



AMERICA-ISRAEL  
CULTURAL FOUNDATION  
קרן התרבות  
אמריקה-ישראל

# AICF Newsletter

*Creative Excellence,  
Global Impact*



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AICF would like to dedicate this year's newsletter in memory of our former chairman, president, and friend Bill Schwartz. Bill's decades of devoted service and passion for AICF has caused a ripple effect in the lives of not only Israeli artists, but all artists who crossed his path. We are extremely grateful for having had Bill's wisdom and humor to guide us to where we are today. As we all feel the gravity of his loss on our community, we hope the work done today towards Israel's cultural arena will leave as much of an impact as Bill has left on all of us. May his memory be a blessing.

Dearest friends and family,

I write this message with mixed emotion. We are a year and a half into COVID-19, and unlike many storied organizations who play such a crucial role in the arts, we are one of the few that still stands.

I chalk this up to three words: **Integrity**, **Sacrifice**, and **Legacy**. We recognized that arts and culture is a diminishing focus for many, despite the ever-growing desperation many of our artists face. In light of this, we made internal sacrifices to increase our capacity to reduce the challenge for artists to pick between necessity and craft — in fact, in conjunction with tremendous partners we have helped over 1,800 artists with emergency relief fund support in addition to the approximately 500 artists who receive scholarships through us annually. That is over four times the number of scholarships we would traditionally award in a year. We own an 80-year commitment to Israeli artists and we intend to at least double that track record despite whatever circumstances we are presented with, and whatever creativity that requires.

**We are embarking on a new chapter** — and building on our mission in a new way! We are going to evolve AICF into the leading provider of services and tools to enable Israeli artists to take their craft to the next level. We aim to build the ultimate online infrastructure for all artists' needs, a **digital one-stop shop to drive their success including**

**networking, showcasing, funding, and career management and decisioning tools.** We are **NOT** departing from our knitting — we are simply leveraging our 80 years of learnings to better serve our community of artists.

This new vision will take time to realize and it is completely dependent on us rallying together around these artists. Your donation today is an investment in the artists of tomorrow — and we see a path to an unprecedented return on investment in terms of artistic success. Please help us kickstart the new AICF and in turn reboot Israeli artistic and cultural philanthropy.

May this year be infused with joy these artists bring us every day, and may your families continue to be healthy and prosperous.

Sincerely,

A handwritten signature in black ink, appearing to read 'JM Tanenbaum', with a large, stylized flourish extending to the left.

Joshua-Marc Tanenbaum  
President and Interim Chairman

# NIVI ALROY

*Multidisciplinary Art, Visual Arts*

*From Herzliya*

*AICF programs Nivi has benefited from:*

***Creative Excellence (Sharett) Grants 2003-2004***

***Study Abroad Scholarship 2005-2007***

*Nivi's contribution to Israeli arts*

*through AICF's programs:*

***Creative Enrichment programs***

***Judging Panel Member and Leader***

I started making art as a teenager. While studying in high school I was deeply immersed in Fine Arts, but after I graduated I worked as an animator as part of my military service. This led to applying for Bezalel Academy of Arts & Design's department of Visual Communication. I realized quite quickly I did not really belong in that department, so while studying there I was allowed to also explore classes that the school offered in the Fine Arts department. When we presented our graduation projects, AICF representatives visited the school and came to see my work. As a result, I received a Creative Excellence Grant. This recognition was very encouraging and opened doors to other opportunities, including applying for a Study Abroad Scholarship for a master's degree later on.



Two weeks after graduation, my partner and I moved to Paris for his PhD. At the time, I had a fantasy of studying at the Royal College of Art (RCA) in London, so I took advantage of AICF's invitation and applied for the Study Abroad Scholarship. I remember walking into the Foundation's building with a large pile of my sketchbooks, knowing that a very serious committee would view and discuss my work with me. When I was called in, I recognized many faces whose artwork I had known and admired. The meeting was successful and I received the scholarship to cover the tuition for my RCA studies.

Soon after, my partner and I realized he would not be able to work in London. I found myself having a strange problem: I had the funding to study in an amazing school, but no school to go to. I eventually applied to the School of Visual Arts (SVA) in New York City instead and AICF allowed me to transfer the scholarship. The time I spent in New York and at SVA was life changing for me. During my studies, I had a sort of "intervention," calling me out on my resistance to relate to myself as a fine artist even though that was the work I had been doing.

After graduation, I stayed in New York for another year and explored embracing this identity. In the meantime, my partner and I decided to move back to Israel. Imagining myself working as an artist in Israel felt daunting at the time. While New York felt like

a playground of infinite possibilities, I did not know if I would be able to make my career work in Israel. Being outside of Israel, I had the courage to explore things I could not have back home at the time. I later realized the added value and advantage of living in Israel as an artist. The art community is small and we all want to connect, which makes people and opportunities more accessible.

Around the time we returned to Israel, the Bernie Madoff ponzi scheme collapsed and AICF was badly affected as a result. Programs closed or shrunk down and the Foundation had to rebuild itself almost from scratch. I was called as a consultant to help the Foundation

navigate the ever-changing world of Visual Arts. As I started working with the Foundation, I felt it was vital for us to restore the recognition and importance this field deserved. For example, we expanded the definition of Fine Arts, we restored our support of Design which

included the sub fields Visual Communication, Industrial Design and Ceramics, Fashion Design and Jewelry. We realized those are very different art worlds that should be evaluated differently. We began asking to view artists' portfolios and not only graduation projects, to evaluate more fully the work of potential grant recipients, and I hope to bring back the Study Abroad Scholarship opportunity to Visual Arts recipients since it was so pivotal in my evolution as an artist.

*"The vision is for AICF to accompany artists in the long-term, throughout their lives, not only at a certain point, and not only through funding."*

Additionally, I initiated the creation of a program of special workshops called Creative Enrichment that is offered to AICF recipients of all years. So far, workshops have been held in collaboration with The Herzliya Museum of Contemporary Art, Artport Art Center, and The Rothschild Foundation building.

These workshops offer presentations from professionals in the field from Israel and abroad, as well as opportunities to meet one-on-one with established curators who specialize in emerging artists. During these meetings, the artists share their current projects with the curators and receive invaluable guidance and concrete advice as to how to move forward with their work and career. We hold one to two Creative Enrichment programs every year, one is focused on Fine Arts and the other on Visual Communication. We want to help artists nourish their talent and meet people who would be helpful in their career. This also creates a sense of community among AICF's recipients, which leads to creative collaborations among themselves. The vision is for AICF to accompany artists in the long-term, throughout their lives, not only at a certain point, and not only through funding.

I have been leading AICF's Visual Arts committees for seven years and am always amazed to see how this encounter can make an artist's career skyrocket. There have been many cases where one of the committee members has fallen in love with an artist's work and within a few months' time, their work is being presented at a reputable museum in Israel. These encounters also often spontaneously lead to meaningful professional relationships

and even mentorships that continue for years. I am grateful for having people at AICF who are open and willing to learn about this ever-changing field, who look to understand art better and make a conscious effort to adjust the ways in which art is evaluated and supported. We want AICF to be a place for artists to turn to and seek guidance throughout their careers.

# YAMEN SAADI

*Violin, Classical Music*

*From Nazareth*

*AICF programs Yamen has benefited from:*

*Creative Excellence (Sharett) Grants recipient since 2011*

*Study Abroad Scholarship recipient*

*Aviv Competitions winner 2020*

*Instrument Loans recipient 2013-2015*

Without music, life would have been very boring. It exposes us to different people of different backgrounds and places. I sometimes ask myself why the same music is being performed over and over again. Do we need another recording of this piece that has been recorded so many times? I come to the conclusion that this music has survived and is still consumed because of its universal brilliance.

When I was about eight years old, I really wanted to play the violin for some unknown reason. I must have seen it on TV. There was a violin teacher at my school who I studied with for about six months. From there, I was accepted to the Barenboim-Said Conservatory in Nazareth (now



named “Polyphony”). By the time I was ten, my teacher recommended that I take part in the auditions for for AICF’s Creative Excellence Grants. I remember working very hard for the audition, but I did not receive a grant the first time. One of the great things about the audition process is that you have a deadline to work toward which drives your determination to perfect your work. Otherwise, there is no goal to work for. Since then, I have been awarded six consecutive Creative Excellence Grants.

Initially, the grants helped pay for weekly private lessons with my teacher Haim Taub, who lived in Ramat HaSharon which is quite far from Nazareth. I also did not have a proper violin at the beginning of my studies, and the continued support allowed me to purchase a better bow for my violin. As I developed as a musician and a person, the Foundation’s support evolved with me. As part of AICF’s Instrument Loan program, I was able to receive a much better French violin that served me well for two years.

Any musician will tell you that the backbone for becoming a great artist is your instrument and your teacher. The instrument is a very good teacher. Every time you start playing on a new violin, you need to learn how to produce sound from it, and how to work with it. The same goes for finding the best teacher for you, which drove my decision to receive my master’s degree abroad with Mihaela Martin. After

graduating from Barenboim-Said Akademie, I received a Study Abroad Scholarship from the Foundation that allowed me to pursue my master’s degree from the Kronberg Academy in Berlin.

When I sent my video as part of my application for a Study Abroad Scholarship, the Foundation offered me the opportunity to participate in the Aviv Competitions. After performing in the second round of the Competitions, I bought a ticket back to Berlin. I told myself the competition was fun and assumed that was the end of that. But then they notified me that

*“One of the great things about the audition process is that you have a deadline to work toward which drives your determination to perfect your work. Otherwise, there is no goal to work for.”*

I moved forward to the last stage! My teacher from the early days of my studies, Haim Taub who was 96 years old at the time, attended the competition and we were both deeply moved. There were offers for concerts that came up shortly after, and the exposure helped in general. I also received a cash prize which helped pay for my studies and living costs

here in Berlin. Unfortunately right after the Competitions, COVID-19 broke, but I will always remember it as a very special moment.



# TIBI CZIGER

*Clarinet, Classical Music*

*From Ramat Gan*

*AICF programs Tibi has benefited from:*

***Creative Excellence (Sharett) Grant recipient 1997-2002***

***Study Abroad Scholarship 2003-2005***

*Tibi's contribution to Israeli arts through AICF's programs:*

***Aviv Competitions: composition finalists ensemble***

***Creative Excellence Grant auditions: judging panel member***

***Stavros Niarchos Foundation (SNF) partnership***

There is a saying along the lines of "AICF sets the standard a young musician should aspire to reach". Everybody talked about AICF, prepared for the auditions, and compared notes. Through the process itself, young artists are inspired to work hard and improve. Artists of the highest level come out of Israel. My theory is that it has to do with people having to pave their own path in Israel. AICF did not only meet me consistently at crucial intersections in my career; it has shaped the trajectory of my career through its programs and activities.

My initial introduction to AICF started when I was studying at Thelma Yellin High School of the Arts. Music teachers in Israel use the two-year cycle of the Creative Excellence Grant auditions as a basis to shape the educational



process around. We all had a very consistent goal to work toward, which helped a lot regardless of whether we received the grant or not. I was in 10<sup>th</sup> grade at the time and my teacher insisted that I was not ready to audition. I was highly motivated to have the opportunity, and I ended up receiving my first Creative Excellence Grant that year.

After my military service, I was accepted into a master's program at the University of South California (USC) in Los Angeles. This also happened to be the first year in which AICF opened its Study Abroad Scholarship program which offers substantial amounts to help artists fund their education outside of Israel. Even the audition process itself was very meaningful to me and I would not have been able to study abroad without this scholarship which helped pay my tuition and sustain my life there.

During my studies at USC, AICF had a very active chapter in Los Angeles. I felt a strong need to give back and played in a recital for the Foundation. Seeing things from the other side, I saw first hand the amount of work the AICF community had been putting in to allow for grants and scholarship programs to be possible for musicians such as me. Later, I moved to New York to study at Juilliard for my Artist Diploma degree. As part of this program, I was encouraged to start a project with financial

support from the school. Thanks to this opportunity, the non-profit Israeli Chamber Project (ICP)\* was established in 2007. Our goal at ICP is to bring accessible, high level chamber music to Israel, while serving as cultural ambassadors for Israel's music world through our activities abroad. In its inception, members of the project included fellow AICF recipients Guy Ben Ziony, Yael Kareth, Michal Korman, Sivan Magen, Assaff Weissman, and Itamar Zorman.\*\*

*“The process [of the Aviv Competitions] was fascinating and very helpful to the composers. Personally, it was a lovely experience performing in a competition for someone else and doing the best work we could to make their piece shine.”*

I had a very full circle moment in my life when I participated as a judge on the panel at the Creative Excellence Grant music auditions. Seeing the process from the other side was eye opening. I found myself wanting to know more about the young musicians in front of me and taking part of the processes from the other side was an eye opening experience. Our ensemble ICP participated in the composers' competition - playing

the finalists' pieces. I initiated a gathering with each composer, to allow us all to work together as we rehearse to perform their piece. The process was fascinating and very helpful to the composers. Personally, it was a lovely experience performing in a competition for someone else and doing the best work we could to make their piece shine. It is wonderful for the composers that they got the opportunity

to hear their piece performed live in front of an audience, to have it professionally recorded, and to be involved in the preparations for the performance. That is already a big win and a rare privilege for young composers, whether they received the Aviv prize or not.

Last year we, the ICP, planned to participate in two music festivals in Greece as part of AICF's collaboration with the Stavros Niarchos Foundation (SNF). COVID-19 made travel impossible, but through this collaboration, a strong relationship with the Greek Composers Union was formed. With the help of AICF, we created an online competition for composers, including live virtual performances of the finalists' pieces. We also initiated online workshops with the composers to allow them to rehearse the pieces with the performers. It was very successful, and now we are heading to a music festival in Thessaloniki to play the pieces that won the virtual competition in front of an audience. This exciting relationship that has been formed between AICF and SNF is very fruitful, as two strong organizations that support music education.

\*To learn more about the Israeli Chamber Project, please visit [www.israelichamberproject.org](http://www.israelichamberproject.org)

\*\* ICP members and AICF recipients:

Guy Ben Ziony: Creative Excellence Grants 1991-2001

Yael Kareth: Creative Excellence Grants 2000-2008

Michal Korman: Creative Excellence Grants 1992-2001

Sivan Magen: Creative Excellence Grants 1995-2004;

Study Abroad Scholarships 2006-2008

Assaff Weissman: Creative Excellence Grants 1990-1998

Itamar Zorman: Creative Excellence Grants 1999-2009;

Study Abroad Scholarships 2007-2009

# KISUF TOVY

*Clarinet, Classical Music*

*From Kiryat Motzkin*

*AICF programs Kisuf has benefited from:*

*Creative Excellence (Sharett) Grants recipient from 2019*

*Periphery Outreach Program recipient since 2019*

My mother used to take me to local concerts as a child which is where my interest in music began. I was enchanted by the players and how they executed the pieces. I initially wanted to play the piano, but since we could not afford one I was unable to practice regularly and had to give it up. After a short break, I resumed my musical education, this time on the clarinet, at the age of twelve. The clarinet was a more economical option at the time.

My mother has given me a lot of freedom and support to make my own decisions; she did not push me to become a musician nor discouraged me. This freedom resulted in a deep sense of discipline and responsibility.



I started studying with the Israeli Philharmonic Orchestra's principal clarinetist Ron Selka\* when I was sixteen. Ron encouraged me to apply for AICF's Creative Excellence Grants auditions. I had already been familiar with AICF for its highly respected reputation throughout Israel. At the audition, I was very excited to play in front of the judges since I was familiar with them as esteemed musicians. When I received the grant, I used it to purchase a new clarinet.

The following year, I was invited to benefit from AICF's Periphery Outreach Program which covered the costs of twelve private lessons. My teacher Ron and other teachers of his caliber are located in the center of Israel. The difference in the artistic opportunities that are available for musicians who live in the center of Israel versus those who live in Israel's periphery is stark. Programs like Periphery Outreach show that AICF listens to artists, which allows for more musicians to have a better chance at achieving their goals.

*“My teacher and other teachers of his caliber are located in the center of Israel. The difference in the artistic opportunities that are available for musicians in the center versus in the periphery is stark.”*

Although my mother did not discuss the financial aspects of being a musician with me at the time, I knew what she must have sacrificed. I am a musician because I want to get better, to create, and to give something of myself to my community. Thanks to organizations that support the arts like AICF, there is more help out there, supporting artists who choose this path.



# ORI MANOR

*Classical & Modern, Dance*

*From Tal El, Galilee*

*AICF programs Ori has benefited from:*

*Creative Excellence (Sharett) Grants recipient since 2019*

*Israeli Artist Network member*

When I was thirteen, I saw the Batsheva Dance Company performance with my school. I found myself researching and finding materials online such as modern dance, dance in Israel, to dance pieces and around the world. Once I started to pursue dance, my day to day life changed very quickly. My parents had to adjust to a new reality, in which dance determined how I lived my life. I joined local dance groups and got into the Dance department at Reut School of the Arts in Haifa. We had long hours at school, forcing me to partially leave home to live with my grandparents for the majority of my studies.

Each year, my teachers Michal Hasson\* Bardes and Racheli Shapira selected a group of students that they believed had a good chance of succeeding at the AICF auditions for Creative



Excellence Grants. While in my first year, they submitted my application. The process was similar to typical dance auditions, but I knew that the grant would be very helpful to my parents financially, so I felt quite anxious. Performing in front of the judges was stressful as well as joyful because I wanted to dance in front of professionals in the field. The panel consisted of the familiar faces of the esteemed choreographers and dancers who I admire to this day. So despite the nerves, I enjoyed the experience.

I received two grants that year in Classical and Modern Dance. The grants helped pay for summer courses which are highly recommended for aspiring dancers. After receiving my first grant, I was invited to join the Israeli Artist Network to help get more exposure. From artists my age, dance groups, renowned choreographers, and dancers, I saw a lot of familiar faces and realized this platform connects audiences of art lovers to Israeli artists and their work. I have been a member ever since.

While in high school, I started thinking about how I would like to start my life as a dancer after graduation. I decided I wanted to send applications to schools that had been on my radar, the most prestigious of which was Juilliard. So, when I was in 11th grade, my teacher helped me make videos for a three-week summer program as part of their Pre-College program. I was accepted,

but then COVID-19 hit. The pandemic also meant I could not properly audition for the AICF grants that had helped ease the financial burden on my family. Thankfully AICF took this under consideration and offered us continued support the following year. As many institutions had to adapt, we were alerted that Juilliard Pre-College would still hold their summer course online. The additional grant I received during the pandemic helped pay for my studies. We would not have been able to afford the program without such assistance.

The program allowed me the opportunity to get to know the teachers and students enough for me to try to apply to the school. When I got the news that I got in, I was thrilled. Within three years of deciding to start my journey in dance, I received grants from AICF and within five, I was accepted into the Juilliard School.

*“The additional grant I received during COVID-19 helped pay for my studies. We would not have been able to afford Juilliard’s program without such assistance.”*

\* Michal Hasson Bardes received AICF’s Creative Excellence Grants from 1972-1975



# HARAN MELTZER

*Cello, Classical Music*

*From Hod Hasharon*

*AICF programs Haran has benefited from:*

***Creative Excellence Grants recipient 2009-2020***

***Aviv Competitions winner 2018***

***Instrument Loans recipient since 2013***

***Study Abroad Scholarship 2018- 2020***

I come from a musical family and was exposed to classical music throughout my childhood. My father, Yigal Meltzer,\* is the principal trumpeter of the Israel Philharmonic Orchestra (IPO) and my mother is a former violist who now works in music therapy. My grandmother is a musician as well, so I grew up in a musical environment. I started playing the piano when I was eight years old and remember asking to play the cello at age ten. I played both for a year and then realized I wanted to focus solely on the cello.

AICF's grants were well known; we all knew that as you reach a certain level in your playing, there are these auditions to look forward to every two years. So, after two and a half years of playing the cello, I applied for my first auditions at AICF. I distinctly remember receiving my first award letter from the Foundation. Winning the grant was very



meaningful, not only in terms of the financial help but the recognition that I play well and that it is something worth investing in. It also gave me a goal to work for. I remember how my musician friends and I would talk about the auditions six months in advance - what repertoire we're working on, etc., and having that goal that was very real made the preparation worth it.

Over the years, a musician's expenses add up, so I used the Creative Excellence Grants to help with lessons, transpiration, travel expenses, insurance for the instrument, tuition and more. The most impactful help I have received from the Foundation has to be the cellos provided as part of the Instrument Loans program. It is important to have an instrument that doesn't limit the musician at the level they're at. When the level of the instrument is lower, it may interfere with the progress the musician is making but if the instrument is at a slightly higher quality, it can help accelerate the musician's development. I have received incredible instruments from AICF since I was fifteen years old and I am currently borrowing a cello worth \$1.5 Million.

I was studying at Hanns Eisler in Berlin when I came back to Israel to audition for the Study Abroad Scholarship program. Shortly after that, I returned to Israel again to compete in the Aviv Competitions. Every classical musician in

Israel knows of the competitions taking place every two years for musicians 21 or older. At the time, I was already completing my bachelor's degree in Berlin and I would participate in competitions internationally on a regular basis. Out of all the competitions I took part in, the Aviv Competitions were a very unique experience, especially because it was back home. As a result of winning the competition the winners performed in a concert with the The Israel Symphony Orchestra of Be'er Sheva. It was good to have this recognition and the cash prize was significant and helped me during my studies.

*"It is important to have an instrument that doesn't limit the musician at the level they're at. I have borrowed incredible instruments from AICF since I was fifteen years old including the one I play on today."*

I enjoyed being in Berlin very much, but I knew I wanted to live in Israel in the long run, to be around family and friends. As a classical musician in Israel, the IPO is one of the best options financially and artistically. I grew up around the orchestra because of my dad, but it never was on my radar until the moment a spot opened. So when the spot opened

up, I decided to prepare for it very seriously and six months later I auditioned and was offered the spot. Today, my father and I are able to play on stage together. It is an honor to look around the ensemble and see that the majority of the musicians are also recipients of AICF and its support, especially our Artistic Director Lahav Shani.\*\*

\* Yigal Meltzer received AICF's Creative Excellence Grants from 1983-1992

\*\* Lahav Shani received AICF's Creative Excellence Grants from 2002-2010.



## *AICF Impact*

At America-Israel Cultural Foundation (AICF), we are with artists at every step of their development from their early stages to the stages around the world. For over eight decades, AICF has been the trailblazer for supporting outstanding young Israeli artists through our various programs. By encouraging and enabling creative excellence in Israeli youth from all backgrounds, AICF connects Israel to the rest of the world through the arts. Due to its early support of nearly all of Israel's major institutions and its reputation for nourishing the finest artists, the name AICF has become synonymous with culture in Israel and abroad.

**Creative Excellence Grants:** The Creative Excellence Grants Program (Sharett) is AICF's signature program with a distinguished history of discovering and nurturing exceptional young artists in music, dance, theater, visual arts, and design from across Israel. Artists are selected through a rigorous audition process and awarded study grants, which enable them to train with top-tier teachers and institutions to reach their full artistic potential.

**Israeli Artist Relief Fund:** The Israeli Artist Relief Fund provided grants to Israeli artists living in Israel who were experiencing severe financial distress as a result of the COVID-19 pandemic. In less than a six-month cycle, AICF provided over 1,800 grants to Israeli artists in need.

**Periphery Outreach Program:** AICF's Periphery Outreach Program provides resources and support to ensure the artistic success of talented young musicians from underserved communities around Israel. The program offers regular private lessons throughout the year to a select number of talented students from Israel's periphery to study with top pedagogues. In addition, elite teachers give master classes in outlying areas around the country, connecting with talented young students who would not otherwise have access to such high-level artists in their field.

**Aviv Competitions:** AICF's Aviv Competitions are the leading prestigious classical music competition for budding professional musicians ages 21-32 perform before distinguished panels of judges, critics, and audiences from around the world. Winners are supported through cash prizes as well as direct connections into the industry including performance opportunities and media exposure.

**Study Abroad Scholarships:** AICF provides Study Abroad support for Israeli artists who have reached the highest levels of musical accomplishment in Israel and have been admitted to the most prestigious conservatories and universities worldwide. We have been pleased to increase the size of the grants offered, based on need, and to provide up to \$12,000 per grant recipient.

**Instrument Loans Program:** AICF's instrument Loans Program ensures that promising musicians without the means to purchase a quality string instrument may practice, audition, and perform on top-tier instruments. The program makes it possible to build a bank of quality instruments that will endure for future generations. This collection has been acquired through donations from institutions and independent donors in Israel and abroad.

**Enrichment Programs:** AICF holds programming to all facets of our recipients' artistic development by providing supplemental enrichment programs to current and past grant recipients. We provide seminars and workshops on professional development outside of their artistic studies to help them manage their careers.

**Israeli Artists Network:** AICF's web-based Israeli Artist Network (IAN) is the go-to resource and cultural database for art consumers around the world. The network includes an interactive calendar that features Israeli artists' events including performances, exhibitions, and screenings enabling them to enhance their online presence and connect with communities and audiences globally.



***Your support  
of AICF has a direct  
impact on the *daily lives* of  
Israel's rising stars.***

***Join us today in *recharging the  
next generation* artistic cultural  
ambassadors.***



donate today



Cover image by Nivi Alroy  
as part of the solo show *Mariana Trench*, 2019  
Curator: Aya Lurie  
Photo by: Mia Gourvitch

Nivi Alroy's solo show *Mariana Trench* was spread over three halls at the Herzliya Museum in 2019. The first and second in the trilogy *Mariana Trench* dealt with a specific moment in time: the day After the Great Flood of 2150; the sixth extinction. It consisted of a site-specific installation, sculptures combined with animation, a vision of a future world re-emerging in the wake of global ecological destruction, an audio visual animated film, in collaboration with the writer Moran Shoub and a drawing show. Alroy's work is based on actual scientific research in the fields of biology, oceanography, and ecology (which she became deeply acquainted with during an art residency program at the Hebrew University of Jerusalem), coupled with experiences and memories of her family. Although Alroy relies on real-world materials, she transformed them to a fictional and poetic work in which scientific facts and predictions serve only as a starting point.

The third part of the trilogy, 'Ocean Floor 2150 - an Atlas to life after the flood' is to be published next year. Another project that stems from *Mariana Trench* is now in process, 'Odyssey H2O A journey to the end of time' - a video installation in collaboration with Atar Geva.

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**Sister org. headquartered in Berlin, Germany**

**THE CANADA-ISRAEL CULTURAL FOUNDATION (CICF)**

**Sister org. headquartered in Toronto, Ontario**

[www.aicf.org](http://www.aicf.org)