



ART GALLERY

מלון גלרי חיפה | גלריות



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Dear visitor,
We invite you on a guided tour of the art galleries of Gallery Hotel.
The art works have been positioned in the different displays creating a vibrant and dynamic dialogue between the hotel with its different spaces and the art works that express fundamental themes in the Israeli culture.

We shall start our tour on the **Roof Garden - The Bronze Floor**. We invite you to go up to the fifth floor of the hotel and turn left as you step out of the elevator or climb to the fifth floor.

Pay attention to the ceramic signposts **1 (Jasmin Klivaner)** and the mezuzot **2 (Gila Klein)** which are all one of a kind works of art not identical to each other and are found next to each room, in the suites, spas, reception halls, galleries and at the elevator exit.

We shall continue our tour through the corridor of the Bronze Floor that leads to the statues roof. On our right is the Gym and on our left is the Spa area.

Right before the exit to the roof we shall come across a realistic painting **3 (Rachel Woolf)** depicting a feminine image in an intimate situation demonstrating a skillful use of color and light.

The **STATUES ROOF** that is overlooking the Mediterranean

Sea and the Haifa harbor is the perfect spot for relaxation and observation of the horizon. In a clear day you can see Rosh Hanikra from here.

The statues **4 (Jack Jano)** are of structures, ships and synagogues, trees, letters and maps of Israel. These are pronounced elements of the artist's personal language all made of rusty, earthly iron that demonstrates the bond between old and new, preservation and extermination as well as between Judaism and secularism. "My studio is like a synagogue" says Jano "it's where I pray to God to help me find my truth..."

Next, we shall go back inside and walk along the corridor of the Bronze Floor. On our left there is a series of photographs **5 (Uri Mahlev)** that were printed on galvanized tin. Light and color play in front of our eyes on the photographic surface and picture and material are combined innovatively.

The iron horse (**Achmad Canan**) and the riding cavalier

lead us to the end of the corridor where there is a sitting corner made of wood and iron **6 (Gyora Lifshitz)** that incorporates traditional and contemporary styles. The stylistic items of furniture were brought to the gallery in order to create a functional work area that invites the guests to sit, relax, write, and watch the surrounding.

We shall go up the stairs to Carmel Gallery to take a look at a series of works **7 (Mirit Cohen Caspi)** that incorporates digital printing (using a computer) and "feminine" needle work. The weaving and knitting are blended into the photographs of male body parts that are stationed as focal points. A long tradition of feminine hand-made work is combined with contemporary and rationalistic computer work and creates curious, hybrid states that are enigmatic and thought provoking.

From here we shall go down stairs towards the HOTEL'S RESTAURANT Art & Dine. On our way we shall come across a mosaic **8** work (**Hagar Hefetz**) made in an old-fashioned way with affiliation to the classic

art of Roman and Greek origins. These are personal works that present personal memories that are intertwined with collective and local as well as cultural memories.

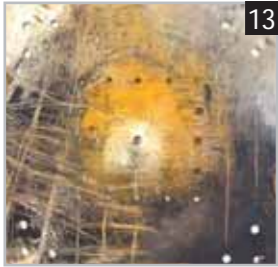
At the HOTEL'S RESTAURANT Art & Dine we shall recognize some of Israel's most well known faces: photographs of actors, singers and cultural figures in the forefront of Israel's artists as they were captured in a particular photographic moment **9 (Ilan Besor)**.

Next, we'll go up the stairs to the fourth floor the Olive Floor we shall walk down the corridor and observe the series "The response drawings" **10 (Yaakov Hefetz)** that is hung between the doors of the rooms. The vigilant and conscious artist goes through a voyage, wanderings among memorandum notes, ideas, cultural references, thoughts and feelings; all of which are accompanied by the drawing hand trying to realize spirit through matter. **Further along the corridor** there is a colorful series of paintings **11 (Achmad Canan)** with combinations of

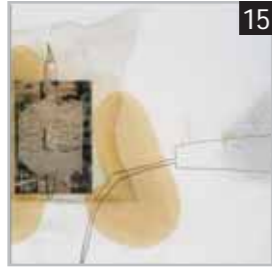
geometric models and contemporary sayings about losing and searching for identity. The decorations that represent the Islamic heritage are laid as a perforated layer or a separating screen. The image of the horse, usually with a riding cavalier, represents the missing leader and the longing for union and leadership.

The transparent Display Windows situated between the floors contain ceramic works **12 (Mervat Essa)** carrying memories of religious Christian ceremonies. The icons, crowns, sanctified bread and cloth handkerchiefs express the connection between the world of the old, deserted village of Biram and the world today as a lump of milk raising personal, social, religious and political questions.

At the end of the corridor of the Olive Floor -we shall go up the stairs and step onto the Sun Deck Gallery to observe a series of works **13 (Orna Oren Izraeli)** that relates to the hope for freedom that motivates man and is connected to his



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strive for a better world. The Matzah bread that was prepared and eaten in a rush as the Israelites made their mass exodus from Egypt represents the essence of the cultural event which we commemorate every year on the Passover Seder. The works represent a new and unknown road map as after all; the urgent question pertains to the future: what's next? What's the next best thing?

Next, we shall go down the stairs towards the Passage Gallery. On our way we shall come across the statue "in the cinema" **14 (Naama Aharonson)** that depicts human characters. The use of papier-mâché turns the simple and soft paper into hardened material.

Our journey continues. The series of findings, the fossils and drawings presented in the Passage Gallery **15 (Nona Orbach)** reveals an underground world packed with the remains of obsolescent cultures. This is where a fascinating meeting point is created between nature, culture and man. The images of the

boat, the cypress, the leaf, the pitcher and the wheel serve as ancient archetypes and represent forces of nature and the time that has stopped.

We shall go up to the Olive Floor, walk up to the elevator and go down the stairs. Half a floor beneath us are the hotel's reception halls. In the **Classic Hall** we shall come across the group of paintings titled 'neighbors' **16 (Salo Shaul)** that is part of a series of works called 'local code'. This is a long-lasting attempt to decipher a local code from a critical point of view spiced up by humor. The artistic language reminds us of other visual codes from around the world from the Egyptian art that is close to us geographically to the arts of the Aztec in Mexico.

In the **Modern Hall** we shall observe Figurative visions of secular Jewish art **17 (Yoel Gilinsky)** among the prominent Images are those of angels, light, faith, abundance, Kabala and mysticism- all of which wear a form of new and contemporary Jewish symbols and tie up Jewish sculpture, painting and art as a whole in one original creation.

We shall leave the **Modern Hall**, in the space between the modern hall and the classic one in the concrete niche we shall discover a traditional table cloth **18 (Nava Harel Shoshni)** that has been made into a sarafan made of concrete. All the symbols refer to the aggregation of collective and the individual's memories pertaining to the settlement of Israel.

We shall descend to the **Lobby...** a few extra stairs on the way to the parking. There, we shall come across three statues **19 (Ada Moran Reis)** the stonecutting reveals the magic and power of the minerals found in the land of Israel as well as the colorful, silicic components and packs the cold hard stone with soul and personality.

Down stairs, on the way to the parking and lobby we shall meet the artists that we had already met before, you are invited to find them yourselves.

We shall return to the **Lobby, the hotel's Salon.** In the salon's library are art books you can browse.

Look around...

The abacus on the counter **20 (Nava Shiloni Raz)** incorporates the works of a number of ceramic artists and expresses above all the cooperation and team work that characterize the hotel.

A video art display is screened (**Nona Orbach**) where the Mediterranean Sea is stretched wide and blue from one end to the other. A young woman is sitting on the bow of a yacht and reads out of an ancient book about the meanings of the sea in the culture. The horizon isn't far and the skies are not the limit.

**We hope you enjoyed yourselves
We'll be happy to hear your opinion and response
And see you here again**

Orna Oren Izraeli
the hotel curator and the Gallery hotel staff Haifa.

When arriving to a tour in the galleries not during visiting hours, please turn on the lights for your convenience.



GALLERY
HOTEL HAIFA
מלון גלרי חיפה

GALLERIES GUIDE

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