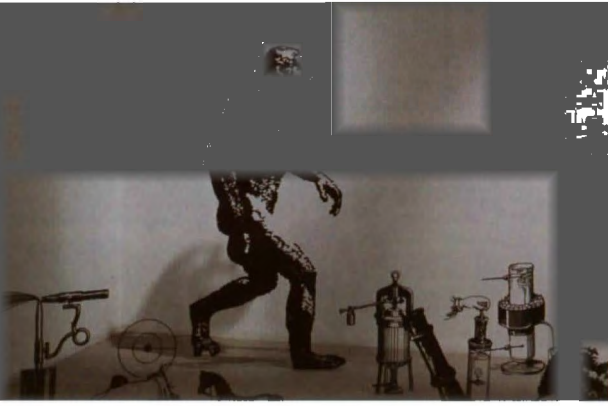
The creatures and forms that comprise Zadok Ben-David's expansive installation, *Evolution and Theory*, are similarly balanced between the conflicting worlds evoked by the Tarzan story - man and monkey, anthropology and art, reality and fantasy. Extending the analogy, one could describe Ben-David's sculptural kingdom as similarly staged, relying on the audience's suspension of disbelief and willing acceptance of magical illusion and theatrical whimsy. While the materialist premise of Disney's project does not coincide with Ben-David's purely artistic endeavour, both employ humour, irony and nostalgia to suggest a primal human nature based on a compassionate yet objective engagement with past and present.

*Evolution and Theory* has evolved into a kind of artistic travelling circus, with the shaman artist playing the role of MC at each venue. Over the past three years the exhibition has moved seamlessly from the Middle East to Australia, from Europe to America and now to Asia. This fluid transition between continents and cultures is facilitated by the artist's adherence to ongoing conceptual concerns of a humanist nature and rejection of passing artistic fashions. A product of the late 1970s renaissance of British sculpture, Ben-David moved from Israel to England in the mid-70s, at a formative stage of his artistic training. His peers were, among others, Richard Long, Tony Cragg, Richard Deacon and Anthony Gormley. Unlike the Young British artists of the early 1990s, who are now showing signs of chronic fatigue syndrome, Ben-David's project remains vital through a commitment to the exploration of universal themes.





*Installation at San Francisco Art Institute, July 1998, Detail*



*Installation at San Francisco Art Institute, July 1998, Detail*

Installed on a carpet of white sand, *Evolution and Theory* seems to have been washed up on the shore of knowledge from the oceanic depths of longing and remembering, or perhaps marooned in the desert sands, disembodied relics of a rationalist society. The metaphorical dimension of the work imbues it with the qualities of folklore and fairy tale, implying a healthy scepticism of scientific methodologies. It depicts Victorian scientific experiments with figurative forms that recall old-fashioned textbook illustrations. Propped from behind and positioned as if in a film set, the forms depict images of prehistoric man and details of early experiments into vision and touch, movement and speed, energy, volume and gravity. The large repertoire of instruments and diagrams is made less authoritative by the overall ambivalence of their purpose, scattered as they are in an apparently arbitrary arrangement. In its entirety, the piece describes the poetic and nebulous slippage zone that lies between the worlds of fact and fiction, vision and illusion. In this way, some of the ideas informing the installation are perhaps more akin to another recent Hollywood production, *The Matrix*, which, in the now formulaic spirit of end-of-millennium paranoia, explores the notion of everyday existence as the product of an illusion created and manipulated by a cyber reality.

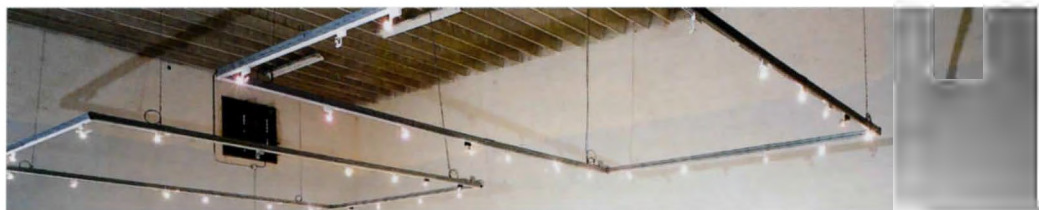
Ben-David fuses fables from his childhood in metaphorical juxtapositions of western logic and eastern mysticism. Since the early 1980s, the traditional link between science and alchemy, magic and humour, is embraced in the capacity of Ben-David's characters to seemingly defy sense and gravity, challenging accepted genres of phemonological belief. The artist himself has a remarkable talent as a magician, performing simple tricks with whatever materials are at hand. In the best manifestations of magic, people and objects vanish into thin air, becoming incorporeal and invisible. Air and weightlessness have always been integral components of Ben-David's work, the invisible forces of gravity and flight informing improbable compositions of imaginative delight. Earlier sculptures featured acrobatic stunts by whimsical humans and animals who made witty inversions of space and gravity in their endeavours to connect either with each other or with a timeless world beyond visual articulation.

*Evolution and Theory* momentarily causes its viewers to ponder the rational finitude of the material world, while on a more sustained level of engagement the field of related forms allows us to indulge the artist's deftly ironic commentary on conservative, linear theories of human and industrial progress. The work has a distinctly industrial aesthetic. Though each piece is individually designed and created by the artist, they are fabricated from aluminium and painted uniformly black. Black is a non-colour which in Ben-David's work has always played a pivotal role as metaphor or shadow. The shadow cast by the figures and objects in *Evolution and Theory* lend a three-dimensional depth to these otherwise two-dimensional forms. Furthermore, the blackened shapes resemble shadow puppets, referring to traditional forms of entertainment that, like Ben-David's work, imbue sociopolitical narrative with elements of satire and magical illusion.

In 1917, Giorgio de Chirico, with his brother Savinio and Carlo Carra, formulated the principles of the Scuola Metafisica, which aimed to evoke those disquieting states of mind that prompt one to doubt the detached and impersonal existence of the empirical world, judging each object instead as only the external part of an experience which is chiefly enigmatic in meaning; and to do this through solid, clearly defined constructions which, paradoxically, seem entirely objective. The Scuola Metafisica artists stressed the importance of thoughtfully ordered compositions: closely linked to the Platonic philosophy of inner beauty, exterior harmony becomes a mirror of the mental control needed in order to gain metaphysical. (It is here that metaphysicians diverged from the surrealists, who were instead interested in the unexplained workings of the subconscious and the representation of dreams.) Ben-David shares this metaphysical interest in exploring through metaphor the uneasy tension between innate experience and learned rationalism. In *Evolution and Theory*, conceptually and visually balanced metaphors reveal underlying disparities between logical thought and lateral knowledge.

The weightlessness of the individual forms within the work provides a pertinent counterpoint to the seriousness of Ben-David's intellectual premise. While intriguing viewers with its strange and unusual content, the installation considers the eternal flux of scientific and industrial theory and its inextricable link to the less predictable forces of natural evolution. While technological advances continue to appropriate massive human and natural resources, Ben-David's project reminds us that the relative snail's pace of spiritual evolution and the fragile future of all species gives much greater and more urgent cause for concern.

*Installation at Ambrosino Gallery, Miami, January 1998*



Natural Selections:  
Zadok Ben-David's  
“EVOLUTION  
AND THEORY”  
By Reena Jana



“Natural Selection...is a power incessantly ready for action, and is as immeasurably superior to man’s feeble efforts as the works of Nature are to those of Art.”

– Charles Darwin, *The Origin of Species*

Today’s scientists have achieved feats that in the past might be thought of as magic. Successfully cloned animals have been conjured. Fertile women can simply swallow a tiny pill to avoid pregnancy. Tomatoes can be genetically engineered to be bigger, juicier, more colorful than any naturally-occurring vegetable. Humans have walked on the moon, and people now regularly orbit the Earth in outer space. Small, plastic boxes that we call “computers” allow us to capture, create, and send numbers, text, sounds, and moving images instantaneously to all corners of the globe.

In fact, technological wonders and scientific breakthroughs have become such a large part of the average person’s daily experience (the microwave oven, Viagra, e-mail, for example) that we often take them for granted. It is hard for us to be amazed by the constant barrage of new inventions that constantly surface from the world’s laboratories. In the late twentieth century, we’ve grown jaded.

In the sculptural installation entitled “**Evolution and Theory**”, however, Yemen-born artist Zadok Ben-David, who currently resides in both Tel Aviv and London, reminds us of the romance and exhilaration of scientific discovery. Yes, the stunning installation incites a take-your-breath-away effect of sheer visual pleasure. But it haunts us because Ben-David also reminds us, in a subtle and powerful visual language, of the perhaps disheartening realities of scientific “progress.”

Encountering “**Evolution and Theory**” for the first time is like walking into a mad scientist’s lab or landing on another planet’s surface. We immediately react with a “wow” — an instinctive reaction similar, we imagine, to the expressions of awe and satisfaction felt when Marie Curie, Charles Darwin, or Albert Einstein exclaimed “aha!” or “Eureka!” during extraordinarily moving moments of discovering remarkable scientific phenomena. Ben-David prompts a feeling of wonder by presenting us with a strikingly graphic landscape. Clearly, he follows a current trend toward creating the installation-as-“spectacle”, a la Matthew Barney or Jason Rhoades, in which the audience is confronted by a bizarre, over-the-top array of unusual objects or images.

In “**Evolution and Theory**”, Ben-David fills the gallery with dozens and dozens of large hand-cut pieces of aluminum plates that represent illustrations from scientific journals and textbooks, dating

from the 1800s. These giant renditions of visual accounts of experiments with electricity, gravity, anatomy, and velocity are interspersed with life-sized figures of apes and our early Homo Sapien ancestors. The plates, painted black, are positioned upright on a carpet of fine sand trowelled so immaculately smooth that it took Ben-David and six assistants nine days to achieve such a flat, level surface. To maintain the smoothness, we aren't allowed to set foot into the gallery itself, and are thus forbidden to walk amidst the intriguing amalgamation of plates, which crowd the space like trees in a forest or skyscrapers in an urban landscape.

Because he has positioned the plates out of the audience's reach, Ben-David physically expresses the notion that the world of scientific discovery — as represented by the sculptures — is often interpreted as inaccessible or removed from every day life. We can only stand from afar and gaze at the sculptures: images of mysterious, talisman-like beakers and gadgets, an eerie cross-sectional depiction of a horse's anatomy, and disembodied human hands tinkering with strange apparatus. We aren't allowed into this scientific wonderland, despite the fact that we use or learn from the results of scientific experimentations. And if we, the general public, were allowed access into the world of scientific discovery, what might we find? That science is no more substantial a pursuit than alchemy, the medieval European chemical philosophy that aimed fruitlessly to transmute base metals to gold, discover the panacea, and create the elixir of extended longevity?

There are clues to Ben-David's thesis on the perhaps harsh realities of scientific discovery. The artist depicts scientific imagery as flat and colourless. What we see are one-dimensional, thin cut-outs — rather than the authoritatively realistic three-dimensional figures by Bernini or Rodin or even the whimsically distorted three-dimensional figures of popular cotemporary artists such as Charles Ray or Takashi Murakami, figures that we have come to understand both in the past and present as true "sculpture." That the aluminum plates are painted black suggests a shadow-like, phantom-like quality, as if to infer a sense of ephemerality or a lack of substance.

Despite the fact that Ben-David's depictions of scientific illustrations seem quite precise, each of over 200 plates were handmade by the artist. This fact, well-publicized by Ben-David, suggests that he is trying to convey that science itself might be a man-made construct rather than truly representative of the natural laws of the universe. And because we are not allowed to walk on the manicured carpet of sand, Ben-David makes a comment on the ultimate futility of our attempts to control nature, as represented by the sand. Yes, scientists may be able to harness electricity or map the human genome, Ben-David seems to be saying to us with his visual puns and metaphors, but often attempts to do so are without true or even longstanding





practical payoff to humans. (For example, think of how quickly popular cures or treatments, for example, become outdated or surpassed in effect by newer, more effective concoctions, only to be challenged by new diseases.) This notion seems all the more evident as Ben-David chooses to represent 19th century rather than 20th century scientific imagery. By doing so, the artist illustrates the absurdity of inventions and “discoveries” that, only 100 years later, are outmoded and impractical, and are without lasting impact. The only scientific thought represented in “**Evolution and Theory**” from the 19th century that is alive and relevant today is evolutionary theory itself, as represented by Ben-David’s treatment of the ape and humanoid plates. These life-sized and oversized figures are the only images to depict full human-like beings. As the installation has grown in the past few years since Ben-David first initiated this on-going project (now completed), the human-like figures have been growing in size and number, progressing from crawling primate to walking human, the largest, on display at LASALLE-SIA College of the Arts, more than three meters high and towering above the other plates. Because these figures have increasingly grown to dominate the landscape of the installation, they seem to indicate a belief that evolution may be the only enduring reality in the ocean of throw-away scientific theories that have been developed historically.

Yet the human-like shapes never seem to resemble some sort of idealized, more highly-evolved human, despite the increasing largeness and detail of the figures in the final version of the installation. Perhaps Ben-David is trying to convey a concept often over-looked in the controversial writings of Charles Darwin himself. For despite the powerful argument that Darwin builds for Natural Selection — the principle that beings who have developed characteristics that allow for adaptation to and survival in a particular environment (for example, humankind’s ability to intellectualise and build houses, sailing ships, and airports that have lead to our conquering of the Earth) — Darwin never suggested that evolution, the result of Natural Selection, had a goal of “perfection” or any other final result. To Darwin, the principle of Natural Selection and the process of evolution were merely facts of life, and nothing more, a concept that can dishearten anyone seeking to find and understand the “meaning” in our existence.

That Ben-David decided to increase the amount of aluminum plates in his various incarnations of “**Evolution and Theory**” around the world is, perhaps, a direct reference to Darwinian concepts. The installation has appeared in various forms in such varied destinations as Miami, the Netherlands, San Francisco, Sydney, and now Singapore. Because each venue has provided a different spatial environment, and because the number of plates has increased (or decreased) due to either the amount of plates created or the amount of gallery space available, Ben-David

---

has had to adapt the installation to its surroundings, just as creatures have had to adapt to new environmental conditions in order to survive.

For example, in the San Francisco version, on display at the San Francisco Art Institute, Ben-David had 2000 square feet in which to install 165 plates. The gallery wasn't as elongated as Ben-David would have liked, and its idiosyncratic architecture included a balcony that juts out over the main gallery floor. While at the Hague, in the Netherlands, Ben-David had 4000 square feet to work with, in which the final version of the installation, which included 250 pieces, was able to be shown — though not in ideal conditions. According to the artist, that would be a long, rectangular gallery in which we might be able to experience the optical illusion of the plates “layered” upon and overlapping one another, if we were to look at the installation from a frontal point of view. Ben-David has obviously decided to convey in visual terms, the power of Natural Selection. He has achieved something that many a biology teacher might wish to accomplish: the ability to communicate perhaps one of the most revolutionary theories in the history of science for a wide audience by translating the scientific thought into fundamental — and fun — visual terms.

“**Evolution and Theory**” doesn't represent the first time Ben-David has dealt with scientific or biological themes. In fact, his focus has consistently been evolving in this direction. After studying at Bezalel Academy of Art and Design in Jerusalem (1971-73), and both Reading University (1975) and St. Martin's School of Art (1976) in London, Ben-David began his quest to “deal with birth, death, the circle of life”.<sup>1</sup> He began to develop his own visual language that referenced nature and biology, perhaps a reaction to popular sculptural styles of the 1970s. Ben-David's approach was clearly the “opposite” of his peers who tended to follow the formal ambiguity of sculptors such as Anthony Caro, who taught at St. Martin's when Ben-David was a student there.

Ben-David's early work is characterized by a use of color and animal forms, as in the 1984 work “A Bright Reincarnation of the Antelope”, consisting of a grey antelope shape made from cement, from whose outstretched leg a fluorescent red kangaroo springs. The piece, which Ben-David saw as a visual representation of the concept of reincarnation, was “a sort of journey round the circle of life,” the artist told the journalist Waldemar Januszczak in a 1990 interview on BBC radio.<sup>2</sup>

In 1991, Ben-David began incorporating human attributes into his sculptures, as in the first version of “Conversion Piece”, a table-like structure of a crawling ape-like creature. Its back has been flattened to resemble a plateau or tabletop, on which tiny, upright — and therefore human or humanoid — figures are placed. Ben-David reworked and refined this sculpture in 1996.

If Ben-David's process of revisiting and re-examining his ideas recalls the process of the scientist, it's no mistake. "Every artist is a scientist", said Ben-David in a recent interview. "We take materials and make them into new things. We engage in experimentation. Science, like art, prompts so many questions. People question where science or art will take us. But the only truth we continue to 'discover' is that we cannot stop this natural quest for constant development."<sup>3</sup>

#### NOTES

1. Zadok Ben-David in conversation with Januszczak, Waldemar, "The Third Ear", London: BBC Radio 3, May 3, 1990.
2. Telephone interview with the author, July 13, 1999.
3. Ibid.

Reena Jana is a National Arts Journalism Fellow at Columbia University. A regular contributor to Artforum and the New York Times, she is also a U.S. Correspondent to Flash Art International, a Contributing Editor at both Asian Art News and World Sculpture News, and a Contributing Writer at Wired News.



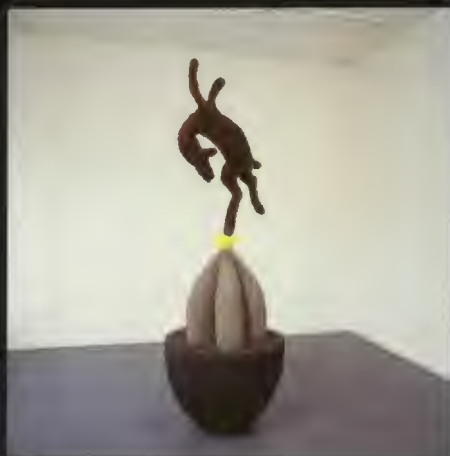
# PASTWORKS

Zadok Ben-David



*After Where It All Starts, 1989*  
Metal, resin and pigments  
330 x 166 x 166 cm

*How Fool Can a Deer Be? 1985*  
Metal, cement, resin and pigment  
280 x 90 x 90 cm



*Pot On The Rope, 1989*  
Metal, resin and pigment  
210 x 180 x 60 cm



*Where It All Starts, 1987*  
Metal, resin and pigment 228.6 cm diameter

*Beyond the Limit, Tel Aviv Promenade, 1989*  
Cement, metal, glass fibre and pigments 6.5m high





# PASTWORKS

Zadok Ben-David



*Birth, Death, Both...*, 1986  
Metal, cement, resin and pigment  
148 x 183 x 127cm



*Wild Black Fantasy of a Quiet Mouse*, 1985  
Metal, cement and pigments  
262 x 160 x 43cm



*The Mystical Experience Of The Wild Cat*, 1986  
Metal, resin and pigment  
180 diameter x 30cm



*The Amazing Dream Of The Fish Who Couldn't Care Less*, 1985  
Metal, cement, resin and pigment  
130 x 160 x 40cm



*On His Own*, 1985  
Metal, cement, resin and pigment  
130 x 60 x 70cm





## ARTIST'S BIODATA

Zadok Ben-David

- 1949** Born in Bayhan, Yemen, emigrated to Israel
- 1971-73** Studied at Bezalel Academy of Art & Design, Jerusalem
- 1974** Arrived in England, assistant to NH Azaz
- 1975** Studied at Reading University, Fine Arts
- 1976** St. Martin's School of Art, London  
Studied advanced course of sculpture
- 1977-82** Taught sculpture at St. Martin's School of Art
- 1982-85** Taught at Ravensbourne College of Art & Design, Bromley
- 1987** Artist in residence at Stoke on Trent Museum

### Solo Exhibitions

- 1980** Air Gallery, London
- 1982** Woodlands Art Gallery, Blackheath, London LYC Museum, Cumbria
- 1984** 121 Gallery, Antwerp, Belgium
- 1985** Benjamin Rhodes Gallery, London
- 1986** Art & Project, Amsterdam, Holland
- 1987** Albert Totah Gallery, New York  
"Creatures of a Private Fable", Cartwright Hall, Bradford City Museum
- 1988** Venice Biennale: represented Israel, Benjamin Rhoded Gallery, London  
Newcastle Polytechnic Gallery, Newcastle
- 1989** The Art Gallery, Melbourne, Australia  
Galerie Albrecht, Munich
- 1990-1** Benjamin Rhodes Gallery, London  
Collins Gallery, Glasgow, touring to Carlisle Museum and Art Gallery, York City Art Gallery  
Annandale Galleries, Sydney, Australia  
Galerie Albrecht, Munich, Germany
- 1992** Benjamin Rhodes Gallery, London

- 1993** Galerie im Heppacher, Esslingen, Germany  
Ecke Galerie, Augsburg, Germany
- 1994** Castlefield Gallery, Manchester, England
- 1995** Jason Rhodes Gallery, London
- 1997** "Evolution & Theory", Herzliya Museum, Israel  
Cheluche Gallery (with David Mach), Tel-Aviv, Israel  
Im Heppacher Gallery, Esslingen, Germany  
"Evolution and Theory", Annandale Galleries, Sydney, Australia
- 1998** "Evolution and Theory", Ambrosino Gallery, Miami, USA  
Refusalon at San-Francisco Art Institute, USA  
Museum Beelden aan Zee, Schveningen, Holland

### Group Exhibitions

- 1976** Playhouse Gallery, Harlow, Essex  
Air Gallery, London
- 1977** St. Martin's South Bank Show, London
- 1978** Art Words Bookworks, ICA, Los Angeles  
Lightworks Show, Ann-Arbor, Michigan
- 1979** Vehicle Art, Montreal, Canada
- 1980** Expositio-Tranesa postal, Spain Centre  
Documentazione arti visive/Archivo, San Giorgio, Italy
- 1981** The Drawing Gallery, Poznan, Poland  
Woodlands Art Gallery, London  
Aspects of drawing, The House Gallery, London
- 1982** Paton Gallery, London
- 1983** Atlantis Gallery, London  
"Pagan Echo", Riverside Studios, London  
"Tel-Hai" - International Art Meeting, Israel
- 1984** International Garden Festival, Liverpool  
"Attitudes 84", Yorkshire Sculpture Park  
"80 Years of Sculpture", Israel Museum, Jerusalem
- 1985** Art & Project, Amsterdam, Holland  
Angela Flowers Gallery, London

- Rufford County Park, Nottinghamshire  
Benjamin Rhodes Gallery, London  
"Who is Afraid of Red, Yellow & Blue?",  
Arnolfini Gallery, Bristol
- 1986** "The Hand Show", City Art Gallery, Sheffield  
Human Zoo, Castle Museum, Nottingham Garden  
Festival, Stoke on Trent  
"From Two Worlds", Whitechapel Art Gallery,  
London and The Fruitmarket Gallery, Edinburgh  
IV International Bienal, Portugal  
Joint of Sculpture & Dance Choreography with  
Celia Hulten & The London Contemporary Dance  
Company
- 1987** Ekymose Art Contemprain, Bordeaux, France  
Metal & Motion, Touring from Brighton Museum  
& Art Gallery  
"Palaces of Culture", Stoke City Museum &  
Art Gallery
- 1988** Israeli Artists, Brooklyn Museum, New York Show  
travelled to Europe, Japan and Korea  
Museum of Israeli Art, Ramat-Gan, Israel  
"Fresh Paint", Israel Museum, Jerusalem  
Tefen Museum, Israel  
Edward Totah Gallery, London
- 1989** "Sculptures Drawing (with Joel Fisher and Franz  
Bernhard), Galerie Albrecht, Munich  
"Recent Aquisitions", Tel-Aviv Museum, Israel
- 1990** "Jewish Art of the 20th Century", Barbican, London
- 1991** KunstEuropa, Germany  
Places and Mainstream", Museum Hara, Tokyo,  
Japan
- 1992** National Museum of Contemporary Art, Seoul,  
S. Korea  
"The new metaphysics", Ivan Dougherty Gallery,  
Sydney, Australia
- 1993** A collaboration of music and art, with Peter Gabriel,  
Land Mark Tower, Yokahama, Japan  
"Anti Patos", Israel Museum, Jerusalem, Israel  
"Lotus", Fisher Gallery, Los-Angeles
- 1994** Gimei Gallery, Jerusalem, Israel

- 1995** "5 Years to 2000", Herzliya Museum, Israel  
"Small sculptures", Cheluche Gallery, Tel-Aviv, Israel  
Ambrosino Gallery, Miami, USA  
VIII International Bienal, Portugal
- 1996** 100 Park Lane, London
- 1997** Ambrosino Gallery, Miami, USA  
"Eight by eight" Pallant House, Chichester, England  
"Fantasia", Herzliya Museum, Israel  
IX International Bienal, Portugal
- 1998** BUPA House; London  
"Israeli Sculpture - 1948-1998", Tefen Museum, Israel  
Museum of Modern Art, Dubrovnik, Croatia  
"British Figurative Art, Part 2 - Sculpture",  
FlowersEast Gallery, London

### Public Commissions

- 1977** Runcorn Shopping City, England
- 1983** Tel-Hai Museum, Israel
- 1984** Harlow Town, Essex, England
- 1986** Villa Nova de Cerviera, Portugal
- 1988** Forest of Dean Sculpture Project,  
Gloucestershire, England
- 1989** Tel-Aviv Promenade, Israel
- 1990** Keren Karev, Jerusalem, Israel
- 1993** Limehouse Link, London  
Nahmani St., Tel-Aviv, Israel
- 1995** Ramat-Aviv, Tel-Aviv, Israel
- 1996** BUPA House, London

### Collections

Works in public and private collections in the UK, Europe, Israel,  
USA and Australia

