

## ANATH HANIT



I am a graduate of the Graphic Design Department of the Bezalel Academy of Art in Jerusalem.

I completed my painting studies in Tel Aviv and Paris, studied etching and silkscreen and participated for several years at the workshop of the Tel Aviv Artists house.

As a multidisciplinary artist I work in several fields, drawing, graphic design, illustration and photography. I am a member of the Israeli Painters & Sculptors Association and the Israel Association of Illustrators.



I had several one-woman shows and I participate constantly in group exhibitions as well.

Among others I designed and illustrated books for children, logos, posters, CD covers and was a prize winner in a UNICEF illustration contest held in Jerusalem.

Some years ago I developed a collection of illustrated items like clocks, placemats, bookmarks and published a black & white card collection for adults. I also created a collection named SMILELINE for Artalic, which includes greeting cards (Christmas, Judaica, Gourmet), wrapping papers and other stationaries. One of my latest projects was the design & illustrations of a calendar for "Pachachaca" – a dutch charity organization based in Peru, who help children in need.

I also started to cooperate with a Chinese illustrators agency from Beijing, just achieved my first project for them. In 2010-2011, I designed and illustrated two books for children, written by Datia Ben Dor, the leading israeli writer for children.

I am very concerned about the environment and created some illustrations for Greenpeace Israel as well.

My SKETCHBOOKS are most important in my creative work, all the ideas and sketches start there, thousands of little drawings that I treasure most! I have always one of them with me, so I can put down new ideas when walking on sea shore, in a coffee shop or a park. This is the first stage of all my creative work.



And to conclude this brief biography I will sign it with my KEEP SMILING, adopted as my personal symbol. <http://anathanit.carbonmade.com/>



**Anath Hanit, "Rendez-vous" exhibition, Ephrat gallery, Tel Aviv, May 2003**

Irena Gordon

Entering Anath Hanit's Tel Aviv home one feels immersed instantly into the multitude of paintings, illustrations, illustrated clocks, etchings, book signs, books, compact disks – all created by her. I am meeting her on the occasion of her exhibition, opened at the end of May at the Ephrat Gallery in Tel Aviv.

Hanit, at the age of 17, and her family immigrated to Israel in the 1960s, from Timisoara, a city near Romania's western border. She was in love with painting, but at the Bezalel Academy of Arts and Design in Jerusalem, she studied graphic design. Since then she has been working in the field of design, book illustration and applied arts.

Her current exhibition titled "Rendez-Vous" represents a come-back to her first love, painting. All her 25 works on display (collages and pastel drawings) are from the last couple of years. They are crowded with figures of men and women moving in a rhythmic circular motion, coming together and parting again and again. The individual exhibits are untitled, yet together they present a perfectly harmonious composition.

**What do you consider to have been the starting point of the current exhibition?**

Everything started with a series of drawings which led eventually to the issues that were always of most concern to me, namely the relationship between men and women, love and separation, togetherness and loneliness. In my art I am trying to reveal the eternal dynamics and interactions between male and female, following closeness and rejection, and the never ending dance of flesh and soul.

**The female figure is prominent, figures of women that are in love, but also some who appear lonesome and lost in thought. Quite often they seem to look inward, seeking their inner boundaries with an intensity that may even bring about distortions.**

I assume that the woman is always in the center, since everything is originating in my own self, everything appears through my very personal prism. This prism is changing with the passing of the years, it is maturing and transforming in unexpected ways. But I prefer not to go too much into verbal interpretations. My intention has been to provide a stage for my figures so that they can tell the whole story.

**The last few works from 2003 seem more chaotic, disturbed.**

Maybe one can see in them more sorrow, reflexion of a general personal state, but also a result of my technique. At the beginning I used to draw directly with a knife the paper cuts and collages. To them I added pencil, charcoal and pastel colors, so that eventually the paper cuts disappeared altogether, leaving behind the fluent line, which is perhaps more dramatic by itself.

**The use of paper cuts together with the emphasized flatness is creating a style which in terms of flow and rhythm are reminiscent of Matisse and his decorative style, of works showing traces of primitivism, and even of some Greek ceramic art.**

I was not aware of it at that time, but in hindsight I can see now that all those first elements of flattening and prominent line had been present in my work from the very beginning. A year and a half ago I was Paris, on one of my frequent trips to that city, which I can almost consider my second home after Tel Aviv.

With a friend we decided to see Jean Dubuffet's exhibition at the Pompidou Center. That became one of my most stimulating artistic experiences, due to the extraordinary variety of more than 400 exhibits, ranging from miniatures to environmental sculptures, among them works made of tree bark, whole series of collages, and of course all the Art Brut backed up by him, that beings also connected to the primitivism you have mentioned before. Dubuffet did not adhere steadily to any artistic trend. He re-invented himself again and again, a thing which greatly reinforced my belief that every approach is possible if the artist remains loyal to himself.

Hanit made the illustrations for the children's book "Animal Rhymes " by Hana Nir, published a fortnight ago. Other children's books illustrated by her are:"You don't grow money on trees" by Levi Morag, "Round woman and Square man" by Datia Ben Dor, "Poem on the wall" by Michal Engel. The outcome of her collaboration with the Israel Philharmonic Orchestra flautist, Yossi Arnheim, is a number of CD covers. Hanit also showed me a highly moving personal collection of dozens of exquisitely illustrated envelopes addressed to a friend living abroad.

**All your works are characterized by a touch of humor and even of grotesque.**

The humor is part and parcel of my personality, with the grotesque as its natural outgrowth. I grew up with a father having a keen sense of humor and in a cultural environment saturated with Hungarian wit. That is why you can always see a certain wink, even in my most profound and gloomiest works. Humor, you know, is not necessarily an indicator of great happiness.

**Did you grow up in a multi-lingual environment?**

Yes. In our home we spoke Hungarian, I went to a German kindergarten and later to a Romanian school. In my early youth I lived and studied in Paris, that is why I feel so attached to that city and its culture. By the way, I made lately a series of illustrations for poems by Jacques Prevert. A few years ago I also went ahead with brushing up my Italian. Of course, I am fluent also in Hebrew and English. I am fascinated with languages and speaking them gives me great pleasure and satisfaction. Maybe there is a correlation between my using so many languages and my artistic versatility. I have a need of moving freely between different worlds.

**Rendez-Vous: does this exhibition represent for you a reunion with the art of painting?**

Yes, certainly, you can see it either as a come-back or as a new beginning for my love for painting, in terms of scale as well as general concept. The dimensions have changed. Illustration and design cannot be separated from the painting , as they represent my handwriting, but they have given me always the feeling that something is amiss, a certain

frustration. Once it even occurred to me that I needed to stay with one single field and to dedicate myself to it alone, but today I feel inclined to put up with the idea of not taking any final decision. So you see, although this exhibition represents for me a return to painting, it does not have any strings attached, thus leaving the way open for new directions in the future.

## A. HANIT

Anath Hanit is a graduate of the Graphic Design Department of the Bezalel Academy of Art, Jerusalem. She continued her studies at the High School of Painting in Tel Aviv and then in Paris. On her return she studied etching with Tuvia Beerl at the Avni Institute and at the workshop of the Painters and Sculptors Association in Tel Aviv. Since then she has been designing and illustrating books and magazines (and was a prize winner in a "UNICEF" Illustration Competition). As a multi-disciplinary artist she has now come back to her first love, drawing.

Anath Hanit's inner world is a fertile source of creativity. Her work draws from fantasy and poetry, from humour to the grotesque, revealing itself in the lush eroticism of her figures. These figures evolve from and complement each other, whilst opposing and contrasting, all this in a harmony of colour and form, with a freshness and sense of mischief.

The use of paper cuts in various colours flattens the figures to shadows and entangles them into a web of constant search. Her figures portray the eternal anti-heroine, full and mellow, in constant motion of attraction and rejection, together yet separate, ultimately dealing with the human experience of touch, birth, lust and the search for love.

Femininity motivates the work and fills it with vitality as well as sadness and wonderment. The woman who stands at the centre of Anath Hanit's world represents the existential debate of art in terms of form and poetry.

Haim Avraham

Anath Hanit has participated in many group exhibitions in Israel and abroad, and one - woman shows at: Damian Gallery - Tel Aviv, Ordan Gallery - Ramat Hasharon, Be-Ikar lyur Gallery - Tel Aviv; and now at Ephrat Gallery - Tel Aviv.



<http://www.bjt2006.org/w4010.html>