

Portraits of
**Raoul
Wallenberg**

Workshop and Exhibition by Bezalel Students



Dear Reader

I am very proud to introduce this booklet with portraits of Raoul Wallenberg by some amazing students at the Bezalel Academy of Arts and Design in Jerusalem.

The idea of working with Bezalel on a project related to Raoul Wallenberg occurred to me in the summer of 2013. In my humble opinion, great art has a mythical ability to creatively treat complex topics and to communicate them with an emotional impact. The late 20th century saw an upsurge of interest in portraiture, with painters such as Francis Bacon and Lucien Freud capturing in unique ways the physical and emotional characteristics of humans; naked or clothed, vulnerable or strong, humble or regal. But always in some sense “true”. The portrait as an island of the unique in an ocean of mass images.

I wanted to address in a compelling way the legacy of Wallenberg, the Swedish diplomat who saved thousands of Jews in Budapest during the summer and fall of 1944 from the Holocaust and then disappeared in Soviet captivity. I imagined some sort of cooperation with a leading art institution in Israel, to discuss with the art students who Wallenberg was and what he did. And hopefully to inspire the students to engage in an endeavor to interpret Raoul Wallenberg within the two

dimensional space offered by a paper or a canvas, navigating the special challenges of interpreting a legendary individual, the likeness of whom is only available through photographic evidence.

To my great delight, Bezalel responded with great enthusiasm to this idea and at the end of the process, the students had created a wonderful suite of paintings, rich in expression and variety. Three of the paintings were selected to receive prizes and will be on permanent display in the Embassy, one additional painting received an honorable mention by myself. But all of the works touched and inspired us. And all of them derived from a wonderful journey of learning about Raoul Wallenberg and about the nature of art.

I would like to thank Bezalel and its young students for offering their considerable talent to this project. Best of luck in your future endeavors!

Finally, it is my hope that this booklet will be able to translate for a wider audience the essence of this project and stimulate to a continued discussion of the legacy of my great compatriot Raoul Wallenberg.

Carl Magnus Nesser
Ambassador of Sweden to Israel

Bezalel Academy of Arts and Design, Jerusalem

The Bezalel Academy of Arts and Design, Israel's oldest institute of higher education was established over 100 years ago by Prof. Boris Schatz and is currently Israel's leading Academy of Art, Design and Architecture and one of the most prestigious of its kind in the world.

Bezalel's dynamic and interdisciplinary approach to curriculum includes 8 departments for undergraduate degrees and 4 programs for master's degrees with over 2,000 students and 400 faculty members studying in the fields of architecture, industrial design, fine arts, visual communications, ceramics and glass design, photography, fashion and jewelry design, screen based arts, and Policy

and Theory of the Arts. The interaction of tradition with the dynamic and ever changing technologies of artistic expression are an important part of the Bezalel experience.

Bezalel and its many generations of graduates are at the forefront of the local and global artistic scene and are instrumental in shaping and enriching Israel's cultural identity, as well as contributing greatly to the national achievements in the hi-tech industry.

As Bezalel looks to the future and the challenges of arts and design in Israel and the world, the Academy will strive to continue to be Israel's foremost trainer of leaders in the fields of art, design and architecture whilst contributing to society as a whole.





President's Message

The Bezalel Academy of Arts and Design has been privileged to pay a tribute to the memory of Raoul Wallenberg thanks to the Swedish Embassy organizing a Portrait Workshop and Competition. That the astounding number of 80 students from numerous departments in the Academy registered to participate, is ample witness to the powerful resonance which this project had with our student body. We may ask why? After all, Israel does not lack heroes. But Raoul Wallenberg is outstanding even among heroes: Wallenberg was proud of his

remote Jewish ancestry at a time when Jewishness was not in fashion. He repeatedly risked his life to save Jews to be deported to Auschwitz. He cared to find a home to those who were literally left homeless. Bezalel artists honor in him the courage to fight barbarity and to protect the very meaning of humanity writ large.

Profesor Eva Illouz
President, Bezalel Academy of Arts and Design

Raoul Wallenberg

One man can make a difference

What made a wealthy, young man risk his life in order to save tens of thousands of Hungarian Jews from the Nazi death camps during the closing months of World War II? Raoul Wallenberg, the businessman and diplomat, never got to tell his story. But there are many witnesses to the deeds of this young Swede whose courageous choices made him a hero and immortal symbol for humanity. This is his story.

Raoul was born August 4, 1912 in Kappsta on Lidingö. The Wallenberg family is one of Sweden's most prominent, with generations of leading bankers, diplomats and statesmen. The well-respected Wallenberg family was characterized by a cosmopolitan worldview and young Raoul was encouraged to travel and learn languages. From an early age, the family had high expectations for him, which Raoul viewed as his duty to fulfill. He was surrounded by strong personalities during his childhood and his grandfather – diplomat and businessman Gustaf Wallenberg significance for him, since his father had tragically passed away a few months before Raoul's birth. The plan was for Raoul to go into banking, but he was more interested in architecture and trade. In 1931 he went to study architecture at the University of Michigan in the United States. There, he also studied English, German and French.

Inquisitive and restless as Wallenberg was, he soon set out to discover the world upon his return to Sweden from the US. Wallenberg's work took him to Haifa in today's Israel, where he met Jewish families who had fled Hitler's Germany. He was deeply affected by their stories.

When World War II broke out in 1939, Wallenberg was back in neutral Sweden. He enrolled in the Home Guard but then obtained a job at the Central European Trading Company, an import-export company with operations in Stockholm and central Europe, owned by Koloman Lauer, a Hungarian Jew. Wallenberg's linguistic skills and the fact that he could travel freely around Europe made him the perfect business partner for Lauer. His travels to Nazi-occupied France and to Germany soon taught him how German bureaucracy worked – knowledge that would prove highly valuable.

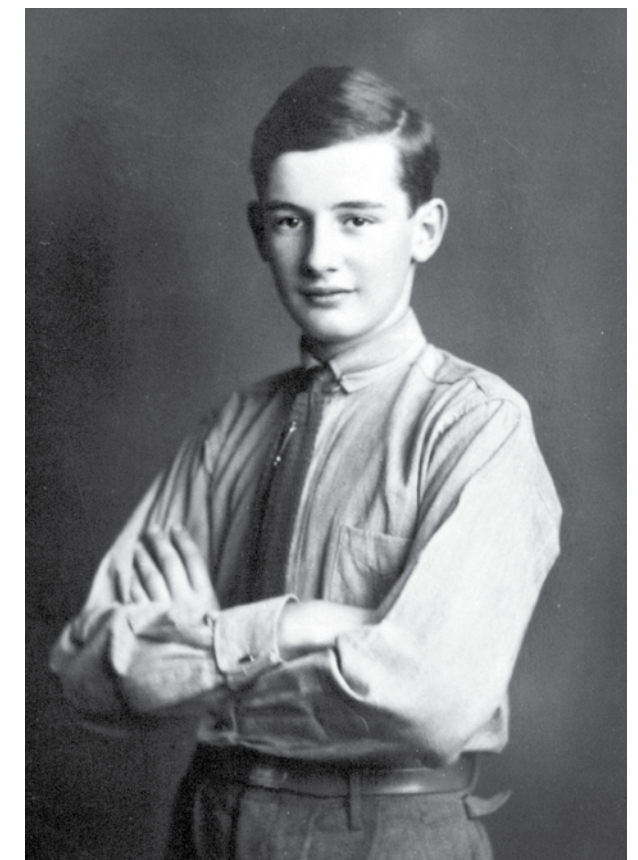
During the war years in Stockholm, Wallenberg spent a fateful evening watching Leslie Howard's film *Pimpernel Smith*, which alludes to the classic French adventure novel *The Scarlet Pimpernel*. In Howard's film, the story is set not in revolutionary France, but contemporary Europe where the protagonist rescues persecuted Jews fleeing Nazis. The movie made a strong impression on Wallenberg, who remarked to his sister that he wanted to make a difference for people in need.

In 1944, the world was slowly beginning to realize the extent of the Nazi extermination policies. The United States established the War Refugee Board (WRB), an organization the task of which was to save the Jews from Nazi persecution. Once the WRB understood that Sweden was making serious attempts to save Jews in Hungary, it set out to find someone who could launch a major rescue operation in Budapest. Wallenberg was offered the job and accepted. As legation secretary of the Swedish diplomatic mission in Budapest, he was given a sum of money and the difficult and dangerous mission to save as many Jews as possible from the Nazi Holocaust. Although Wallenberg was perhaps not an obvious choice for the assignment, he was fearless and a skilled negotiator and organizer. That was how Per Anger, his fellow diplomat at the legation, described him.

Wallenberg, age 31, arrived in Budapest on July 9th, 1944, without a clear plan but with a focus on doing whatever it takes with the methods needed in chaotic war torn Budapest. The first thing Wallenberg did was to design a protective Swedish passport. German and Hungarian bureaucrats had a weakness for formalism and symbolism, so he had the passports printed in blue and yellow with the Swedish coat of arms in the center. He furnished the passports with appropriate stamps and signatures. Wallenberg managed to convince the Hungarian Foreign Ministry to approve 4,500 protective passports. In reality, he issued three times as many. Towards the end of the war, when conditions were desperate, Wallenberg issued a simplified version of his protective passport that bore only his signature. In the prevailing chaos, even this worked.

Wallenberg tirelessly arranged meetings with politicians and influential people who could be helpful in some way. To achieve his objectives, he used anything from bribery to threats of

blackmail. Wallenberg was well acquainted with the German bureaucracy and skillfully exploited it to manipulate the system. The other diplomats of the Swedish Legation were initially skeptical of his unconventional methods. But when Wallenberg's efforts yielded results, he quickly received backing. His department expanded, and there were several hundred people working there at its peak. Many new employees were Jews who, through Wallenberg's persuasion, no longer had to wear the obligatory yellow star.



Raoul Wallenberg as a boy, photo from 1924



Raoul Wallenberg with his staff at the Swedish Legation in Budapest

By late 1944, when an Allied victory seemed imminent, the Nazis carried out a coup d'état in Hungary, and installed the Arrow-Cross Party. On 20 November 1944, Adolf Eichmann instigated a series of death marches, in which thousands of Jews were forced to leave Hungary on foot under extremely harsh conditions, that claimed the lives of many. Wallenberg and his staff repeatedly went along the route of the march by car, distributing food, clothing, fresh water and Swedish protective passports where possible. Wallenberg drove to train stations and other collection points and instructed officers to release the Jews who were on his list.

The lists were often invented or expanded in the moment, all in order to save as many Jews as possible.

Wallenberg rented buildings around Budapest where Jews could seek refuge. The so-called "Swedish houses" which Wallenberg sought to protect by invoking Swedish diplomatic inviolability, offered fragile but functioning temporary protection.

There were many witnesses to Wallenberg's bravery. It has been told that on one occasion he climbed up on the roof of the train and continued to put Swedish protective passports through the doors that were not yet sealed in the hands of



Raoul Wallenberg with his mother

those deported by train. He followed the train all the way to the border, where he managed to get all passengers under Swedish protection released.

Although it was clear that the Nazis would lose the war, and the Soviet forces were approaching Budapest, Eichmann continued his final plan. He ordered that the over 60,000 Jews who remained trapped in the Budapest ghetto be killed. A warning was issued to the general in charge: if he carried out his order, he would be held personally responsible and hanged as a war criminal. The general interrupted the action and the Jews of the Budapest ghetto were saved.

By January 1945, the Nazi terror was over. For the Soviet Union, Hungary was an enemy country and the brutal war had blurred the boundary between enemy soldiers, collaborators, ordinary civilians and citizens of neutral states. No one was safe.

Wallenberg's mission in Budapest was over but he wanted to urgently get in touch with Soviet authorities to plan the organization of the reunification of Jewish families and the reconstruction of society.

The last time Per Anger saw Wallenberg was 10 January 1945. Per Anger urged Wallenberg to seek safety. Raoul Wallenberg replied:

"To me there's no other choice. I've accepted this assignment and I could never return to Stockholm without the knowledge that I'd done everything in human power to save as many Jews as possible."

One week later, Raoul Wallenberg contacted the advancing Soviet army and was arrested and later brought to the Soviet Union. There Wallenberg disappears from the pages of history. To this day, his fate remains unknown.

But his heroism is not forgotten. It lives on in the testimony of the many he saved and serves as a reminder of the potential for greatness in all of us.

The text is based on the exhibition *"To me there's no other choice - Raoul Wallenberg 1912-2012"* arranged by the Living History Forum and the Swedish Institute (original script by Stina Mansfeld).

From the Face of God to the Face of the Surface

A short analysis of the portrait in the history of art

The status of the portrait has been recast many times throughout the history of art and culture. The perception, by art and culture, regarding the role, the place and the goal of portraits has changed radically over the course of history as we know it. The first portraits known to us, in the history of the art of painting, are the mummy portraits that were found in El-Faiyum dated around 350-400 years BCE. These portraits, by Roman artists who moved to Egypt when it was under Roman rule, provided realistic depictions of the Egyptian nobility. The portraits had a deep connection to religious values and Egyptian burial myths; and, therefore, they had a clear role and a defined meaning. Even earlier, in the ancient period, we see archeological findings that include faces, such as masks - for example, on vessels and other ritual objects. The climax of this kind of art is seen in ancient Greek sculpture, with the portraits of gods, who were sculpted in the image of man. (See, for example, the head of Aphrodite) Thus, we find many sculpted heads that met clear and prescribed values of creativity. All of this changed with the work of the Greek sculptor Scopas (350-395 BCE), who proposed opening the sealed mouths of portraits. Until Scopas's

time, the gaze of a portrait was straightforward, expressionless, and the mouths of portraits were sealed and lacking emotion. Scopas proposed opening sculpted portraits' mouths, making use of the concept of Pathos (Pothos in ancient Greek meaning desire). With this in mind, he depicted the Greek mythological female figure, the Maenad, who accompanied Dionysus in celebratory orgies and the Bacchanalia - a figure in which it was possible to open the mouth, expose the neck and make the eyes roll. Thus, in practice, the first breakthrough of art can be viewed as the interpretation of a portrait of a face, a work of expression and representation.

Artist throughout Western history changed the status of the portrait, in response to different traditions, and outlined new and more sophisticated approaches to gazing. Durer sharply incited the tradition, when he began to paint himself, already at the age of thirteen. In countless self-portraits, he made the image of the artist to be present, as a subject, relevant to the discussion of the philosophy of the painting. Artists like Durer and Rembrandt replaced the conceptual model with themselves, as a body that could be used for examining the painted image. The image of Rembrandt is seen in dozens

of portraits: as a shepherd, as a king, as a young lad, as an old man, and in other settings. In addition to these portraits, he examines the expressions of his face and human mimicry in dozens of sketches and etchings. Under the patronage of Holland's tradition of portraiture, according to which group portraits reflect a certain social status, Rembrandt gives to us a new level of complexity: In "The Night Watch", the city's company of watchmen is actively described as an almost mythological scene, in which the images of the patrons of the painting are organized into a story. In an even more radical departure, in "The Anatomy Lesson of Dr. Nicolaes Tulp," young doctors are presented as a group portrait - as a research group that is studying the internal structure of the human body. This is in fact a proposal of a portrait that is a human microcosm, a mix of life and death, an autonomic structure that is investigating itself, looking outward and inward.

The accepted schematic iconography, used in describing the face of humankind, is now replaced with a different order in which new characteristics are prominent - on the one hand, compassion, a deepening of characteristics and expressions that are down-to-earth, naturalistic and realistic; and, on the other hand, the exaggeration and radicalization of human qualities to the point of being grotesque, as can be seen in dozens of sketches of Leonardo da Vinci. This focus on the outlines of the face as a scientific and investigative path is systematically evident in a set of sketches of physiognomies by Charles le Brun, in which the faces of human beings are compared to wild animals. Fascinating examples of this radicalization can be seen in the creations of Goya, especially in the series of "The Disasters of War" and "Los Caprichos," in which man is also a cruel creature, a machine of destruction, a demon, a cannibal and a monster.

Alongside portraits that are intended to



*Head of Aphrodite (Bartlett Head), about 330-300 BC,
The Getty Villa, Malibu*

eternalize the elite - the royalty and the social and religious rulers, wealth groups that employed court painters - we also find examples of reaching new levels in undermining monarchical taste and power. In "Las Meninas," for example, Velázquez depicts the maids of honor of the Infanta Margaret Theresa, the daughter of the king of Spain, under the hypnotic wrappings of an illusion, in which the image of the Infanta actually stands at the center of the picture and gazes at us, but the daily interactions that seemingly encompass her darken the entire scene. It is, in actuality, a portrait of the artist himself, who orchestrates a malicious set of looks by means of his brush. From this point onward, we are witnesses to a wonderful turnover in the power of art: the ability to



Rembrandt, *The Anatomy Lesson of Dr. Nicolaes*, 1632, oil on canvas, Mauritshuis, The Hague

expropriate, for its own benefit, the characteristics of representation, and the handling of iconographic, social and political concepts.

Death, as a fundamental, unavoidable and imminent component of life, is found consistently alongside the vitality and activity of man, in countless portraits. This theme can be seen beginning with the Renaissance tradition, in which the concept of Memento Mori ("remember your death") represents religious perceptions, primarily Christian, according to which the divine power of judgment and the redemption of the soul serve as a backdrop for the purpose of man; and ending with allegorical representations that represent philosophies of ethics and worldliness, which continue in various forms even today. In the

self-portraits of many artists, skulls and skeletons blow on their necks. Dances of devils are depicted next to their self-portraits. And together with the intimate exposure and reflection of the artist, which generally appears along the side or base of the painting, a reflection of melancholy is exposed: The face of man is a momentary bubble of life.

Modernism brought with it new tidings - in every respect. From the beginning of modernism, the wholeness of things was shattered. New orders replace existing models; the search for a personal language that expresses the inner world of the artist becomes the way of art. From the start of modernism until the current time, we are witness to an interesting change in perspective regarding the activity of artists, as compared to classic

representations, and especially when it comes to portraiture. If, in the past, the characters portrayed in portraits were individuals of status, such as the nobility or mythological and religious gods, now we are exposed to countless examples of artists whose art excels in portraying their private social circle, those closest to them, as is particularly noticeable in the works of Alex Katz, Chuck Close, Lucian Freud and others. These paintings deviated, not only in terms of the topical anchor, but also in terms of their size, the human scale, and turned people into monsters, perhaps contemporary Medusas, in which the photographic cut echoes sharply.

On the other hand, we are witness to a new way of handling political and social issues, such as, for example, in the creations of Gerhard Richter, who radicalized an individual look on a political past in the series "October 18, 1977." This series included a cycle of fifteen paintings, drawn from the pages of newspapers, which documented the mysterious deaths of a group called the Red Army Faction, a terrorist group known as the Baader-Meinhof Gang. Behold that here, art no longer needs a personal connection or the presence of a celebrity (as depicted by Warhol, for example), but makes do with a public and political presence to create a meaningful and deep body of work, which draws on an occupation with artistic language and questions that art asks itself and about itself.

From here on in, completely new characteristics become visible: The handling of content, which until now was mythical or religious, or at the very least, public, social and political, is replaced by language alone. Thus, we are presented with a series of anonymous figures that art appended to itself, to serve as a decoration of its language. This is noticeable in the portraiture of Marlene Dumas, which depicts women, victims of rape or sexual abuse - women, who the artist does not know at all;



Jenny Saville, *Figure 11.23*, 1997, oil on canvas

or in the series of paintings by Luc Tuymans known as "The Diagnostic View," which depicts the faces of people who have incurable growths on their faces, based on medical photographs that he obtained; and also in the portraits of Jenny Saville, which depicts giant faces of the sick, the blind, Siamese twins and other human deformities and distortions (see picture no. 2). And here, in an amazing fashion, from the depictions of the faces of gods with sealed lips, devoid of expression, with a ceremonial or religious role - moving to a social, status-oriented and political role - we now see that art has become the leading language, describing circumstances

This short review is a summary of the lecture, "A Survey of the Position of the Portrait," which was given by me in the framework of the portrait workshop in memory of Raoul Wallenberg, in the Department of Fine Arts at Bezalel on November 20, 2013.

Workshop for Portrait Painting

In memory of Raoul Wallenberg

When the Swedish Ambassador to Israel approached the Department of Fine Arts in Bezalel and proposed the organization of a contest focusing on portraits of Raoul Wallenberg, we thought: How can we connect the important, historical personality of Wallenberg with the students of today? The challenge that we faced was to create a meaningful interaction between personalities that touch all of us on the national level, and the intimate, creative act. Toward this end, we decided to create an educational, departmental event - a painting workshop connected to the contest, which would focus on portraiture, and historic and artistic questions.

The workshop involved a lecture (a summary of which appears above) that focused on human and artistic-historic processes in everything related to portraiture. Following the lecture, we invited **Tsuki Garbian**, a young painter whose work focuses on portraiture, to share with the students his methodology of working and the components of his paintings. This was an opportunity for students to come into contact with a young artist of their generation, whose work focuses on this classic topic. Afterward, the students had an opportunity to work freely and make portraits using live models. At the end, we gave the students about twenty different photographs of Raoul Wallenberg so that they could work on the portraits. Two young artists

were involved in running the workshop together with me, painters who are alumnae of the department: **Chanita Ilan** and **Yonatan Ron**.

About eighty students, from all of the departments of the Academy, registered for the workshop. Students who participated in the workshop submitted their paintings to a committee that met on December 9, 2013. Forty-five paintings were submitted to the committee, of which twenty-five paintings were selected for an exhibition in the Ambassador's house. Three students won prizes and one received an honorable mention.

It is necessary to mention here that the works that were submitted, as can be seen in this catalog, went well beyond all expectations. We were impressed - not only because the works were wonderful and showed talent, but primarily because the character of Raoul Wallenberg was expressed through the paintings with sensitivity and intelligence. The committee was faced with difficult and challenging work in identifying the three paintings that, beyond showing immediate, physical and technical capability, had the added value of successfully expressing the personality of Wallenberg. The paintings were presented to the judges anonymously, in order to allow a free and pure vote. At the end, most astoundingly, the judges voted unanimously for the four paintings that were selected.



1ST PLACE

Omri Danino

First place was awarded to Omri Danino, a second-year student in the Department of Fine Arts, whose work caught our attention from the beginning: The personality of Wallenberg is painted using acrylic colors on a framework of plastic strips woven warp and woof. Some of the strips in the framework were removed, and some were painted gold, such that an echo of the Swedish flag was created. The strips were stretched on a frame, which, by being hung on the wall, opens an airy space, a type of “dead space” that strengthens the meaning of Wallenberg's disappearance and death. His image is presented here as an icon that appears in the (unconventional) layout of a flag.

acrylic on rubber, 50 x 70 cm



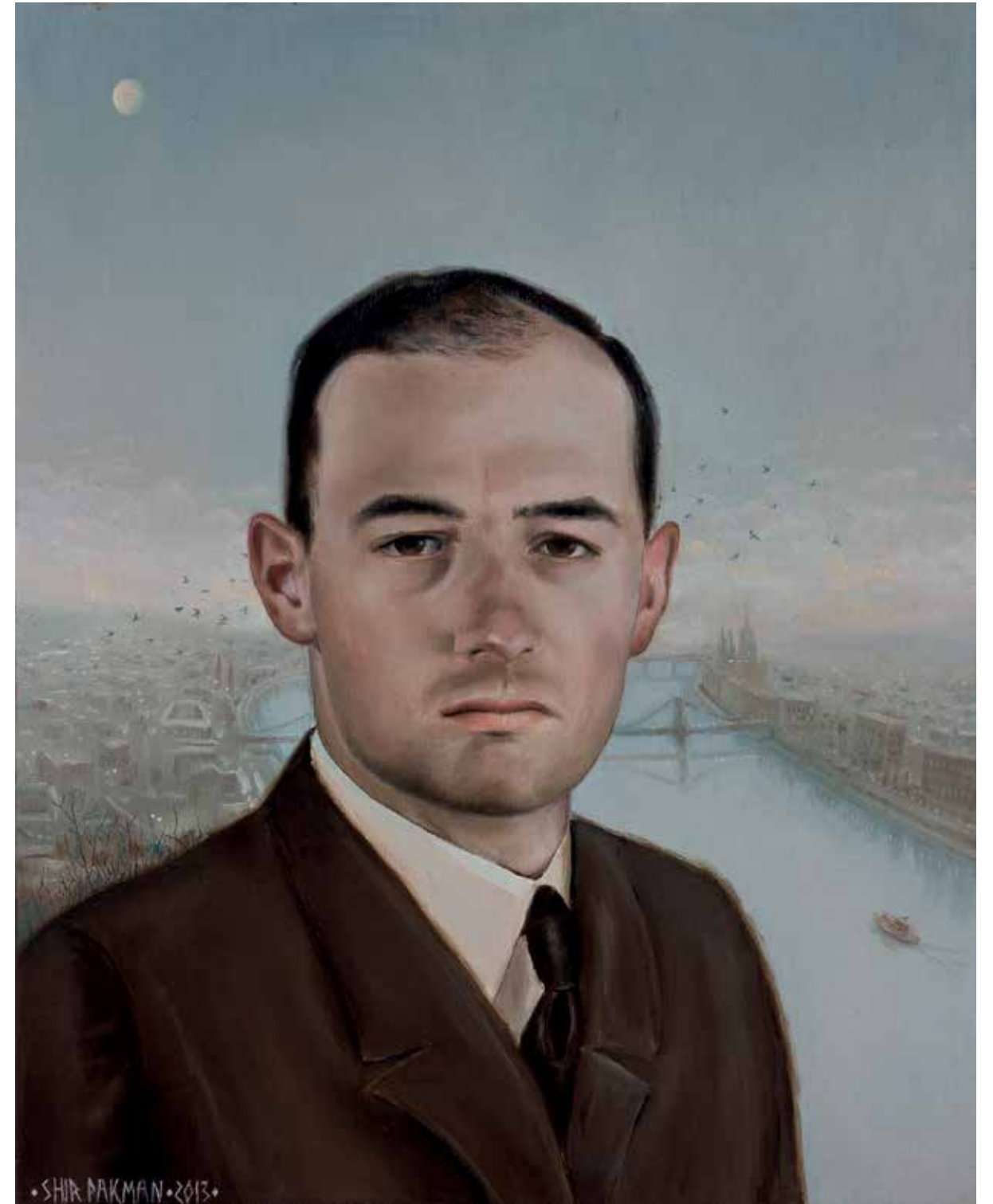
first place

2ND PLACE

Shir Pakman

Second place was awarded to Shir Pakman, a first-year student in the Department of Screen Based Arts. This painting of small proportions depicts the image of Wallenberg against the backdrop of the city of Budapest. Shir transformed old black and white photographs into a colorful image of a face, which exudes abundance and vitality. Wallenberg is displayed here as a living personality immortalized through the patronage of Budapest, as a tourist or nobleman. The painting was done in soft, pleasing colors that lend to the historic story a feeling of quiet and dignity.

oil on canvas, 40 x 50 cm



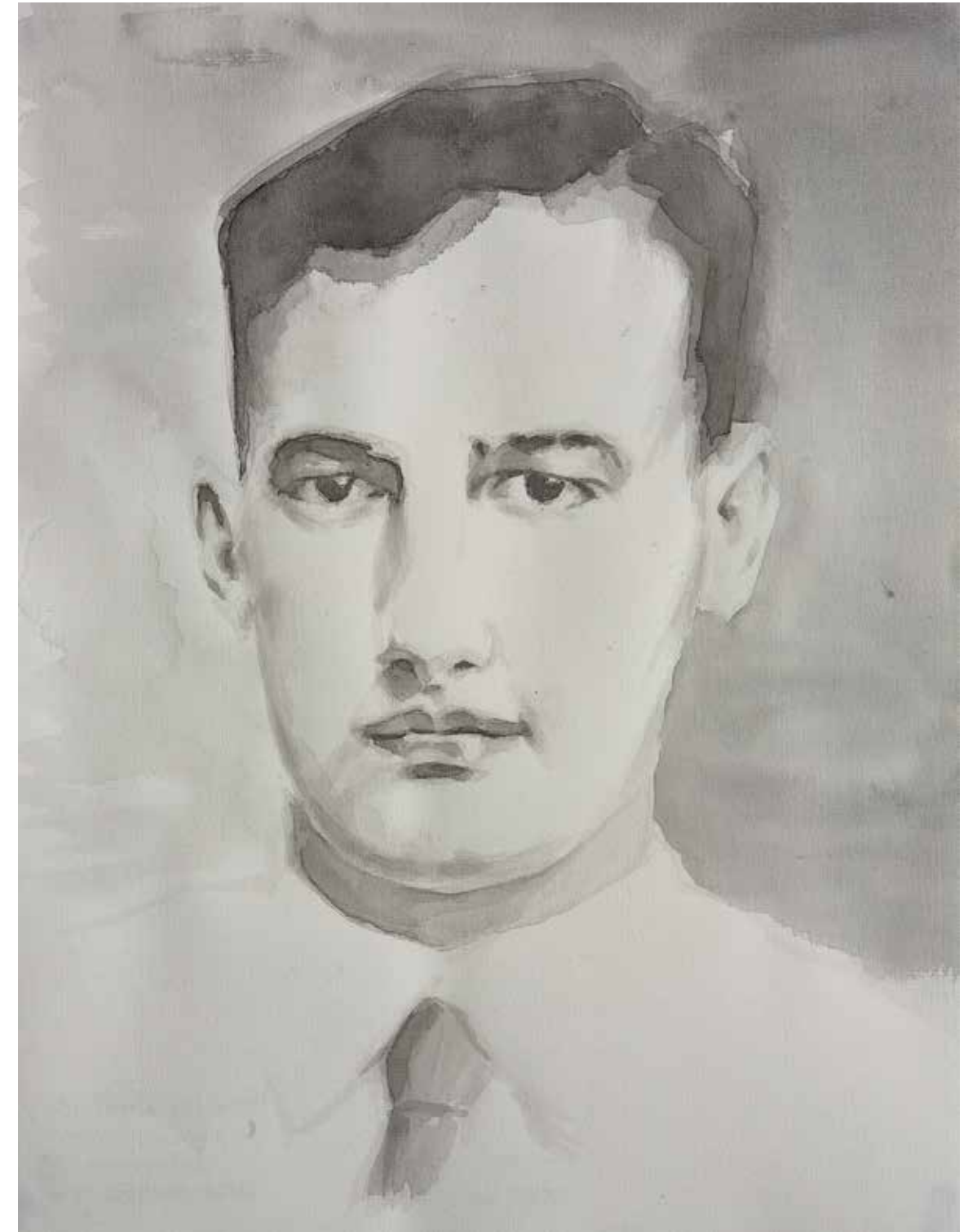
second place

3RD PLACE

Konstantin Yermakov

Third place was awarded to Konstantin Yarmakov, a fourth-year student in the Department of Architecture. This beautiful sketch stood out from amongst all of the paintings in the room, as a Tableau vivant that enchanted the judges in its simplicity and honesty. Wallenberg is depicted using gray and monochromatic water colors with delicacy and sensitivity, as a historic figure that provokes a sharp memory.

water colors, 40 x 50 cm



third place

HONORABLE MENTION

Sapir Gal

An honorable mention was awarded to Sapir Gal, a third-year student in the Department of Fine Arts, whose work was notable for its skill and unique character. In this painting, Gal describes Wallenberg as young, vital, full of life. Gal received the honorable mention both because the technique of her painting is perfect, and because of the essentiality that is exuded by the figure of Wallenberg in the painting.

oil on wood, 100 x 100 cm



honorable mention

Students Works

Competition submissions received from the Bezalel students after participating in the portrait workshop



Inbar Hagai, acrylic on canvas, 70 x 100 cm



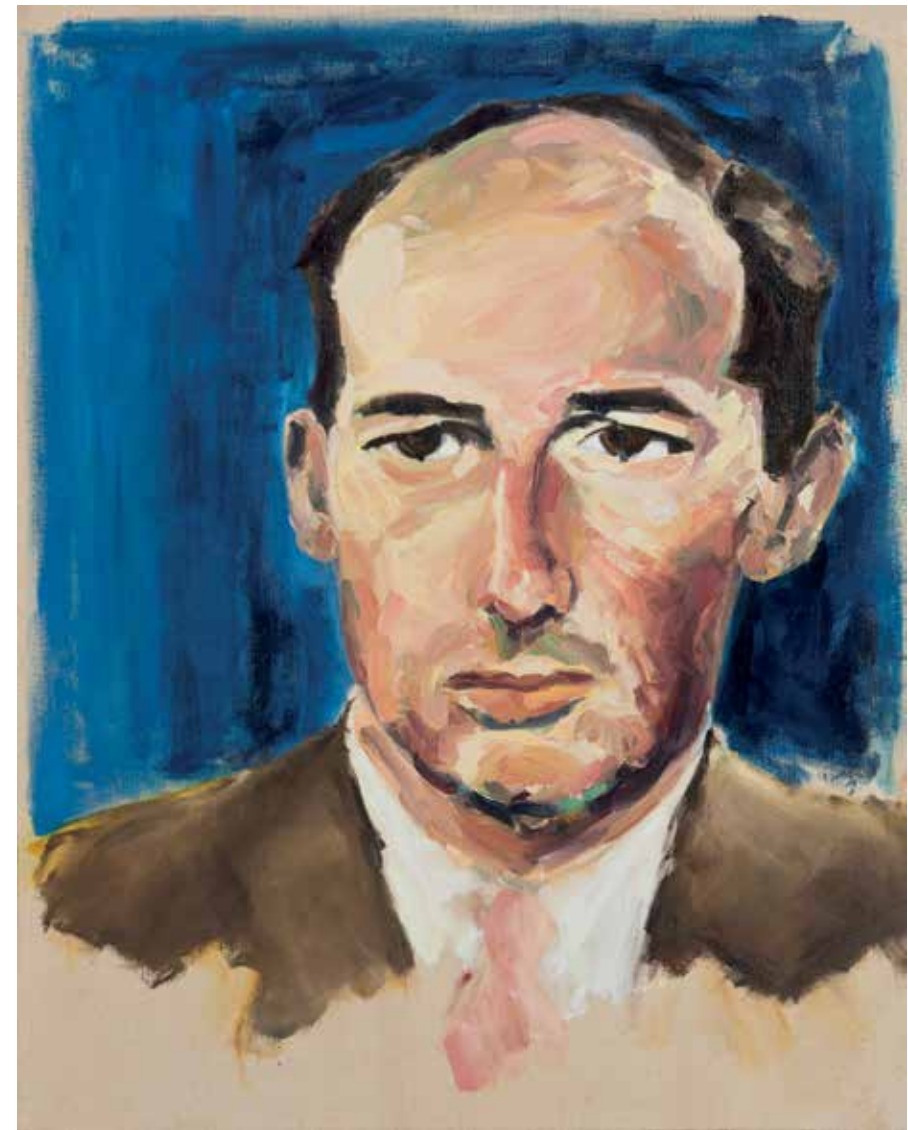
Dana Kogan, oil on canvas, 70 x 100 cm



Osnat Ekhoiz, oil on wood, 100 x 70 cm



Amitai Stern, charcoal and oil on wood, 100 x 70 cm



Hadas Amster, oil on canvas, 70 x 100 cm



Yael Dryzin, oil on canvas, 120 x 160 cm



Shir Wertheim, charcoal and erasing, 40 x 60 cm



Tzufit Sharon, mixed media on canvas, 70 x 80 cm



Noga Ohayon, oil on canvas, 30 x 40 cm



Tanya Vexler, watercolors on paper, 27 x 36 cm



Yael Sloma, carbon paper and marker
pen on paper, 42 x 59 cm



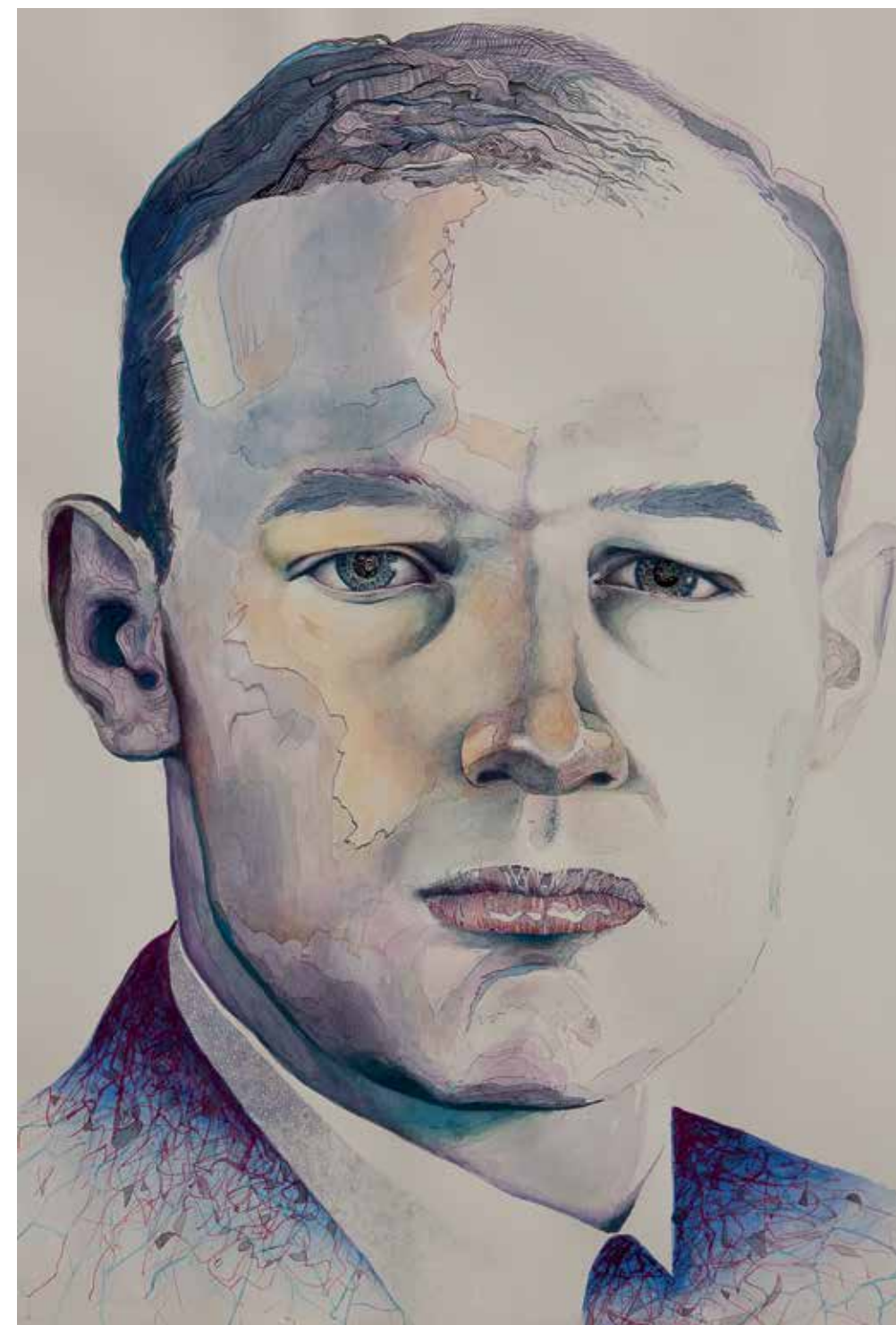
Rotem Gruber, pen on paper, 20 x 34 cm



Gal Melnick, colored pencils and
markers on paper, 35 x 50 cm



Shir Cohen, oil on canvas, 35 x 40 cm



Daniel Philosoph, watercolor, 46 x 66 cm



Yaacov Netanel Bollag, oil on canvas, 100 x 40 cm



Ada Rimon, oil on cardboard, 35 x 50 cm



Shulamit Vaknin, charcoal, 42 x 53 cm



Matia Oren, oil on canvas, 40 x 50 cm



Shahr Shaya, dry pastels on paper, 50 x 65 cm



Stav Eitan, colored pencils
and pastels, 29.7 x 42 cm



Nina Shpigel, acrylic on canvas, 70 x 90 cm



Itamar Stamler, oil on canvas and spray, 35 x 45 cm



Omri Mizrahi, oil on canvas, 60 x 80 cm



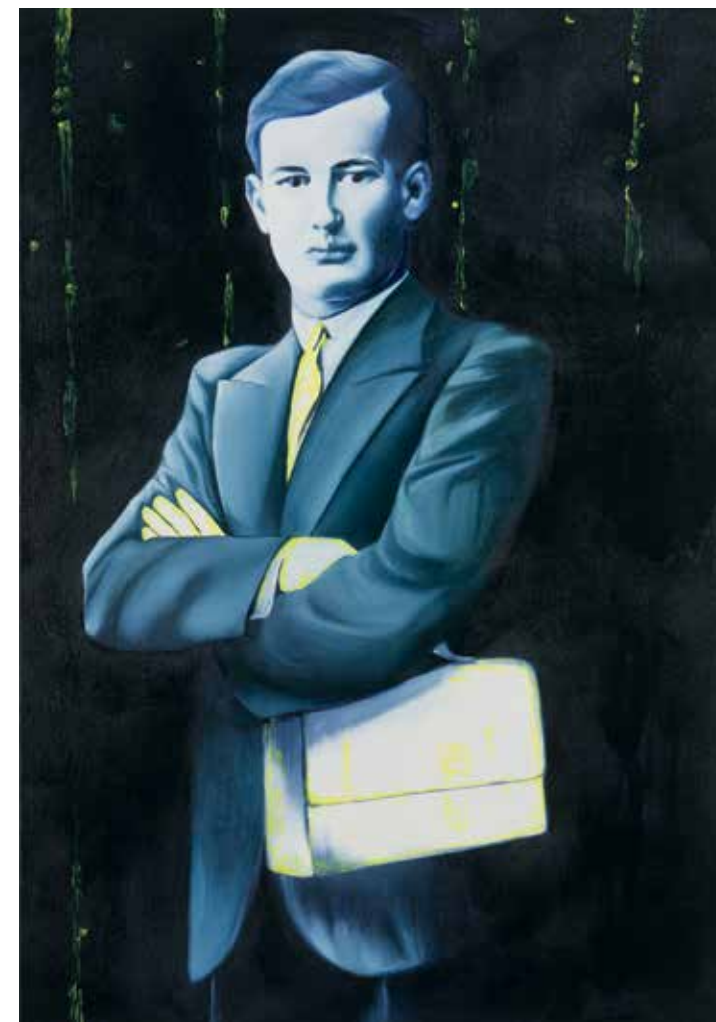
Einav Mintz, oil on canvas, 40 x 90 cm



*Elizabeth Abramovits, oil on canvas,
50 x 55 cm*



Tamir Erlich, paper collage, 70 x 50 cm



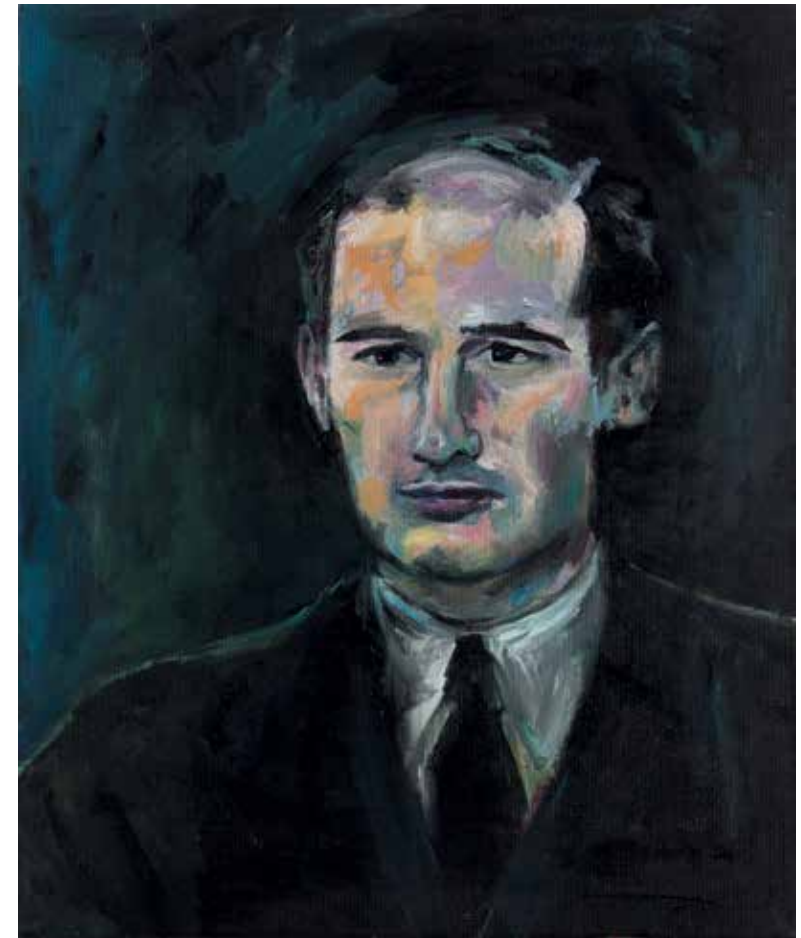
Yasmin Maman, oil on canvas, 70 x 100 cm



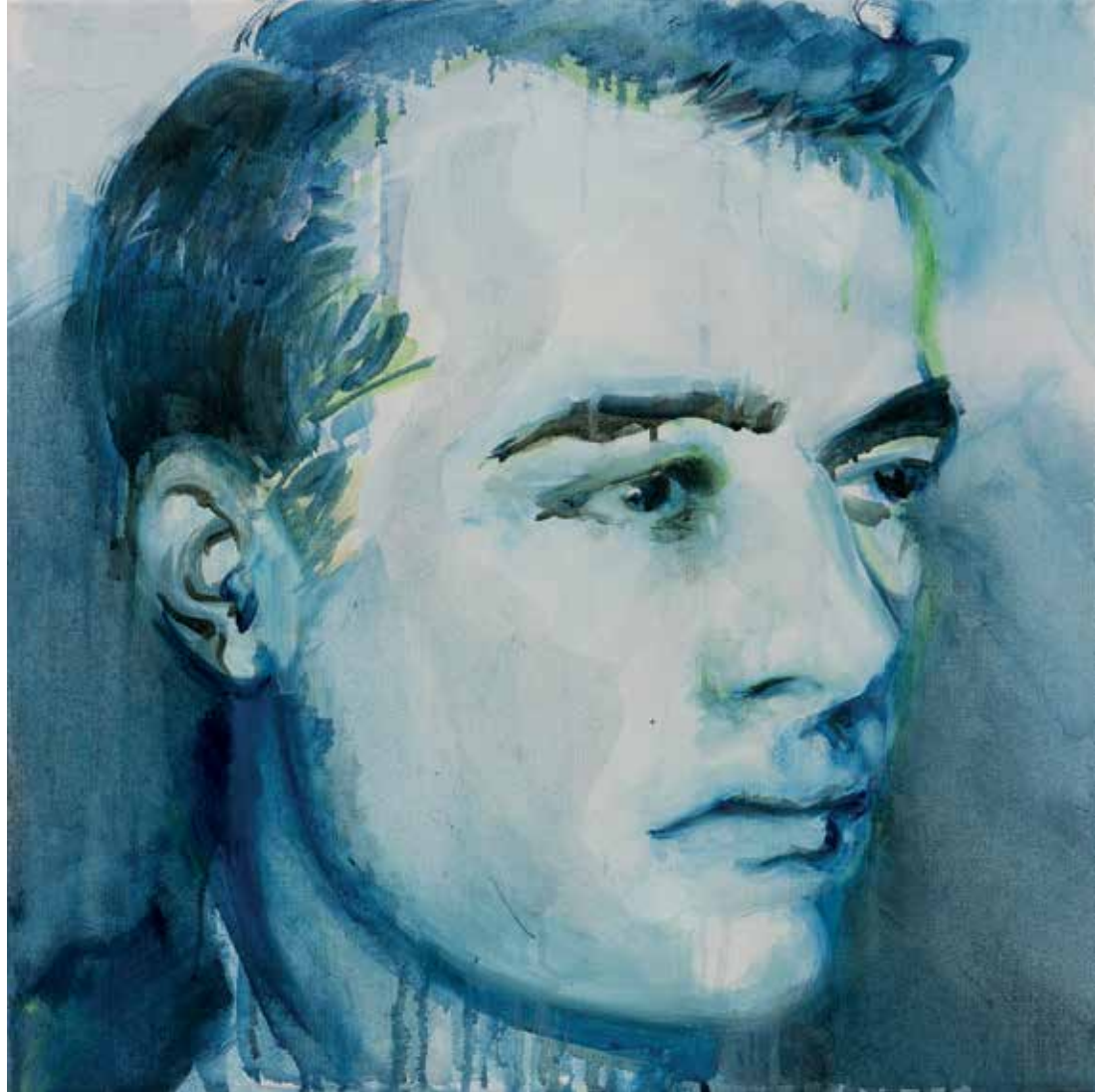
Yotam Sivan, mixed media, 45 x 70 cm



*Moshe Yamo Glantsspiegel, acrylic on canvas,
100 x 150 cm*



Miriam Novoplansky, acrylic on canvas, 50 x 60 cm



Yifat Shteinmetz Hirst, oil on canvas, 50 x 50 cm



*Yacov Avrahami, mixed media on dotted paper,
48 x 64 cm*



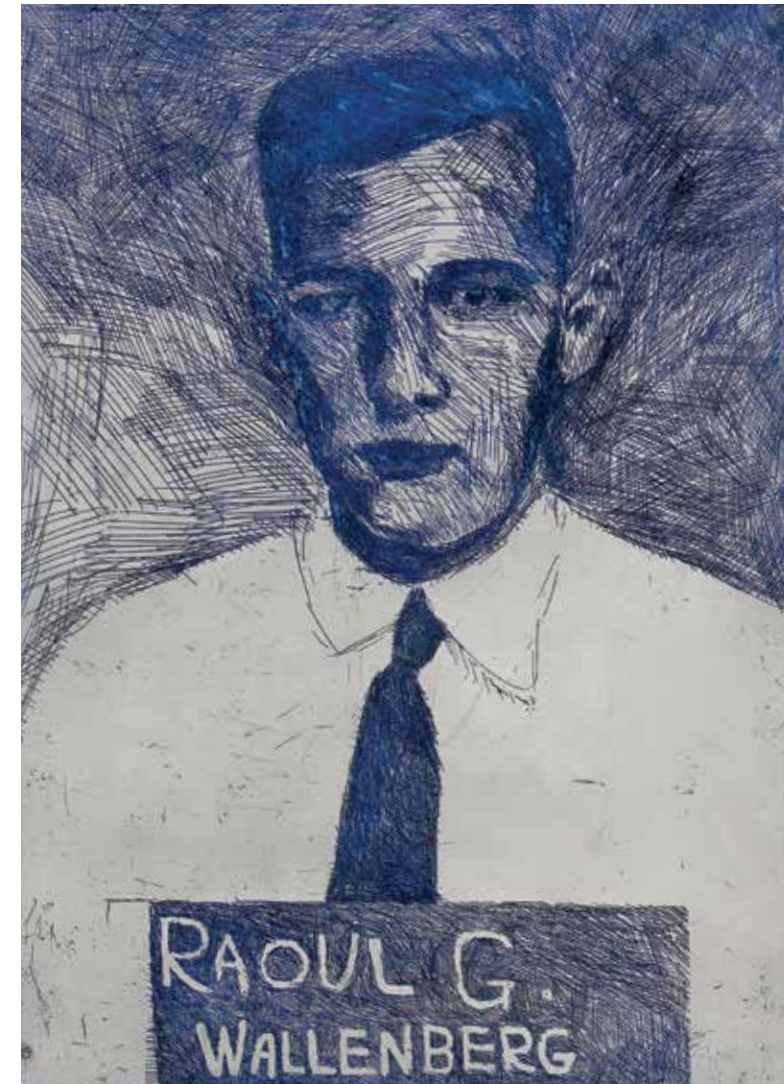
Inbar Shiryon, pastel on canvas, 50 x 60 cm



Nogah Safer, oil on canvas, 130 x 70 cm



*Limor Kabarity, sinking (metal work)
on aluminum, 35 x 45 cm*



Ran Golan, color etching on paper, 45 x 65 cm



Portraits of Raoul Wallenberg

Workshop and Exhibition by Bezalel Students

The Embassy would like to thank Prof. Eva Illouz and the Head of the Fine Arts Department Eli Petel for making this cooperation possible and for contributing in many ways. Our gratitude also goes to the teacher of portraiture at the Bezalel Art Department, Jossef Krispel who has been the heart of this project, with his artistic perspective and ability to guide the students. Liv Sperber, Vice President for International Affairs at Bezalel Academy of Arts and Design, has been the master mind of the project and has kept us both in good spirits and, together with Galit Romanelli from Bezalel Acedemy, very well organized. Thank you for the great cooperation and friendship. Finally, the Ambassador would like to thank Julia Fielding and Anette Shary for their support in moving this forward and for working so diligently to make this project a reality.

Translation:

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