



קאליה גרוסקרד ציורים 1978
משכן לאמנות עין-חרוד

Batia Grossbard's drawings —

are not enticed by soft flattering curves, do not sketch a tree shedding its leaves, a sleeping child, a youthful profile. They don't turn to helpful charcoal, which disguises blemishes, hides a misguided trait.

Batia Grossbard's drawings —

are modest and uncompromising like her crayon and the white paper, which are their means of expression.

Rhythmic and even "crayon strokes" create wooded hills of the Carmel and the grey crayon enriches them with all the shades of mood and colour.

If you prefer, they are but countless marks in a logical relationship to each other, but beyond their grasp.

There they meet, here they separate, wind their way to a hidden horizon, and there is no end to the combinations and reconstruction.

The crayon thickens, the crayon thins, sometimes it is sharp and keen, leaves clear spaces, sometimes it is mellow like the light of dawn. Sometimes its stroke is hasty and energetic, or its moves are sedate and contemplative.

Each medium has its own nuance of expressions, a special system of sensibilities, which you can discover by perception and experience.

Batia turns to aquarelle — in a certain respect, the opposite pole of the drawing. She is not satisfied in acquainting herself with one quality only, which derives from using this technique. She searches the varying faces of water colour, a hidden treasure of transparencies, intricate relationships between colours and depth, movement and atmosphere

Batia says: Each artist has his own demands from art. Apparently it is this ability to demand, which makes the artist different from other creative persons, to find his own path in spite of obstacles. To persevere and not to be indulgent towards himself and his art until he gets closer to what he seeks.

It is our privilege to meet an artist, who pursues this course.

Galia Silber
Director

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