



**Dafna Kaffeman**

Hunters and Hunted

**lorch+seidel**





**lorch+seidel contemporary**

lorch+seidel galerie | Konstanzer Str. 9 | T + 49. 30. 978 939 35 | [info@lorch-seidel.de](mailto:info@lorch-seidel.de) | di-fr tue-fri 13-19 h  
contemporary art | D-10707 Berlin | M + 49. 176. 235 265 65 | [www.lorch-seidel.de](http://www.lorch-seidel.de) | sa sat 12-18 h

DAFNA KAFFEMAN

Three wolves from the series Hunters and Hunted

- *Dead*

- *Defeated*

- *Wolf 2010-01*

Essay by Henrietta Brunner

Curriculum Vitae

DAFNA KAFFEMAN

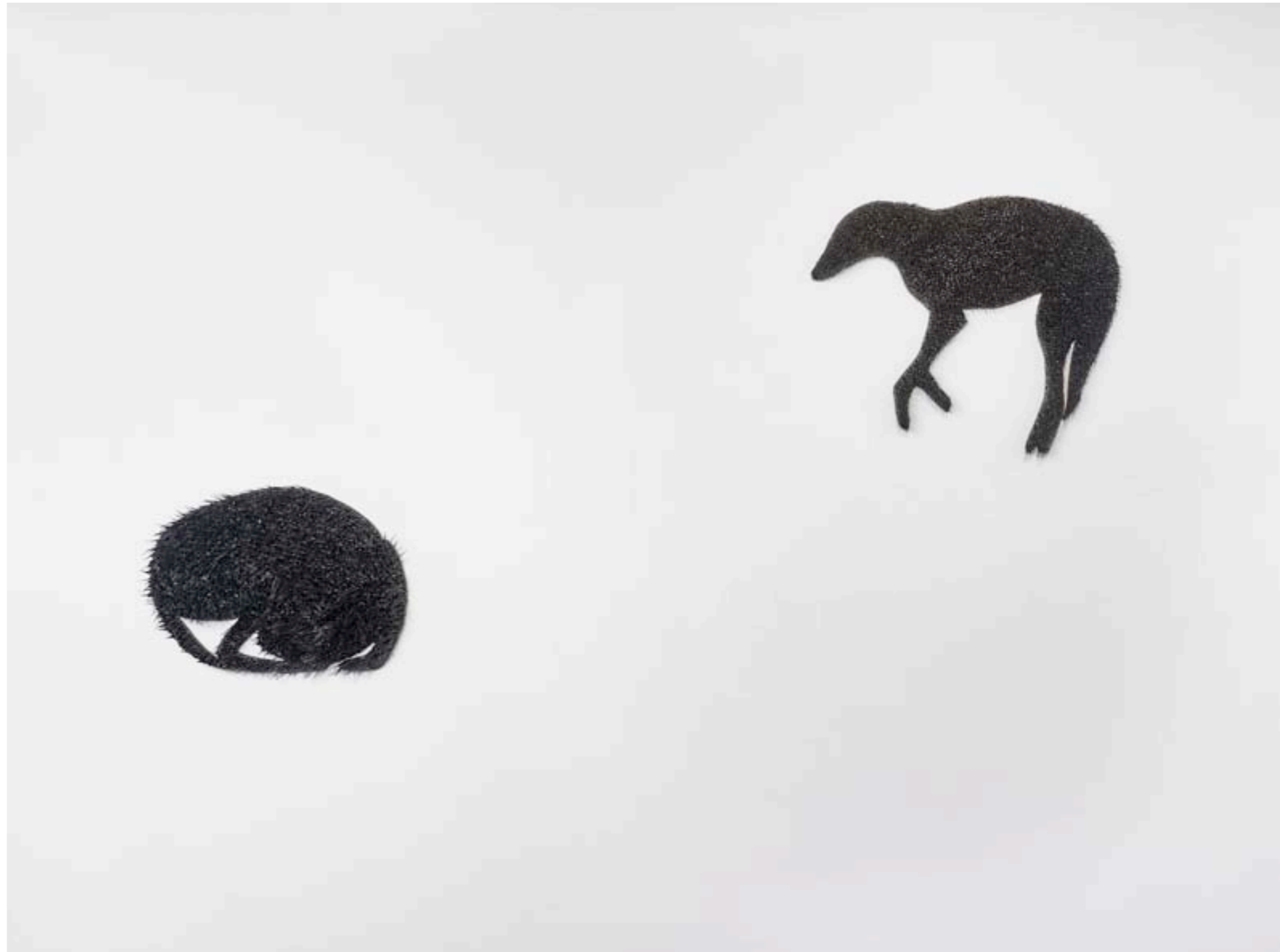
*If I Had a Home*

Two artists exhibition with Wilken Skurk

Gallery installation

17 February - 14 April 2018

lorch+seidel contemporary



DAFNA KAFFEMAN



*If I Had a Home*

Two artists exhibition with Wilken Skurk

Gallery installation

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DAFNA KAFFEMAN

*Cotton Plant*

Solo exhibition

Gallery installation

14 September - 4 November 2017

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DAFNA KAFFEMAN

Hunters and Hunted

*Wolf (Dead)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | frontal view

70 x 85 x 5 cm | 27.6 x 33.5 x 2 inches | H x W x D

Executed in 2017



DAFNA KAFFEMAN

Hunters and Hunted

*Wolf (Dead)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | perspective view

70 x 85 x 5 cm | 27.6 x 33.5 x 2 inches | H x W x D

Executed in 2017





DAFNA KAFFEMAN

Hunters and Hunted

*Wolf (Dead)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | detail view

70 x 85 x 5 cm | 27.6 x 33.5 x 2 inches | H x W x D

Executed in 2017





DAFNA KAFFEMAN

Hunters and Hunted

*Wolf (Dead)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | detail view

70 x 85 x 5 cm | 27.6 x 33.5 x 2 inches | H x W x D

Executed in 2017





DAFNA KAFFEMAN

*Departures and Arrivals*

Two artists exhibition with Silvia Levenson

Gallery installation

23 April - 4 June 2016

lorch+seidel contemporary



DAFNA KAFFEMAN

*Departures and Arrivals*

Two artists exhibition with Silvia Levenson

Gallery installation

23 April - 4 June 2016

lorch+seidel contemporary





DAFNA KAFFEMAN



Hunters and Hunted

*Wolf (Defeated)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | frontal view

55 x 72 x 5 cm | 21.7 x 28.3 x 2 inches | H x W x D

Executed in 2013

DAFNA KAFFEMAN

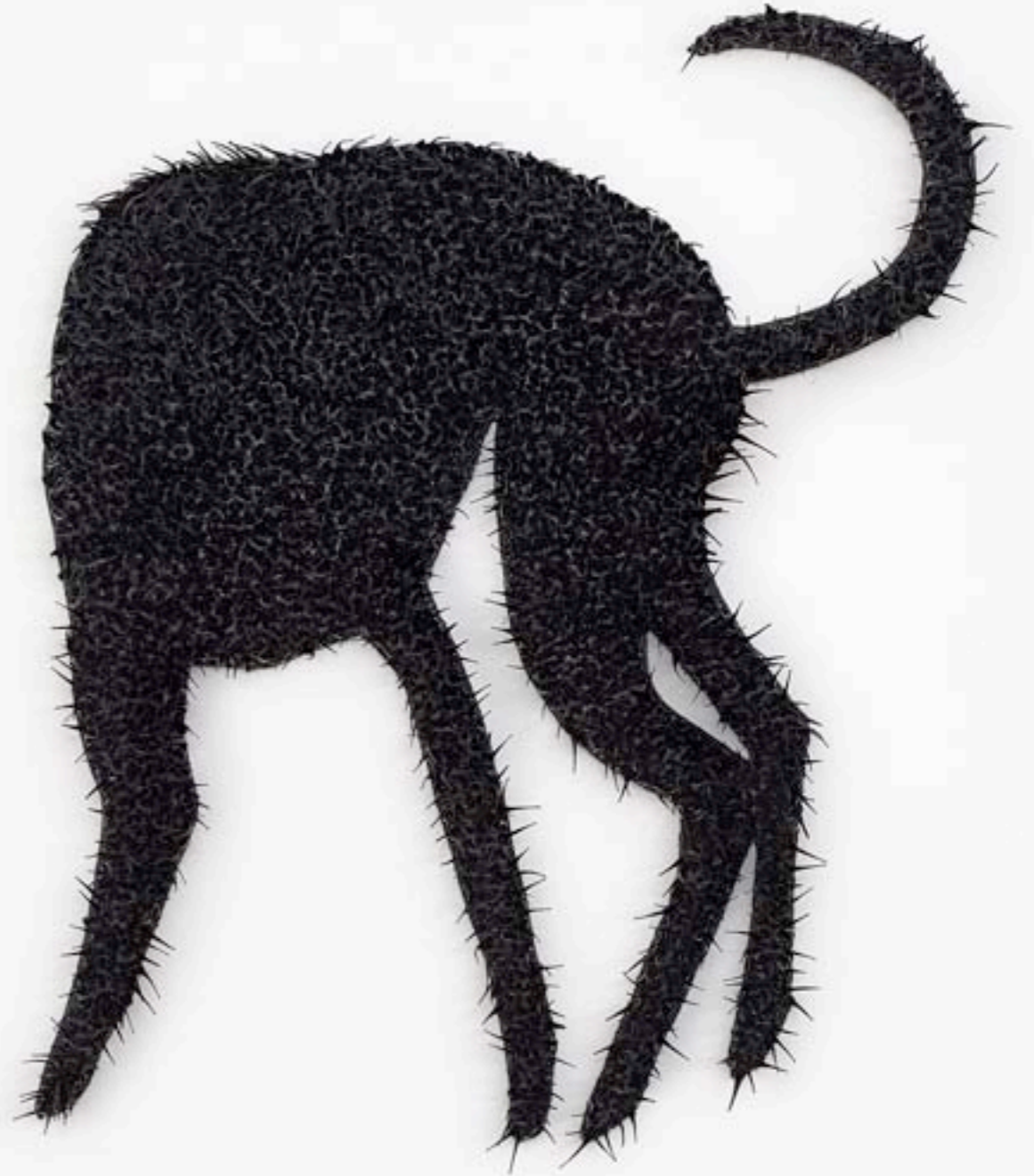
Hunters and Hunted

*Wolf (2010-01)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | frontal view

80 x 70 x 5 cm | 31.5 x 27.6 x 2 inches | H x W x D

Executed in 2010





DAFNA KAFFEMAN

Hunters and Hunted

*Wolf (2010-01)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | detail view

80 x 70 x 5 cm | 31.5 x 27.6 x 2 inches | H x W x D

Executed in 2010



DAFNA KAFFEMAN

Hunters and Hunted

*Wolf (2010-01)*

Wall-object | one-of-a-kind piece | flame-worked glass, silicone, aluminum | detail view

80 x 70 x 5 cm | 31.5 x 27.6 x 2 inches | H x W x D

Executed in 2010





## JÄGER UND GEJAGTE

... Bei manchen ihrer Arbeiten stehen ästhetische Aspekte im Vordergrund andere erreichen den Betrachter auf einer emotionalen Ebene und widersetzen sich einer Beurteilung nach dekorativen und äußerlichen Gesichtspunkten. Wieder andere tragen eine vielschichtige Symbolik in sich, entziehen sich einer kontemplativen oder gar kritischen Betrachtung und verlangen ein 'rationaleres' Verständnis.

Kaffeman gelingt es, ihren Arbeiten eine besondere Ausstrahlung zu verleihen. Sie sind umgeben von einer 'Aura', die unterschiedliche und z. T. widersprüchliche Empfindungen hervorruft, wie z. B. Gefahr oder Rohheit, doch gleichzeitig vermitteln sie Sanftheit und eine heitere, lyrische Stimmung. Kaffemans Formen sind oft von der Natur inspiriert, sie verbinden rationale und irrationale Elemente: physische und metaphysische, intellektuelle und emotionale, menschliche und tierähnliche.

Kaffeman verfügt über Erfahrung in den unterschiedlichsten Techniken der Glasherstellung und -bearbeitung (Blasen, Gießen in und über Formen, Glasdruck). In der sog. 'Lampenarbeit' jedoch hat sie die Technik gefunden, die ihr die größtmögliche Nähe zum heißen Material erlaubt. Für sie ein Aspekt von zentraler Bedeutung: "Beim künstlerischen Prozess spielen die Hände eine wichtige Rolle. Heißes Glas kann man aber nicht anfassen. Die 'Lampenarbeit' kommt diesem Bedürfnis, das Objekt anzufassen, sehr nahe. Es ist greifbarer, ich habe es mehr unter Kontrolle." ...

In ihrer ersten Serie *Animality* aus dem Jahr 2002 versuchte Kaffeman, das geheimnisvolle innere Wesen der tierischen Existenz einzufangen. Es handelt sich um Objekte, die Tierfellen gleichen und später in der Serie *Wolves* (2003) konkrete, wolfsähnliche Formen annehmen. Die ersten Felle wurden, wie Teppiche, auf dem Boden liegend ausgestellt, die späteren direkt an die Wand gehängt. Ihre spannungsgeladene Oberfläche besteht aus unzähligen, scharfen Glas-Stacheln, die – einem Tierfell ähnlich – eingebettet sind in eine weiche, flexible Silikonhaut. Die Künstlerin macht sich dabei die Gegensätzlichkeit beider Materialien zu Nutze. Die Objekte verlocken dazu, berührt zu werden, doch paradoxerweise sind sie 'unberührbar'. Weil sie anziehen und zugleich abstoßen, brüskieren und verwirren, gelingt es den Arbeiten, unsere Urinstinkte wachzurufen und den Betrachter 'einzuschüchtern'.

## HUNTERS AND HUNTED

... Whereas many of her works refer to the realm of pure aesthetics, others are oriented to present a strong emotional impact on the viewer, barring any misunderstanding of the bodies being decorative or superficial. Still others, which combine a complex symbolism, elude any contemplative or even a critical nature, offering a more 'rational' reading.

Kaffeman always manages to lend her works a special ambiance – that is, her works always carry an 'aura' that evokes several different and often contradictory issues – such as the sense of danger, jeopardy or harshness, at the same time conveying gentleness and a serene lyric mood. Often inspired by nature, her forms combine rational and irrational elements: physical and metaphysical, intellectual and emotional, animal-like and human.

Well-versed in a vast range of glassmaking and glass decorative working techniques (from glass-blowing, casting, fusing to pouring and printing techniques), Kaffeman has found in lampworking 3 the technique which enables her maximum intimate contact with hot glass which she considers so important to artistic expression: "In all art making, to work with one's own hands is very important: to 'touch' the work, but one cannot touch hot glass. Flame-working is closer to touching. It is more accessible. I am more in control." ...

In her first series, *Animality*, launched in 2002, Kaffeman attempted to capture the mysterious inner essence of animal existence. It consists of breathless animal pelts, which in her *Wolves* series (2003) assumed a more concrete wolf-like shape. Her animal pelts were initially displayed rug-like on a low horizontal surface to be later hung directly on the wall. Their tension-filled surfaces are comprised of countless sharp glass spikes driven into a soft and flexible silicone layer to resemble animal fur, making full use of the two mediums' contrasting qualities. Although very tactile they are paradoxically 'untouchable.' Disturbing in their ability to appeal and repel the observer at the same time, to shock and puzzle him, these works succeed to invoke our most basic primal instincts 'intimidating' the viewer.

Diese durchlässigen und scheinbar lebendigen Häute verströmen einen Geist der Provokation und einen Hauch der in ihnen gebundenen Energie. Sie können keiner bestimmten Tierart zugeschrieben werden, eher gleichen die imaginären, tierhaften Formen dem Bild eines Tieres in unserer Erinnerung, einem Schemen, verfremdet zu einer gestaltlosen Form, undetailliert und abstrakt, nur noch eine Andeutung dessen, was sie einst waren. Jenseits der Frage der physischen Präsenz des Tieres verweist Kaffeman auf die – zumindest bei oberflächlicher Betrachtung – offensichtliche Zweiteilung in die ‘Gemeinschaft der Menschen’ und das ‘Reich der Tiere’, einer Welt ohne Anfang und Ende, Vergangenheit oder Gegenwart. Vielleicht ein Fingerzeig der Künstlerin auf die dem Menschen innewohnende Dualität von zivilisiertem, vernunftbetontem Äußerem und tierhaften, unter der Haut lauenden Instinkten.

“Mein Hauptthema ist das menschliche Verhalten: Was verbindet das soziale Verhalten der Menschen mit dem der Tiere? Ich suche nach Ähnlichkeiten, Unterschieden und danach, wie sich Menschen und Tiere gegenseitig beeinflussen. Momentan beschäftigt mich ich das Verhältnis zwischen dem *Wilden* und dem *Zivilisierten*, zwischen dem *Emotionalen* und dem *Rationalen*.” ...

*Vom Offensichtlichen und vom Verborgenen* | Henrietta Brunner | Tel Aviv | Juli 2006

There is a challenging spirit and a sense of unreleased energy that emanates from these permeable, living skins. They seem to carry some unidentifiable generic animal attributes, yet their surreal zoomorphic forms retain only a memory of the animal body, a shadow of its actual self, distorted into an amorphous form, a detail-less, abstract shape, bearing only the faint imprint of the figure it once supported. Moving beyond the physical presence of the animal body, Kaffeman points to the seeming division – at least on the surface, between the human community and the animal kingdom – a world without beginning and end, past or present, perhaps hinting to the duality human nature harbours between the civilized and rational exterior of human beings, and the instinctive animal emotions that can lurk beneath the skin.

“My main subject is human behaviour: I am seeking for that which connects social behaviour of animals and that of human beings. I look for similarities, differences and the way in which man and animal mutually influence each other. Currently I am investigating the relationship between the *savage* and the *cultural*, between the *emotional* and the *rational*.”

*Between the Obvious and the Obscure* | Henrietta Brunner | Tel Aviv | July 2006



## DAFNA KAFFEMAN

Dafna Kaffeman graduated in 1999 from the Gerrit Rietveld Academy, Amsterdam, and in 2001 received a Master in Fine Arts from the Sandberg Institute, Amsterdam. She had one-person shows, among others, at the San Francisco Museum of Craft and Design (2015), the American University Museum in Washington (2011) and Iorch+seidel contemporary in Berlin (2006, 2010, 2013, 2017). Kaffeman participated in many group shows in Europe and the United States. Her work is in the collections of various museums, such as the Victoria and Albert Museum, London, the Corning Museum of Glass, New York, and the Israel Museum, Jerusalem, the Montreal Museum of Contemporary Art and more. In 2011 and 2016 she was awarded the Prize for the Advancement of the Arts and creation in the field of Design (Israel). "Using a botanic lexicon that reaches into cultural practices of commemoration, sacrifice and mourning, the artist blends local values in meticulously crafted glass and embroidery work." (From the catalogue of the winners of the 2011 Minister of Culture prizes). Kaffeman is senior lecturer at the Bezalel Academy of Art and Design in Jerusalem. She also taught as a guest lecturer at the Tokyo Art University, Ball State University (US-IN), IKKG - Koblenz University (DE) and more.

### Public Collections

Israel Museum | Jerusalem | IL  
David Owsley Museum of Art | Muncie | US-IN  
Montreal Museum of Fine Arts | Montreal | CA  
Musée Centre d'Art du Verre | Carmaux/Tarn | FR  
Alexander Tutsek-Stiftung | Munich | DE  
Kunstsammlungen der Veste Coburg | DE  
Victoria & Albert Museum | London | UK  
Corning Museum of Glass | Corning | US-NY  
Museum of American Glass | Millville | US-NJ  
Racine Art Museum | Racine | US-WI  
Glas-Museum Alter Hof Herding | Ernsting-Stiftung | Coesfeld-Lette | DE

### Recognitions

2016 · Design Prize | awarded by Israel's Ministry of Culture  
2011 · Winner of the Creation Engorgement Prize | awarded by Israel's Ministry of Science and Culture  
2008 · The Bombay Sapphire Prize | Finalist  
2006 · Exhibition support granted by Israel's Minister of Foreign Affairs  
2005 · Award by the Hilbert Sosin Fund of the Florida Glass Art Alliance  
· Grant by The Corning Museum of Glass | Corning | US-NY  
2004 · Honorary Diploma | Jutta Cuny-Franz Memorial Award  
2003 · Fellowship | Wheaton Creative Glass Center of America | Millville | US-NJ  
2002 · Nomination | Bernadine de Neeve Prijs | NL  
2001 · Grant by the Pilchuck Glass School | Seattle | US-WA  
1996 · Design Prize | Modern Judaic Competition | Bezalel Art Academy | IL

### Solo Exhibitions

2018 · If I Had a Home (with Wilken Skurk) | Iorch+seidel | Berlin | DE  
2017 · Cotton Plant | Iorch+seidel | Berlin | DE  
2016 · Departures and Arrivals (with Silvia Levenson) | Iorch+seidel | Berlin | DE  
2015 · Without Camouflage (with Silvia Levenson) | Museum of Craft and Design | San Francisco | US-CA  
2014 · Without Camouflage (with Silvia Levenson) | David Owsley Museum of Art | Muncie | US-IN  
2013 · Red Everlasting | Eretz Israel Museum | Ramat Aviv | IL  
· Invasive Plants | Iorch+seidel | Berlin | DE  
· Invasive Plants | Keramikmuseum Westerwald | Höhr-Grenzhausen | DE  
2011 · What could be sweeter than going to paradise? | American University Museum | Washington | US-DC  
2010 · Mantis religiosa | Iorch+seidel | Berlin | DE  
2008 · Red Everlasting | Utsira Light House | Stavanger – European Capital of Culture | NO  
2006 · Persian Cyclamen | Iorch+seidel | Berlin | DE  
2004 · I Was Trained Hunting Wolves | Heller Gallery | New York | US-NY

DAFNA KAFFEMAN

### Group Exhibitions

- 2019 · Seeds of the Land | Ticho House – The Israel Museum | Jerusalem | IL
- Unwillful Movement | Printing Workshop Gallery | Jerusalem | IL
- New Glass Now | Corning Museum of Glass | Corning | US-NY
- 2018 · Tactile | GlazenHuis | Lommel | BE
- Unsolved (Issues): New Glass from Israel | Urban Glass | Brooklyn | US-NY
- 2017 · We Hereby Declare | Batyam Museum | IL
- Mid-Summer Dream | Printing Workshop Gallery | Jerusalem | IL
- Ressource Kunst | Schloss Plüschow | Mecklenburg | DE
- Vitreous Bodies: Assembled Visions in Glass | Bakalar and Paine Galleries | Boston | US-MA
- 2016 · Glass Now | Galerie Handwerk | Munich | DE
- New Acquisitions | Ernsting-Stiftung | Alter Hof Herding | Coesfeld-Lette | DE
- 2015 · Why Glass ? | Iorch+seidel | Berlin | DE
- 2014 · Ilots d'utopies, un esprit Jaurès | Musée Centre d'Art du Verre | Carmaux/Tarn | FR
- 2013 · Chroma-Culture | Bullseye Gallery | Portland | US-OR
- 2012 · Prizes in Art and Design 2011 | Petach Tikva Museum of Art | IL
- In the Name of Love | Alexander Tutsek-Stiftung | Munich | DE
- Preview Berlin Art Fair | with Iorch+seidel | DE
- 2011 · New Acquisitions | Ernsting-Stiftung | Alter Hof Herding | Coesfeld-Lette | DE
- 2010 · Studio Glass – Collection of Anna and Joe Mendel | Museum of Fine Arts | Montreal | CA
- Netz, Stab, Stachel | Ernsting-Stiftung | Alter Hof Herding | Coesfeld-Lette | DE
- 2009 · Glas – Gerrit Rietveld Akademie Amsterdam 1969-2009 | Gemeentemuseum | Den Haag | NL
- Ashes to Ashes – Life and Death in Contemporary Glass | Virginia Museum of Contemporary Art | US
- 2007 · Pricked – Extreme Embroidery | Museum of Arts and Design | New York | US-NY
- 2006 · Collect | AIDA | Victoria & Albert Museum | London | UK

### Residencies

- 2017 · Schloss Plüschow | Mecklenburg | DE
- Printing Workshop | Jerusalem | IL
- 2013 · IKKG – Koblenz University | Koblenz | DE
- 2003 · Creative Glass Center of America | Wheaton Village | Millville | US-NJ

### Teaching Experience

- 2019 · Guest lecturer and artist workshop | Tokyo Art University | JP
- Guest lecturer | State of Transparency Symposium | Gerrit Rietveld Academy | NL
- 2018 · Guest lecturer | On Teaching Creativity | Bezalel Art Academy | IL
- 2015 · Artist workshop | San Francisco Museum of Craft and Design | US-CA
- 2014 · Guest lecturer | Corning Museum of Glass | US-NY
- Guest lecturer | Women and Gender Studies | History Department | Ball State University | US-IN
- 2013 · Guest lecturer | IKKG – Koblenz University | Koblenz | DE

### Publications

- 2019 · New Glass Now – 40<sup>th</sup> Anniversary Issue of New Glass Review | Corning Museum of Glass | US-NY
- Contemporary Crafts in Israel | Efrat Dagani | Eitav Publishing | IL
- 2017 · Artisans of Israel Transcending tradition | Lynn Holstein | Arnoldsche Art Publishers | DE
- 2015 · Collecting Contemporary Glass | Tina Oldknow | Corning Museum of Glass | US-NY
- 2014 · Art out of the Flame | Heidi Höhn and Andre Gutgesell | Kunstsammlungen Coburg | DE





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