

BRURIA FINKELE

THE PAST FOUR YEARS

SHADOWS
SKINS
MEDITATIONS
VIDEOS



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June 14–July 26, 2014

Opening 5–8 pm

Arena 1 Gallery and Santa Monica Art Studios

This publication accompanies the exhibition
Bruria Finkel The Past Four Years: Shadow, Skins, Meditations, Videos
curated by Bruria Finkel and presented at the Arena 1 Gallery
and Santa Monica Art Studios, Santa Monica, CA.
June 14–July 26, 2014

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ISBN 978-1-4951-1126-6

Edited by Astrid Preston
Designed by Roseline Seng, Rose Line Design
Printed by Marina Graphic Center, Hawthorne, CA

The perception of time is complex and can be heightened by trauma which can ground a person in a fundamental way. For instance, trauma can precipitate an interrogation of the concept of time in our lives. Four years ago Bruria Finkel had such a trauma, an automobile accident, which resulted in her having a cracked neck vertebra and being placed in a head and neck brace for over six months. The current exhibition is an encapsulation of two, three, and fourth dimensional artworks that she has done since that accident which, in retrospect, can be understood as a meditation on time.

“Shadows,” including her self-portrait in the hospital, X-rays of her neck, and portrait with brace, are documentations of her car accident, analogical representations of this event in her life and her process of healing. They are straight forward documentary shots meant as a record of this specific event at this specific time that trace her slow recovery.

The series “Pear Time” reflects in eight images the three month evolution of a pear from the delicious apex of its growth to a gnarled vestige of its former self. Again, this is an analogical representation of transformation but in this case it includes a process that all living things experience and as such functions as an apt metaphor for the temporality of existence.

This temporality that humans share with all living things is again manifested in the work “Trees/ Hands” in which images of the skin of hands and the bark of trees are interwoven into a loosely constructed matrix that causes us to consider the similarities and differences between humans and trees. An important part of this exploration is the comparison of human skin with the bark of trees, sometimes smooth, sometimes wrinkled and falling from the main body, again suggesting the transitory nature of life processes.

Her “Meditations” include videos of the beauty of water and plants in a garden, revealing the marvels which unfold if we simply slow down and look for a while and skies at the ocean’s edge that evolve as day turns to night.

“Meditations” also include works that she has been doing for years based on Kabalistic relationships to deeper symbolic language she accesses while involved in the art making process itself. This activity places her in the here and now, allowing her to access a deeper more intuitive vocabulary to make visible a language that has enduring meaning. One of these works consists of a matrix of circular forms, each of which is unique. Another is paper covered with strokes, each stroke unique. And still another is a series of geometries, inspired by the Kabala, that set up a cosmic architecture which can be experienced as timeless and enduring. This timelessness is also embodied in a series of small works that alternate between words and images in which viewers are invited to make their own associations, placing them in the present as active participants.

Ultimately, Finkel has generated an exhibition that is a meditation on time and life processes and the potential for nature to be a source of renewal if we simply slow down and experience it.

by **Sheila Pinkel**
Emerita Professor, Pomona College

On January 19th 2010 I had a serious car accident: I turned over the car I was driving and cracked my second vertebra. I now have a permanent fusion of my upper neck vertebrae 1-2-3 and my ability to move my head from side to side has been curtailed by 40 percent.

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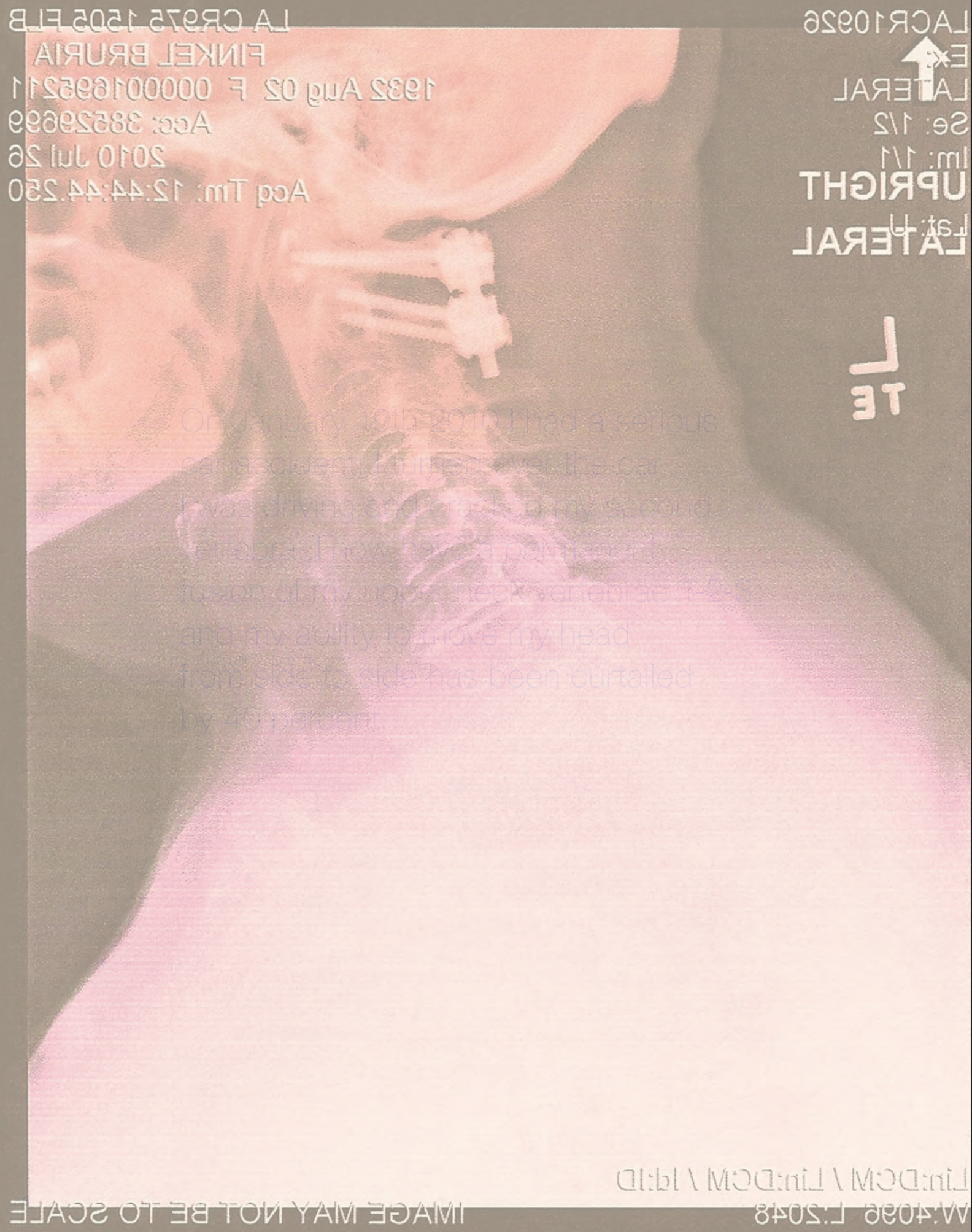
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IMAGE MAY NOT BE TO SCALE



On January 19th 2010 I had a serious car accident. I tumbled over the car. I was driving and cracked my second vertebra. I now have a permanent fusion of my upper neck vertebrae 1-2-3 and my ability to move my head from side to side has been curtailed by 40 percent.

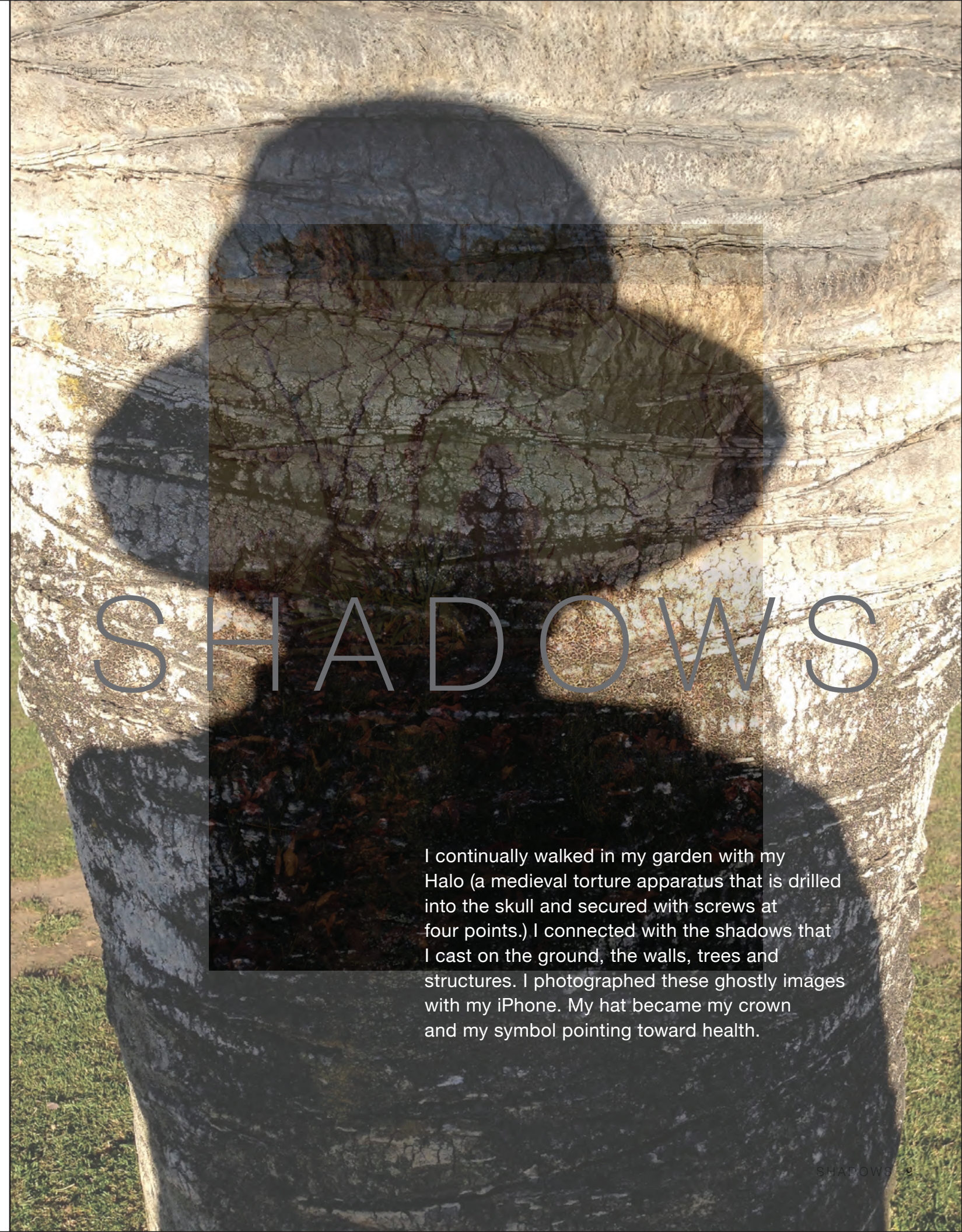
I survived and I flourish. It is hard to believe that my new work can fill four rooms at the arena 1 gallery. I thank Sherry Frumkin and Yossi Govrin for generously inviting me to exhibit this body of work.



Lemon Tree



Grapevine



SHADOWS

I continually walked in my garden with my Halo (a medieval torture apparatus that is drilled into the skull and secured with screws at four points.) I connected with the shadows that I cast on the ground, the walls, trees and structures. I photographed these ghostly images with my iPhone. My hat became my crown and my symbol pointing toward health.



Lemon Tree

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Grapevine



In Barcelona



Long Shadow





Eucalyptus



Hands

SKINS

I became aware of time in a very material and tactile way. I saw the bark of the trees as skin, and the skin on hands and on the people that surrounded me as witnesses of time passing and the announcement of aging. I got intrigued with markings that time leaves behind and marks we create for ourselves to express our needs and ideas.



Eucalyptus

skins

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skin, and the skin on hands and on the
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Hands





Over a three month period I photographed a pear on my kitchen table. I allowed the image to emerge as a metaphor, in stages, with impunity as a testimony to the changes of the pear's skin and as David says, "...ending in a Petri dish."



They have been part of my escape into an area that allowed my mind and my brain to address very simple connections to color, to simple circle forms and sometime to the grid; to follow what happens as I go along and leave my critical self out of the work. I used acrylic, gold paint, dry powder and ink to create the mark of the moment.

MEDITATIONS



One of Many

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MEDITATIONS

Meditation on Yod







Sky
Cloud Images (4.5 minutes)

These images were photographed on my iPhone, mostly in my back yard, but also in my front yard at the street, or while walking through the neighborhood at sunrise or sunset.



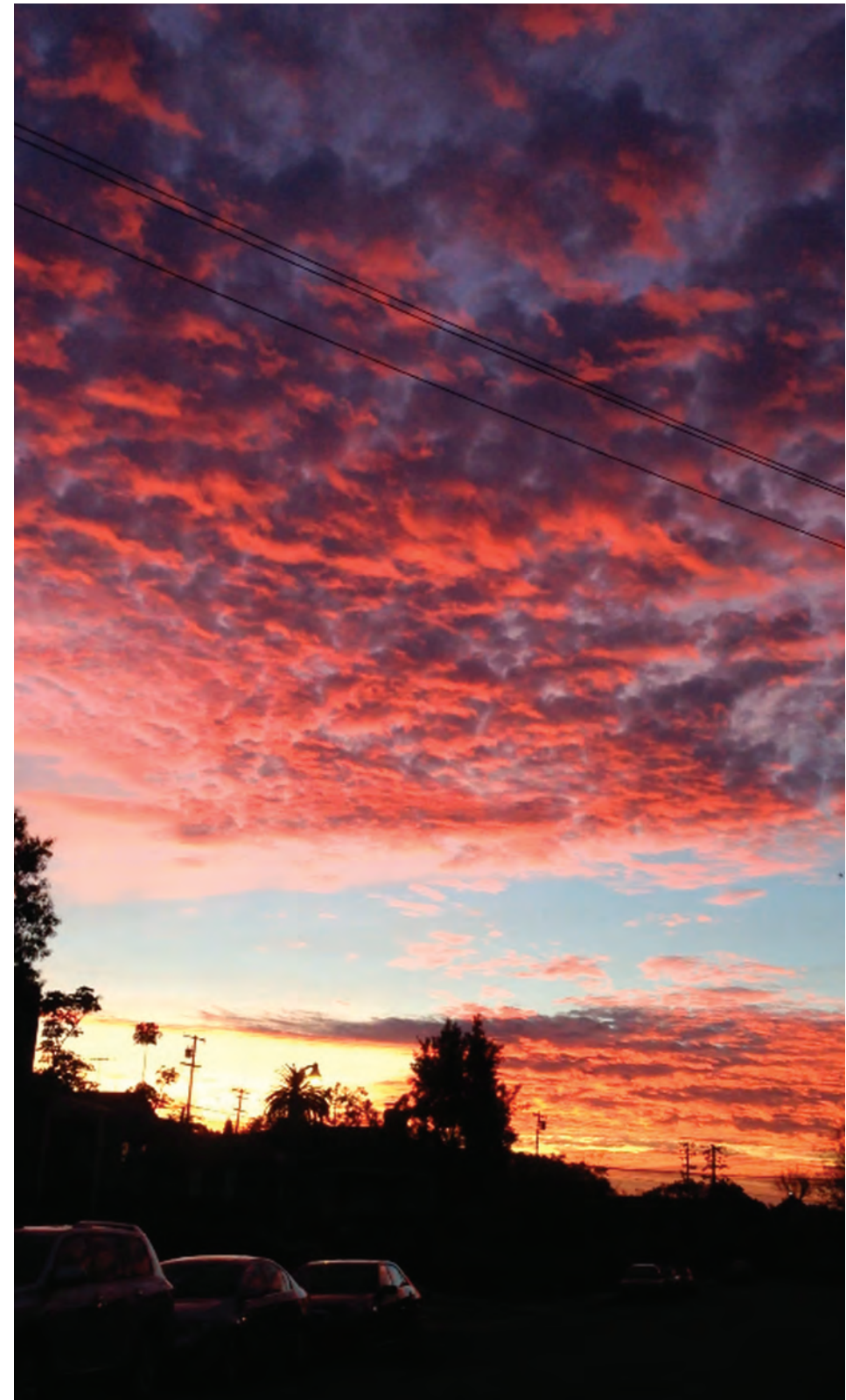
VIDEOS



Sky
Cloud Images (4.5 minutes)

These images were photographed on my iPhone, mostly in my back yard, but also in my front yard at the street, or while walking through the neighborhood at sunrise.

2013



In the Pond



Debris



Descanso Gardens

Waterways (6.5 minutes)

I photographed the water images on my iPad, sometimes on the available video and sometimes as single shots that I then created into a motion video. This seven month exploration of the Descanso Gardens, with my friend Astrid Preston, was a delight and an amazing healing process.

Mulch



Perfect Moment



AWARDS & HONORS

2014	<i>Global Visionary Local Leaders</i> , Santa Monica Chamber of Commerce
2013	Artist in the Community Award, “ <i>The Bruria Finkel Award</i> ,” City of Santa Monica Cultural Affairs, Santa Monica Arts Foundation
2013	<i>The Sholem Community Award</i> , Sholem School of Jewish Studies
2008	Honored at <i>Communitas</i> Event at the Church in Ocean Park
1995	<i>The Honor Award</i> , National Terrazzo & Mosaic Association
1988–91	<i>Artists In School Award</i> , California Arts Council,
1985	<i>Artist residency</i> , Dorland Mountain Arts Colony, CA

SELECTED SOLO EXHIBITIONS

2014	<i>The Past Four Years: shadows, skins, meditations, videos</i> , Arena 1 Gallery, Santa Monica, CA*
2009	<i>The Complete Aleph Series</i> , Track 16 Gallery, Santa Monica, CA*
2006	<i>Dream Sequence</i> , porcelain, on permanent view, The Smithsonian American Art Museum (SAAM), Washington, D.C.*
2003	<i>Texturen von Susret Art</i> , Stadthalle für Kunst Raum, Austria
1997	<i>On Xenophobia and Walls</i> , Mills Gallery, Carlisle, England (video)
1992–93	<i>Across Time, Space and The Ages</i> , Stadtmuseum, Dusseldorf, Germany* (video)
1986	<i>The Divine Chariot Series</i> , The Jewish Museum, San Francisco, CA*
1985	<i>The Divine Chariot Series</i> HUC, Skirball Museum of Art, Los Angeles, CA*
1984	<i>Nine Books for the Poet</i> , Art Works, Los Angeles, CA
1983	<i>Icons and Images for children of all ages</i> , The Clark Humanities Museum, Scripps College, Claremont, CA
1981	<i>The Complete Head Series</i> , Palm Springs Desert Museum, Palm Springs, CA
1980–81	<i>The Complete Head Series</i> , De Saisset Art Museum, Santa Clara, CA

SELECTED GROUP EXHIBITIONS

2014	The Project Room, The New Museum, New York, NY <i>Portraits of the Garden</i> , Sturt Haaga Gallery, Descanso Gardens, La Canada Flintridge, CA
2012	<i>Skyscapes</i> , Annenberg Beach House Gallery, Santa Monica, CA
2012	<i>Breaking in Two</i> , Arena 1 Gallery, Santa Monica, CA; Pacific Standard Time*
2011	<i>Doing it</i> , Otis Art Gallery, Los Angeles, CA; Standard Time (video)
2008	<i>Emphasis Santa Monica</i> , S M C Pete & Susan Barrett Gallery, Santa Monica, CA* (video)
2007	<i>Southern California Women Artists Then and Now</i> , Track 16 Gallery, Santa Monica, CA*
1996	<i>Mysticism in Art</i> , B'nai Brith Klutznick National Jewish Museum, Washington, D.C.*
1980–84	<i>American Porcelain Art</i> , Renwick Gallery, Smithsonian, Washington, D.C. Traveled to Museum Negara, Kuala Lumpur, Malaysia; National Art Museum, Singapore; The National Museum, Jakarta, Indonesia; The Metropolitan Museum of Art, Philippines; Suntory Art Museum, Tokyo, Japan* (book)
1983	<i>Tradition in Transition</i> , Cal State University Irvine, Irvine, CA*
1980	<i>The Mask as Metaphor</i> , Craft & Folk Art Museum, Los Angeles, CA

IN ARCHIVE

- Smithsonian American Art Museum, Washington, DC
- The Luce Foundation, Washington, DC
- United States Holocaust Memorial Museum, Washington, DC (*Across Time Space and the Ages*, video)
- Rutgers, The State University of New Jersey, New Brunswick, NJ (“The Feminist Art Project”)
- Columbia College Chicago, Chicago, IL (*Breaking in Two* exhibition presentation)
- Getty Center, Los Angeles, CA, Otis Art Institute Archives, Pacific Standard Time projects

CURATORIAL WORK

2015–16	<i>100 miles from Epicenter</i> , Los Angeles Municipal Art Gallery, Barnsdall Park, CA
2012	<i>Skyscapes</i> , The Annenberg Gallery, Santa Monica, CA <i>Breaking in Two</i> , Arena 1 Gallery, Santa Monica, CA
2008	<i>Emphasis Santa Monica</i> , Pete & Susan Barrett Gallery, Santa Monica College, CA
2007	<i>Southern California Women Artists Then and Now</i> , Track 16 Gallery, Santa Monica, CA
2006–7	<i>Distinctive Artists of Southern California</i> , Los Angeles Airport, Ontario Airport, CA
2004–5	<i>Santa Monica Originals</i> , Arena 1 Gallery, Inaugural Show, Santa Monica, CA
1998	<i>Human Rights Month Invitational</i> , Santa Monica Museum of Art, Santa Monica, CA. Participating artists: John Baldessari, Leon Golub, Nancy Spero, Noah Purifoy, Wallace Berman, Bruria Finkel.

SELECTED PUBLIC ARTWORKS

2011	Bike Rack Competition one of six designs purchased, Santa Monica, CA
2001	The Angel Project, Los Angeles, CA
2000	Susret Art Encounter, tapestry, Austria
1996	Donor’s wall at Upward Bound, Santa Monica, CA
1994–95	<i>Wall of Water, Curtain of Light</i> , Step Up On Second, Santa Monica, CA
1991	Celebration Tapestry, Temple Aliyah, Los Angeles, CA
1988–91	Entrance and Lobby Design of the Verona Building; Sky Painting & Permanent Installation, The Verona, 530 Wilshire Blvd. Santa Monica, CA
1983	Natural Elements Sculpture Park, Santa Monica Beach (concept)
1976–78	Tibby Elementary School, Compton, CA, Artist in Resident

BIBLIOGRAPHY:

BOOKS

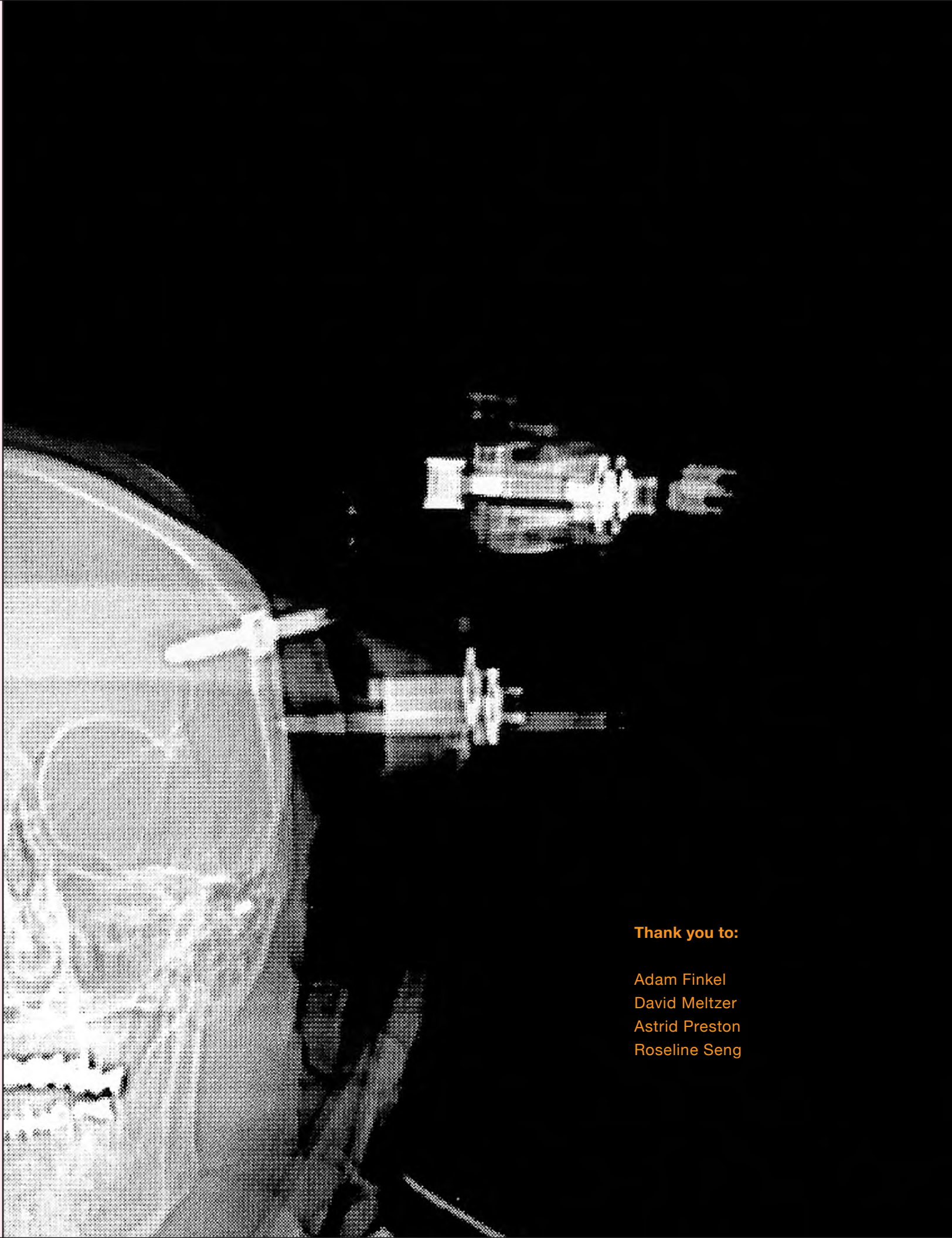
2012	<i>International Contemporary Artists</i> , vol.VI, p.354
2010	Lyn Kienholz, <i>L.A. Rising So Cal Artists Before 1980</i> California International Arts Foundation, Los Angeles, CA, p.181
2008	<i>Nashim</i> , Indiana University Press, p.111–115
2006	Matthew Baigell, <i>Jewish Art in America</i> , Rowman & Littlefield Publishers, p.198
2004	Susan Peterson, <i>Working with Clay</i> , p.4
2001	Michele Dugan, et al. <i>A Community of Angels: Los Angeles</i> ; Angel City Press, p.63
1989	Deena Metzger, <i>Looking for the Faces of God</i> , Parallax Press, front cover
1986	Virginia Watson-Jones, <i>Contemporary American Women Sculptors</i> ; Oryx Press, p.76
1981	Jan Axel, Karen McCready, <i>Porcelain: Tradition and New Visions</i> ; Watson-Guptill, p.186
1980	R.R. Hunt Kendall, <i>History of America Ceramics</i> , p.234
1977	Faith Wilding, <i>By Our Own Hands</i> , Double X
1976	<i>The Path of Names</i> , Trigram Tree Publication,

OTHER WORKS

2003–05	Mediation with Victim Offender Restitution Services (VORS)
1966–2006	Translation from Hebrew to English of four books by A. Abulafia

PUBLIC SERVICE

2013–15	Urban Task Force, Santa Monica Arts Commission
2011–17	Downtown Santa Monica, member of Board of Directors
2007–08	Promenade and Downtown Santa Monica working group
2007	Ad hoc work group dealing with Gang issues in Santa Monica
2004–07	Center for the Study of Political Graphics, Los Angeles, CA, board member
2003–14	Santa Monicans for renter’s right (SMRR), steering committee
1996–97	“Arts Work” Task Force, Delaine Easton, Superintendent of California Schools
1982–2005	Santa Monica Arts Commission, founding member
1968–1974	LA council for Women Artists, Womanspace and Woman’s Building, founding member



Thank you to:

- Adam Finkel
- David Meltzer
- Astrid Preston
- Roseline Seng

*catalog

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ISBN 978-1-4951-1126-6

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