



אהוד גרבלי נולד בחיפה, ב-13 לאוקטובר 1961, וכבר בשנות העשרה שלו החל לפתח סגנון ציור אישי וייחודי לו שעסק בשאלות של חיים ומוות, מיניות ואמונה. בגיל 30 אובחן אצלו סרטן הלימפה ובשנת 1994, כשהוא עוד לא בן 33, נפטר מהמחלה. הציורים של גרבלי אינם קלים לעיכול ומתעסקים בעיקר במוות, בדידות וסבל. אהוד עסק בנושא המוות מגיל קטן מאוד. הוא כתב על המוות וצייר את המוות ללא הפסקה. רוב העבודות שלו עוסקות בסבל, תהומות ומוות. יכול להיות שמגיל צעיר כבר חזה את מותו. אהוד היה בעל אישיות מאוד מורכבת, וסבל מפחדים רבים וסיוטים שהתבטאו בציורים, על ידי הציור הוא פרק את פחדיו. הוא אף פעם לא התפשר, צייר רק את מה שהרגיש ופרץ מתוך הדמיון הלא קונבנציונאלי שלו. הסבל והפחד שבאים לידי ביטוי בעבודות שלו הם שני דברים שכמעט כל אחד מאיתנו מתמודד איתו בחייו. נכון שאנחנו לא תמיד שמחים לדבר עליהם או להודות בקיומם, אבל אולי דווקא בגלל זה הציורים של אהוד מושכים אנשים. כל אחד מוצא בהם משהו משל עצמו.

אהוד גרבלי - צייר אמן // 1961-1994

אהוד גרבלי
צייר אמן // 1961-1994

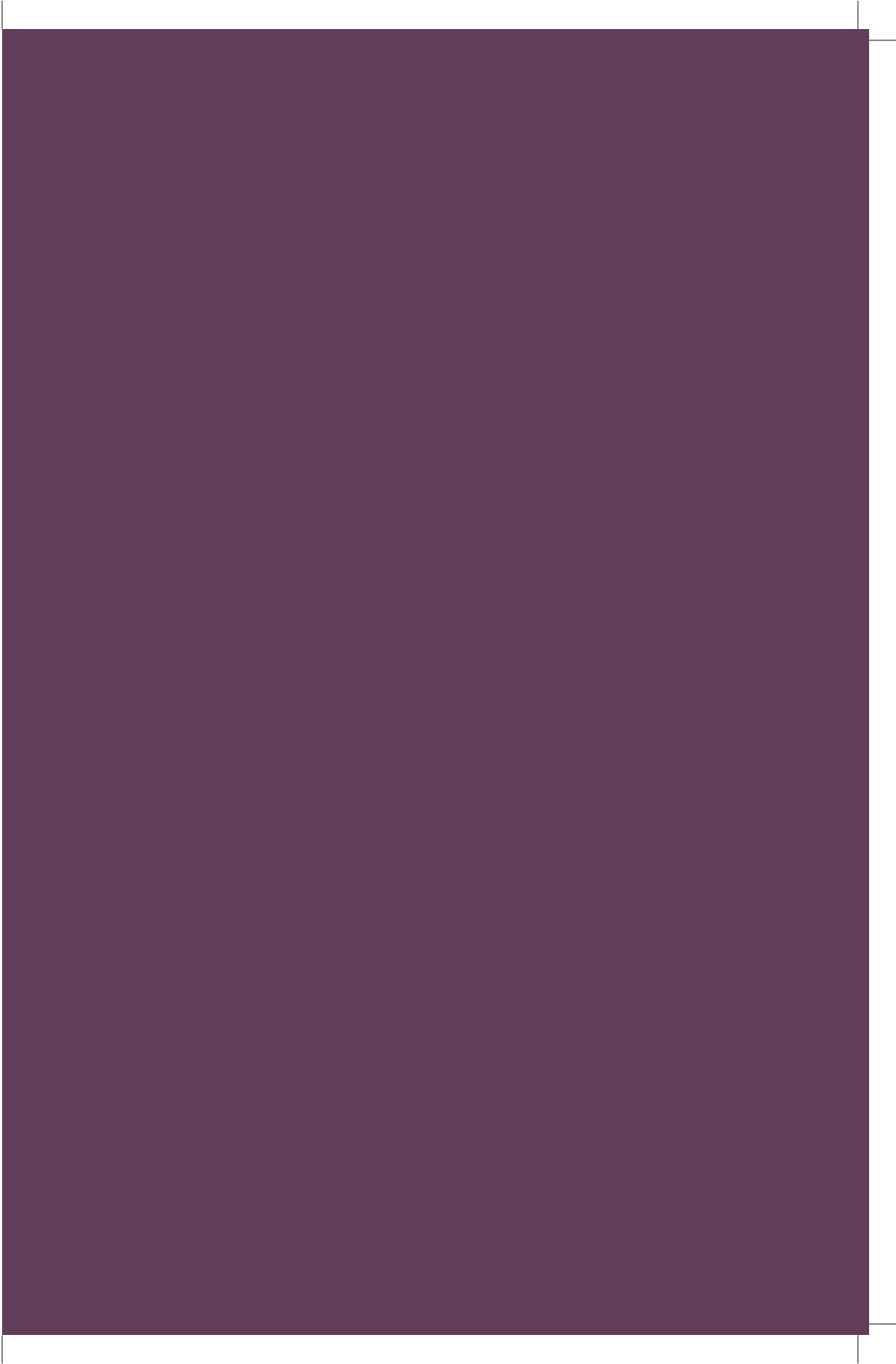


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Ehud Grably
Painter / Artist
1961 - 1994



Introduction

This catalogue was created after much time, thought and longing for my little brother Ehud.

This catalogue is designed to preserve in memory my gifted brother's many works of art as well as his extraverted personality. My brother painted since the age of 9 until his death at the age of 32.

For him, painting was his world, soul and harsh life.

In the will he left behind for me, he is requesting to preserve his numerous drawings, sketches, and many oil paintings. The subject matters are harsh, sad, and some are also quite hard to take in. This catalogue is the collection of most of his work, and with it, we hope to keep his work and him alive in our memories.

Ehud did not receive the full recognition he deserved during his short life.

Although he had created a great deal, his life was cut short at the height of his creation.

Apart from preserving his works, we assembled this catalogue with the hope of maybe finding a "warm home" for some of it.

We feel that his soul will never find true peace, until a good home for his creations is found.

Loving and forever missing him,
Lilly Raz,
Ehud's sister



On the 13th day of the Tenth month, Nineteen Sixty One, at Eleven Thirty at night, I emerged out of a woman's womb. The air surrounding me was cold and salty, misty. A dim yellow light came through the lashes of my eyes and into my soul, wrapping itself around the veins in my brain.

The light which touched my moist, virgin skin, filled with remnants of my desperate struggle, dripping the water of life, passed shivers through me, and soft tremors filled with excitement.

Ehud Grably was kidnapped by humanity from his divine sanctuary, from his womb, and since, I do not recall myself, because since then I create. The time of my first years on this earth, up until my fourteenth year, is still "not to be published", still classified.

I call the thought processes in which I operate an extremely ultra violet process. I create when viruses penetrate my brain, which cause artistic diseases, a short in the streams of my thought and the activation of a masochist mechanism, which is a condition for creating. I transfer my visual ideas onto an acceptable medium.

My brain is the playwright, I am the actor, and the medium is the stage. My entire body aches those ultra violet moments of cosmic transcendence. I am living the dream, and dreaming reality.

Ehud Grably - 1981

Resume

1961 – Born in Haifa, Israel

1977-1981 – Studying at the Neri Bloomfield Academy of Design & Education | The Haifa Institute for Advanced Studies, WIZO – Canada

1981 – Received the Haifa City Award for Young Artists

1982 – Studied engraving and lithography at the Israel's Painters and Sculptors Association, Tel-Aviv

1983 – Received a Creative scholarship from the Haifa-Berman Cultural Foundation

1984 – Received a scholarship from the Sharett America-Israel Cultural Foundation

1985-1986 – Studied at the Art Academy in Berman, Germany on behalf of the Haifa-Berman Cultural Foundation

1988 – Elected as a member of the Israeli Painters and Sculptors Association

1988-1989 – Lived and worked at the International Artists' Colony in Paris, France | Edited and presented a weekly radio program in Hebrew at the Jewish Radio station "Raudi Com" 94.8 FM

1989-1990 – Worked at City Radio and Kan Radio, Tel-Aviv

1990 – Lived and worked in Dusseldorf, Germany, as part of the Artists' Exchange Program Haifa-Dusseldorf.

1991 – Art teacher at the "Biluim" School, Ramat Gan.

Selected Exhibitions

1980 – First Solo Exhibition, The Center for French Culture, Haifa

1981 – Solo Exhibition, The New Gallery, The Neri Bloomfield Academy of Design & Education, Haifa

1984 – Group Exhibition, Four Artists, The 90 Echad Ha'am Gallery, Tel Aviv

1985 – Group Exhibition – "Hedpes 85", The 90 Echad Ha'am Gallery, Tel Aviv

1986 – Israeli Artists Exhibition, The Academy of Arts, Berlin

1987 – Solo Exhibition, The Rothchild House Gallery, Haifa

1988 - Group Exhibition, The Ramat Gan Museum

1989 – Solo Exhibition, The Museum of Jewish Art & History, Paris, France. Sponsored by the Cultural Attaché' at the Israeli Embassy – Mr. Moshe Ben Shaul.

1990 – Installation, Artotec Arena, Dusseldorf, Germany

1992 – The Gulf War Exhibition at Lev Hamifratz, The Sadna 24 Gallery, Haifa

1992 – The Sadna 24 Gallery, Haifa – "New Paintings"

1992 – The Sadna 24 Gallery, Haifa- "Mikhail Gorbachev, Portrait of Evolution". Curator: Natan Zach

1992 – The Sadna 24 Gallery, Haifa – "Creating Peace", In cooperation with Ha'hurva, an alternative museum, The Jerusalem Artists House

1994 – G.M Art Gallery, Haifa, The Unfinished Exhibition

Haifa, 4.1.87

Name: Ehud Grably, Born: 13.10.61

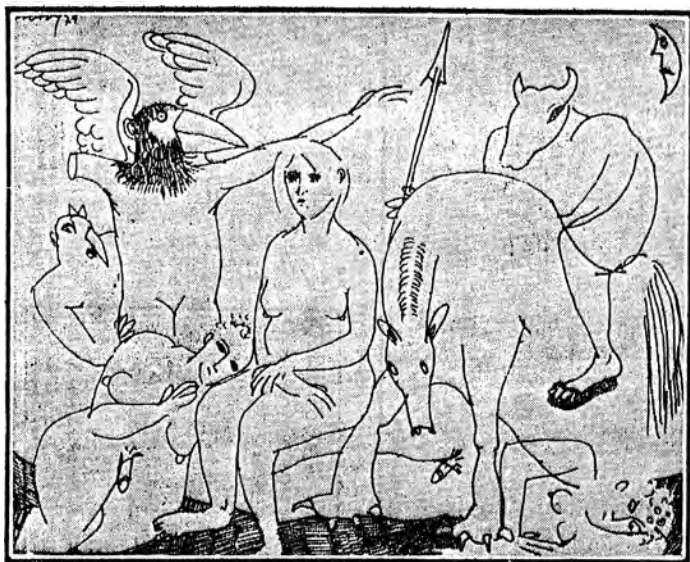
Curriculum Vitae

I have always been deterred by writing a resume, and probably, many people feel that way when they are asked to detail their history. Should I be telling what does painting mean to me? Or maybe tell about my first painting, my personal discovery, followed by a bountiful array of redundancy within the pressures of time?

My history, I say, and without pretense, ever since I can remember, is somehow linked and unified in art and detailed in painting. At first, I did not have the problem of "what" or "how" to paint. Some said it was born in me, that I am somewhat of a "genius". I myself do not agree. I feel my life under the pressures of creating, I want, and maybe must, create and paint. I never had an issue with the content of my statement, this and more, I have always thought in full and in addition, drawing from the age of about 9, I was never lacking in ideas.

From about the age of 15, I began doing large scale pieces according to themes I thought up. Issues that bothered or interested me, and many questions that were answered in the visual medium in which I was living. I always worked a lot. Day and night, while unknowingly giving up on most of the things kids my age occupied themselves with. It was always a merciless job, full of eager passions mixed with joy.





Sketch by Ehud Grably out of "Ink Transmissions 1"
(Photo by: Doron Levitan)

Ehud Grably, not yet 19, is an excellent and sensitive sketch artist and a skilled etcher, who's works were recently exhibited at the Higher Education School of Design, Haifa.

Even exhibition veterans could not remain indifferent to his work, and he too, does quite a lot to draw in the crowd's attention.

"Grablystic" Transmissions – By Moshe Ben-Shaul

The "Grablysm" isn't a new current, or new style, or a new direction in art, but it isn't your everyday "ism". It's a private and very unique "ism". It is even, if you wish, a kind of ideology of one young man, who is not yet nineteen years old. A young guy from Haifa named **Ehud Grably**.

In one, beautifully staged photo, Ehud was photographed with a handkerchief wrapped on his hair, something which reminded us of the famous head-dressing the French poet Guillaume Apollinaire wore upon his return from WWI. In another pretty and staged photo, he is seen against the background of one of his oil paintings, like an eternal Dorian Gray (and of course of what's yet to come) by Oscar Wild.

Ehud without his "Grablysm" – is one of the most talented men I had met of late. He's a good and sensitive sketch artist, and also a skillful etch artist. On the one hand, he is very serious (in his speech), who said to me he feels like a fifty year old man, and on the other hand, there is humor in his work, sometimes sarcastic, and even ridiculing humor.

Whatever he says, Ehud is not yet organized, and not very clear either. The stutter in his phrasing is most likely, part of his personal charm. Of which, he has plenty. I met him a very short while ago, when his works were shown at the Higher School of Design in Haifa.

He was invited to exhibit there, which is a great honor, because he is still a student there (now studying photography), and before that, only the works of one of the teachers were exhibited in the place.

In general, there – he's a kind of free student. The range of artistic activities he can perform is wide, and this is something which can cause a great deal of jealousy, not only in the young ones.

Continued from page 7 – Newspaper article:

I shall return for a moment to Ehud's pieces. They have names, names and headlines, which can be ridiculed should one want, and maybe even laughed at. The guest book testifies to various impressions, from adoration to even chuckling, no one remained indifferent, not even exhibition "veterans" or those most experienced in acceptable public relations.

I say to Ehud with the ease of a grown man, that his paintings are somewhat disturbed – and he agrees with me. There are "problems"- he concurs, but who cares about problems when in front of you there's painting?

In the large oil paintings (which I liked less than the sketches and etches), there's a figure of a man seemingly floating in space. The head and penis detached from his body.

What should I understand from it?

That the scenery (pure) is separated from the penis (impure)?

I don't know.

Ehud composed a "manifest" for his exhibition, "a short wave manifesto" in which he explains to his anonymous audience, proverbs about man's fate (his own), when he emerged from his mother's womb into an alienated environment.

Important?

I don't know. Most certainly it is to him. Maybe everything should be said and quickly. It's the way of young people, and why should I disrespect that?

Two groups of sketches (the dates extend over two years, which means since he was... 16), with headlines reminiscent of the poet David Avidan. Ink transmissions group 1, Ink transmissions group 2.

More or less spontaneous sketches. A very trained hand. Real and surreal figures of people, animals and nudity. Of course (?) it reminds me of something. Maybe of Lifschitz's sketches, or... perhaps of Picasso and his Minotaurs, but these were done by Ehud, and there's something very "Grablystic" about them.

The engravings. So: They are skillful. They are good. What are they? The one headline reads: "The cold bliss of the blind virgin died in the Grabelium gas chamber". A chatty headline, with the possible extrovert nature of an extroverted boy. What does it matter? The engraving is excellent.

Or, "Necrophilia for the masses 2 with the future machine, bio-chemical Klepto-sex" What you see is an Apo-Priori figure. Women and babies. An old woman in the gallows. Again, chatter... and in general, what is it?

What does it matter? The engraving is done perfectly, the sketch is good. Ehud draws excellently. In the future, he will stop (I'm sure) with these non-binding headlines.

Next to those, a quiet sketch, easy, beautiful: "The happy family".

Is Ehud happy?

I am not so sure. It is not important at this moment.

His inner world is rich, his experiential world is imaginative, the talent is abundant. Almost bursting.



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GRABLY



Ehud Grably – Oil on Canvas 40 X 30 cm



Ehud Grably – Oil on Utah 45 X 36 cm



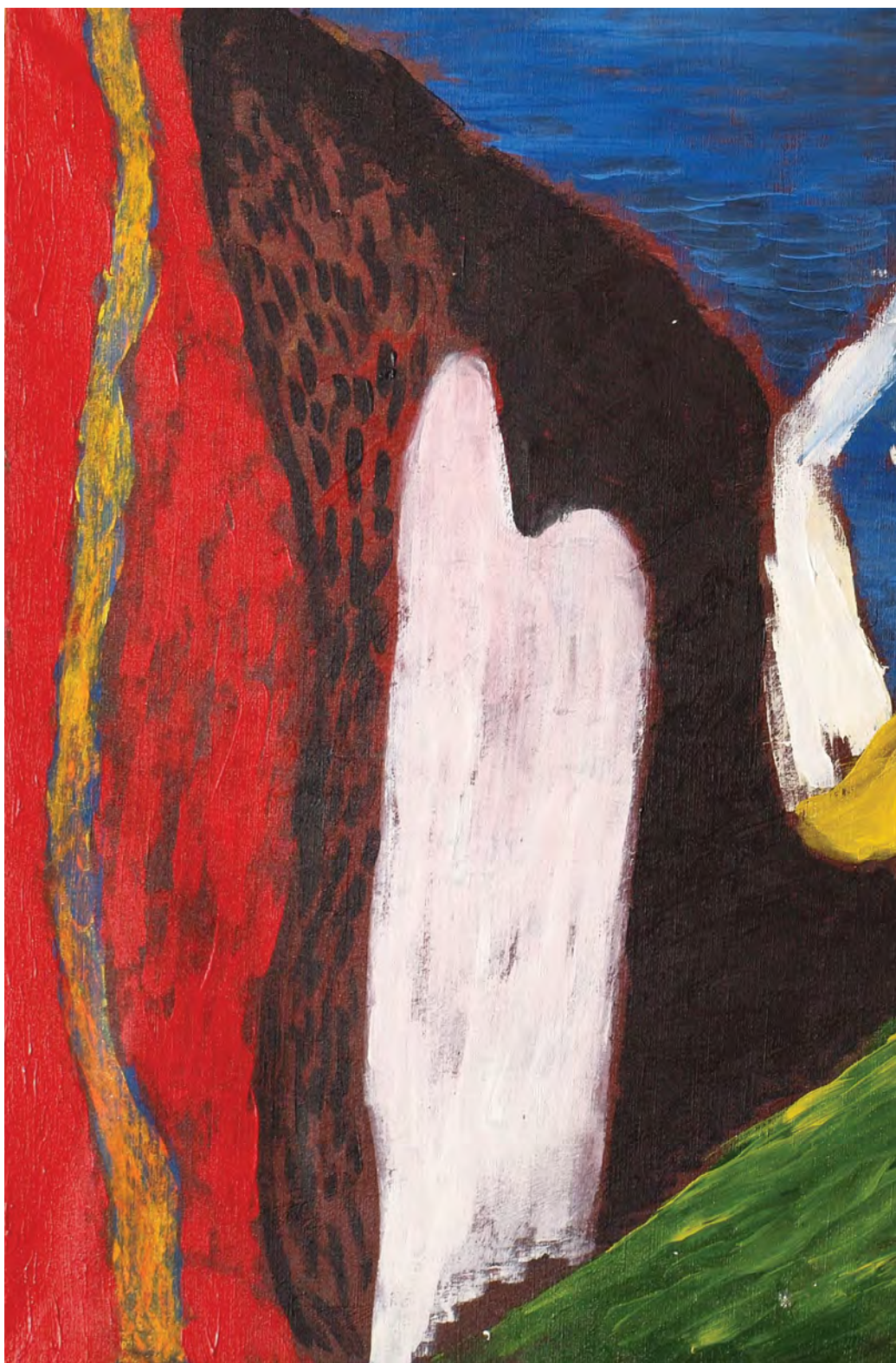
Ehud Grably – Oil on Canvas 40 X 30 cm



Ehud Grably – Acryl on Canvas 40 X 30 cm



Ehud Grably – Oil on Canvas 90 X 70 cm





Ehud Grably – Oil on Canvas 155 X 115 cm





Ehud Grably – Acrylic on Canvas 100 X 73 cm



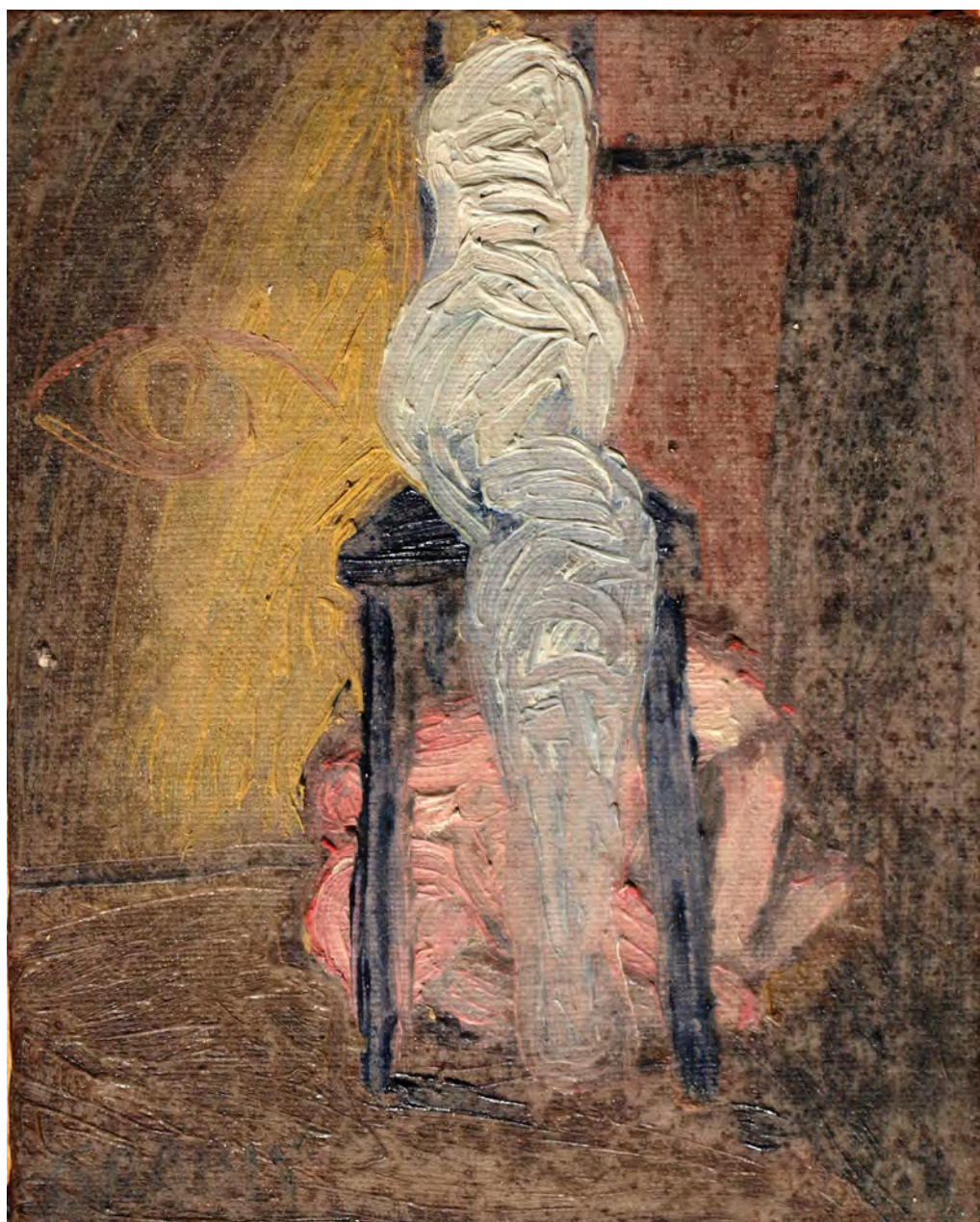
Ehud Grably – Acrylic on Canvas 90 X 70 cm



Ehud Grably – Oil on Utah 150 X 100 cm



Ehud Grably – Oil on Canvas, 120 X 70 cm



Ehud Grably – Oil on Canvas 25 X 20 cm



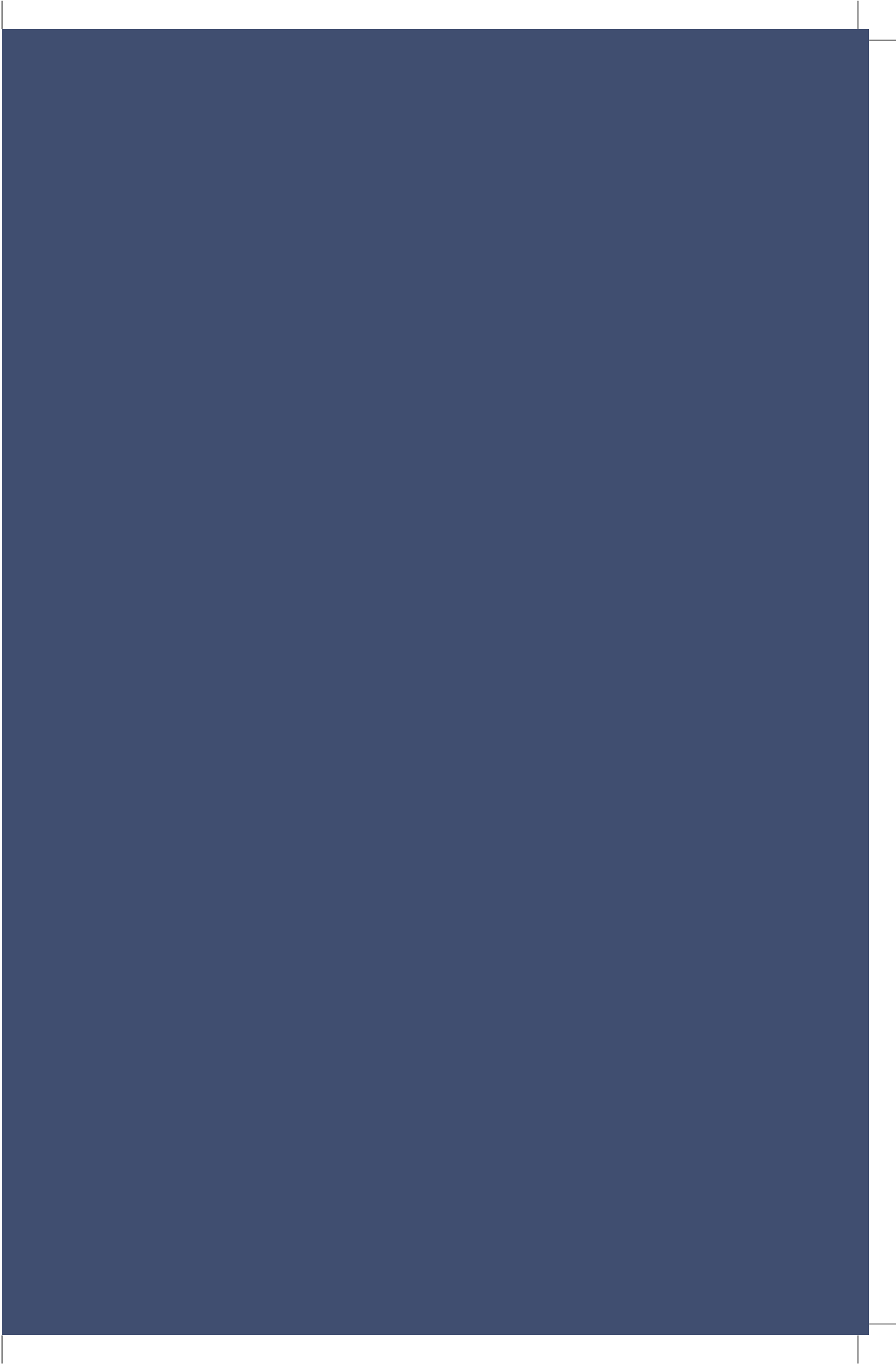
Ehud Grably – Self Portrait, Oil on Canvas 76 X 50 cm



Ehud Grably – Oil on Canvas 200 X 118 cm



Ehud Grably – Oil on Canvas 80 X 60 cm



Ehud Grably – Paintings

12.03 – 08.04.1988

The Rothchild House Gallery

In the current exhibition of Ehud Grably, ink sketches are exhibited next to colorful pastel paintings. From sketching in almost lyric lines, slightly tormented, a colorful transition to expressive pastel painting occurs, when Ehud Grably's unique combination of line and color provides strength and intense expression of emotion which bursts onto the viewer and includes him in this emotional experience.

It is possible to see Ehud's control in various techniques by the transition he makes from ink sketches to pastels. Ehud Grably's style evolves in a process which is in a constant state of change, while at the same time maintains his unique line placing and proper color combinations. In this exhibition, one can witness an artist with extraordinary expression capabilities. An exhibition which will be spoken of a great deal.

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David Katz

The horrible child of the art of painting

Our reporter, Ronit Kitai reports:

The "horrible" child of the art of painting – Ehud Grably (20) received a scholarship from the Berman Foundation, and one of his paintings was chosen by **Yossi Glozman** – the city secretary and manager of the Berman Foundation, to be given to the Mayor of the city of Berman, who is visiting the city. And who awarded the piece to Mr. Hans Kushnik, the Mayor of Berman if not Ehud Grably himself?

Ehud, the son of Rafi Grably, Director of the Baha'i World Center, which is in Haifa, tried to apply for regular art studies but was rejected. Not from lack of talent, but because of ... access natural talent. The principal of an art school in the center of the county, refused to accept him, "so not to spoil his natural talent". He was told the same thing by Fima, the French painter, to whom he travelled all the way to Paris for, to absorb his artistic talents.

For now, Ehud is residing in Tel-Aviv ("temporarily"), where he keeps a studio on Shlomo Hamelech Street, "just to be close to the galleries and bohemia".

On the eve of Passover, an illustration of his was featured in the art section of the Ma'ariv newspaper, next to the story by Zur Appelboim – "Mango trees", and this is only the beginning, because don't you forget, he's only 20...



GRABLY

Ehud Grably – Sketch, Ink on Paper



Ehud Grably, Sketch, Ink on Paper

A scholarship request – Resume

Grably Ehud, Plastic Art

I was born in 1961 and always knew I will become an artist. I started drawing at the age of 9 (and since then, as much as I can remember myself, I have been painting...) I have always viewed art, and especially painting, sacred. I was never lacking in ideas, and always felt complete and more. During my 15th year, I began doing large scale pieces, on subjects I would think about, that I had to transform into the visual medium, where I lived. At the end of that year, I met Mrs. Judith Shen Dar, the curator of the Haifa Museum, in the city I was born, through another person. She was the first critic I met from the professional world.

Her intense impression was conveyed to me vicariously and since then she had maintained contact and interest in my activities. I've always worked a lot, day and night, while unknowingly giving up on the things that others my age are occupied with, and it was always a merciless job but filled with passion mixed with bliss.

Towards 1979, people from the French Cultural Center, who had seen my work, recommended to award me with a scholarship and to hold my first exhibition at the gallery of the Center for French Culture. (My stay in Paris was cancelled due to the general cancellation of grants given by the French government). I received excellent reviews at the exhibition, and in the newspapers as well. At the end of the 10th grade, after the principal of WIZO-Canada school in Haifa where I studied photography and even finished with honors, had seen my work, he decided to create a special curriculum just for me, in which I joined the Neri Bloomfield College of Advanced Studies, which was something that I wanted and requested as well. And so, parallel to my high school studies, I studied at the graduate college as well. There I worked in etching, illustration, drawing and animation (which I engaged in since the age of 13 without any guidance) and also created in many other areas as well, in which I deal with to this day – cinema, directing, plays and mime.

In the 12th grade I was offered to hold a grand exhibition of my works at the school's gallery, which received great reviews from viewers and newspapers, including in the Ma'ariv newspaper, in a review written by Moshe Ben Shaul. In fact, since then I have been creating nonstop, dedicating a great deal of time to large scale pieces inspired by the "Dante's Inferno" series, and I am planning a few exhibitions on the subject, parallel to many works on other subjects as well. I even finished writing a long play and am writing two more. Many professionals who had seen my work, advised me to move forward on my own, without the need for formal education. Lately I tried again to be accepted at the College for Higher Painting Education in Ramat Gan (Under the management of Freddie Fabian), and was surprised by their astonished reaction after seeing my work, as they told me that the institute's level is not for me and that studying may spoil my creativity. Something many had said to me.

I believe in my talent, and am quite sure of it. In fact, creativity for me is a matter of life and death, as much as it sounds bombastic, it is, naturally true. My financial situation isn't the best, since I am constantly creating independently, at my studio in Tel Aviv. My parents are my supporters and the expenses are high. Aid on your part will be most helpful, especially in financing my drawing materials.

With thanks,
Ehud Grably



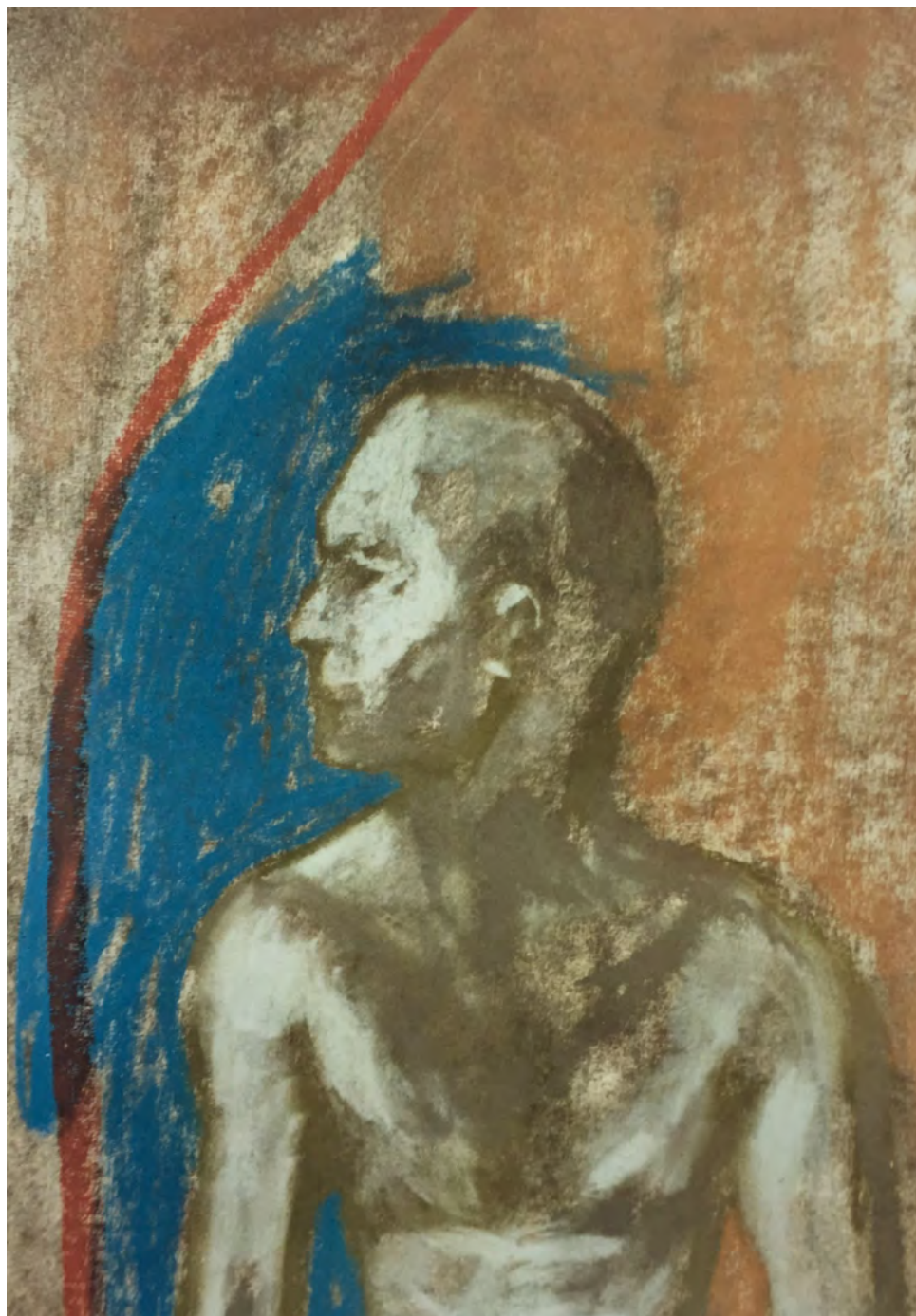
Ehud Grably, Sketch, Ink on Paper



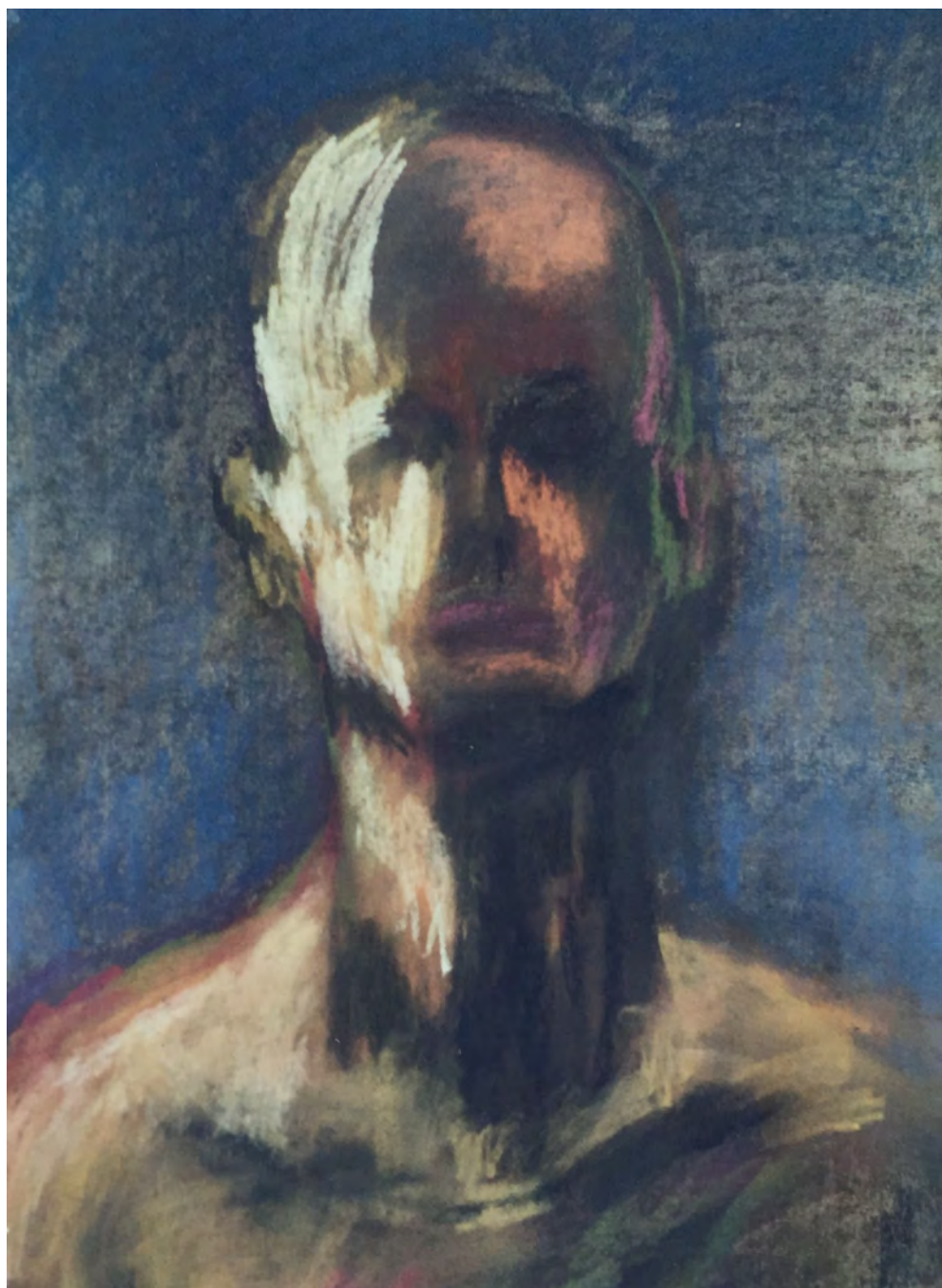
Ehud Grably, Sketch, Ink on Paper



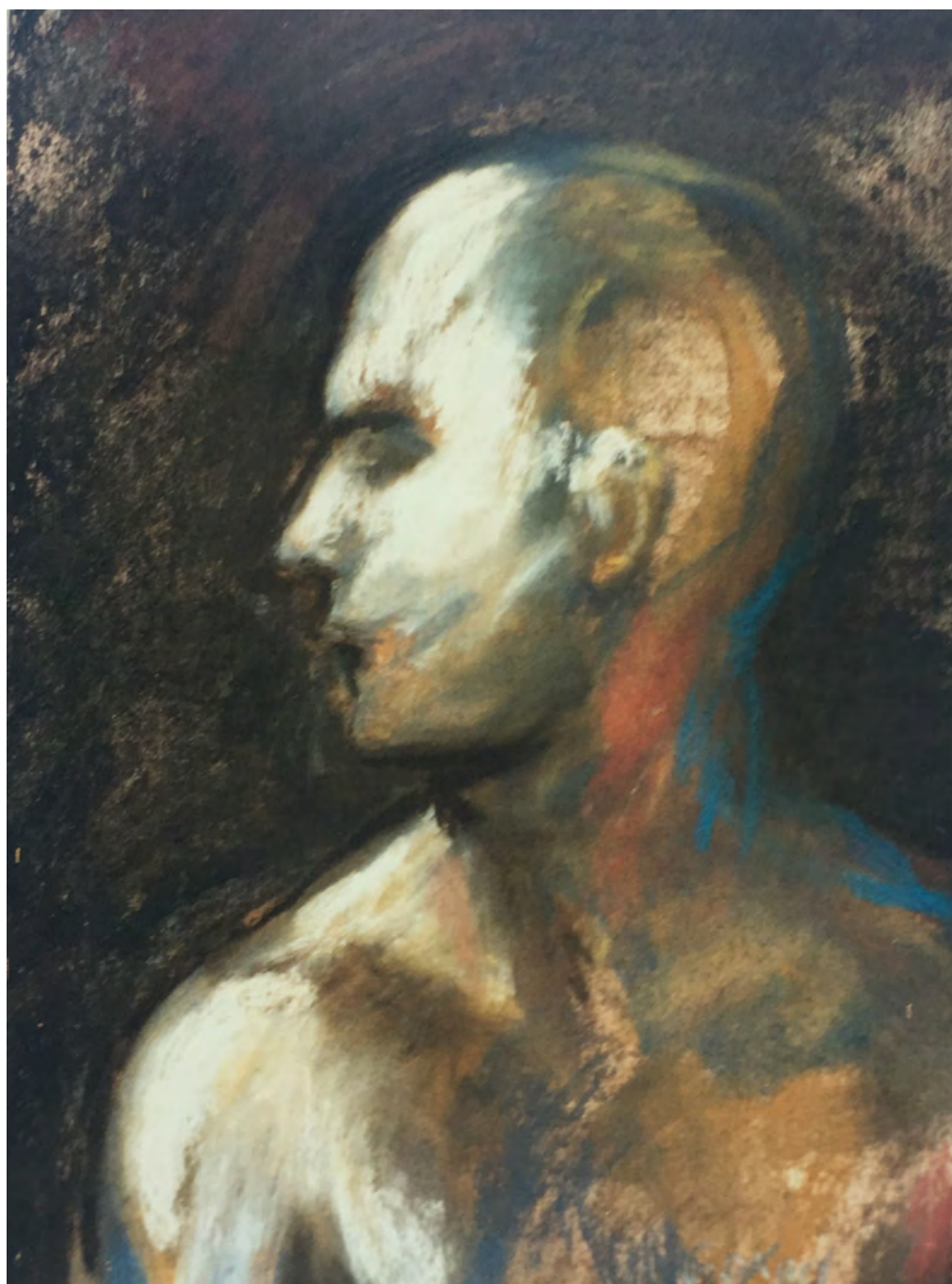
Ehud Grably, Sketch, Ink & Water Color on Paper



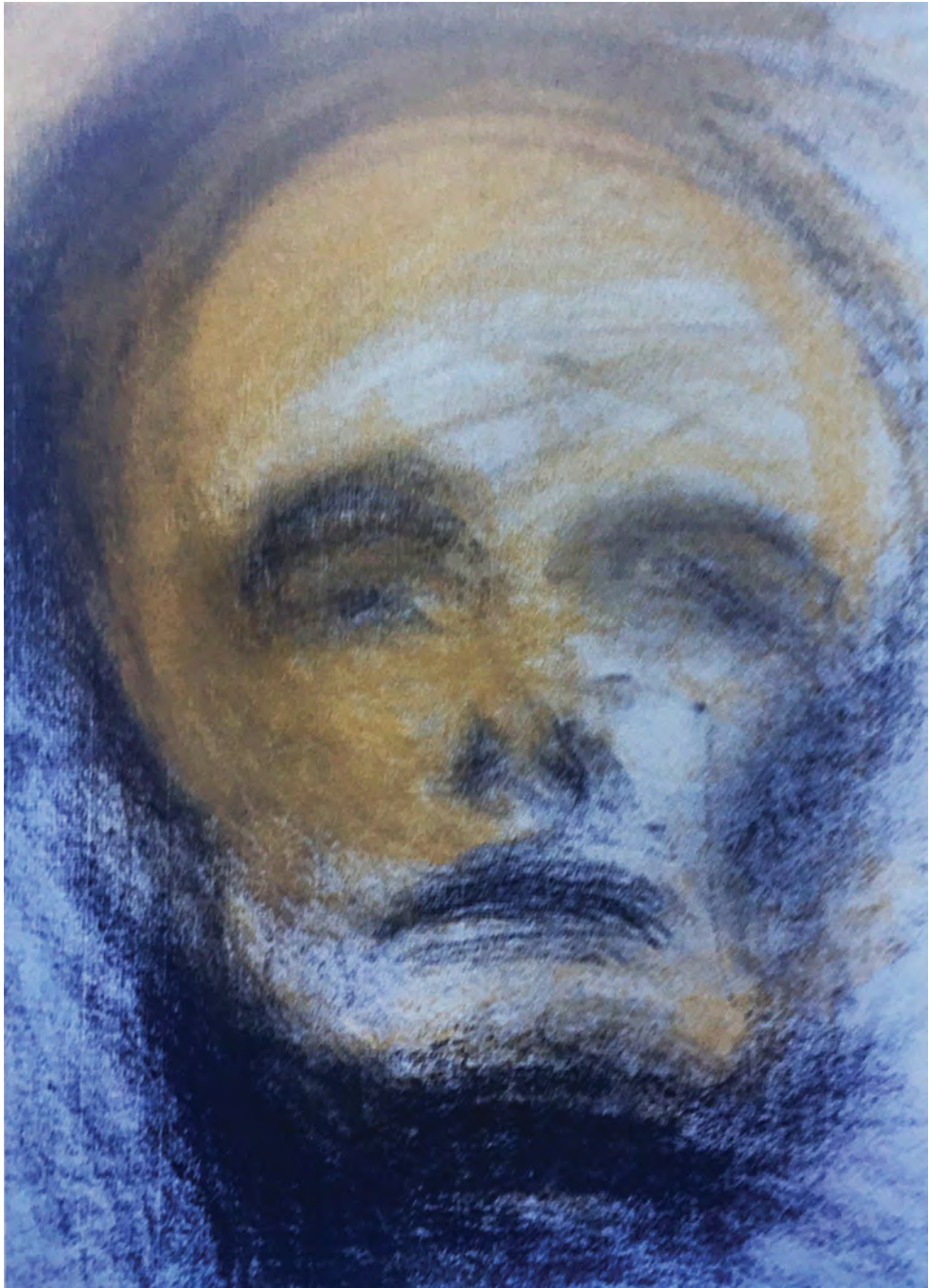
Ehud Grably, Pastel chalk on Canvas 40 X 50 cm



Ehud Grably, Pastel chalk on Canvas 45 X 60 cm



Ehud Grably, Pastel chalk on Canvas 45 X 60 cm



Ehud Grably, Pastel chalk on Canvas 40 X 60 cm



Ehud Grably is showing his new paintings. His Curriculum Vitae introduces a brief history, summarized and intensive, which began when he was 19, and presented in 1980 two surprising solo exhibitions in Haifa, at the Center for French Culture, and at the New Gallery of the WIZO Design College, where he studied.

In the current exhibit, Grably places the weight of his charged pastels against the ink flickers of his sketches. The treatment of the illustration pages is done with light and airy strokes of line and stain, creating a composition of lyrical music, in part dressy, in part tormented. He sketches faithfully in a spontaneous movement and does not fall into the trap of excessive ornamentations, or goes to great lengths to convey his message. In contrast to his delicate sketches, his charged pastel paintings are loaded with layers of color and meaning. His very expressive treatment faithfully expresses the intensity of the artist's feelings. The frugality in his ink sketches completely disappears, and despite the circular and fluent treatment, they result in harsh portraits and stubborn figures.

A small yet grand exhibition.

- **Margalit Guttman**



**A Sketch by Ehud Grably
Kol Haifa – Page 28**



Ehud Grably, Sketch, Ink & Water Color on Paper



Ehud Grably, Portrait of Father, Oil on plywood 40 X 70 cm



Ehud Grably, Portrait of Father, Oil on plywood 40 X 50 cm



Ehud Grably, Portrait of Mother, Oil on plywood 40 X 50 cm

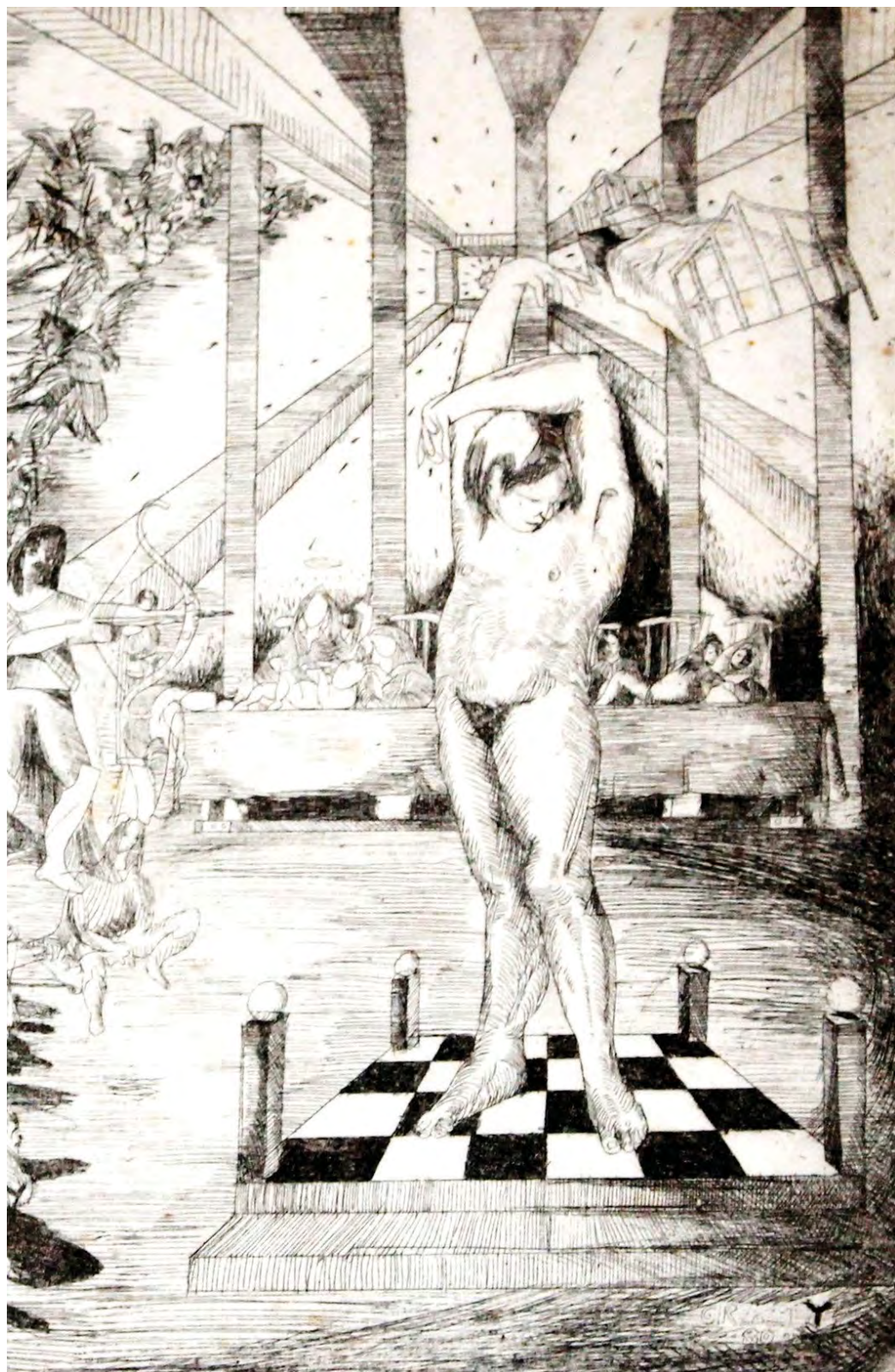


Ehud Grably, Portrait of Mother, Oil on plywood 40 X 50 cm



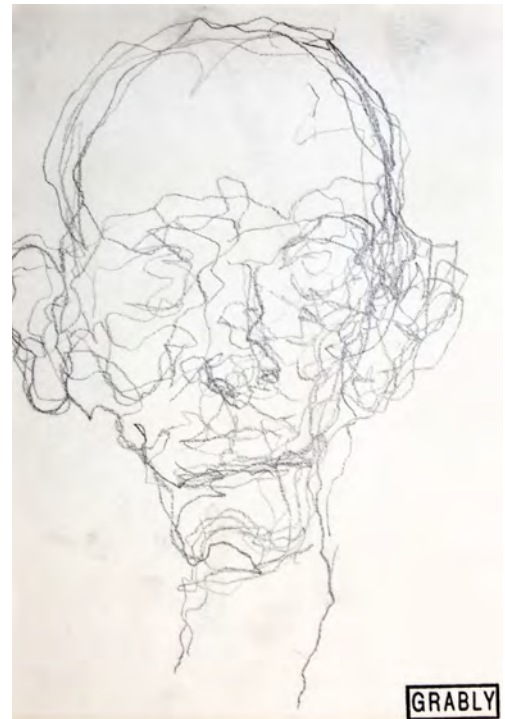
Ehud Grably, Oil on Canvas 100 X 150 cm





Ehud Grably, Engraving, 28 X 23 cm





Ehud Grably, Sketches



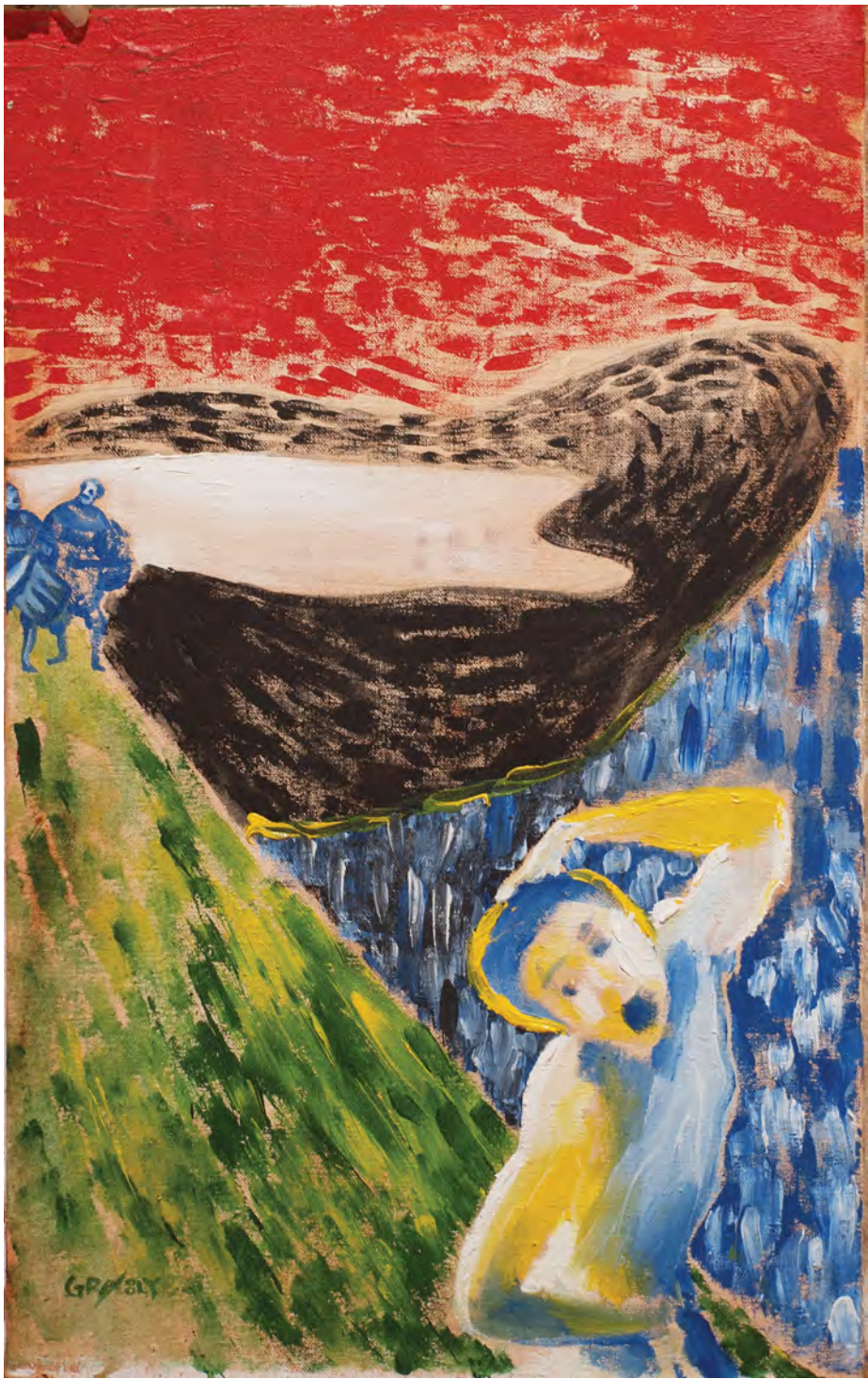
Ehud Grably, Engraving, 28 X 23 cm



Ehud Grably, Oil on Canvas, 160 X 200 cm



Ehud Grably, Oil on Canvas, 130 X 160 cm



Ehud Grably, Oil on Utah, 80 X 50 cm



Ehud Grably, Oil on Canvas, 130 X 195 cm



Ehud Grably, Oil on Canvas, 140 X 90 cm





Ehud Grably, Oil on Utah, 100 X 150 cm



Ehud Grably, Oil on Canvas, 70 X 94 cm



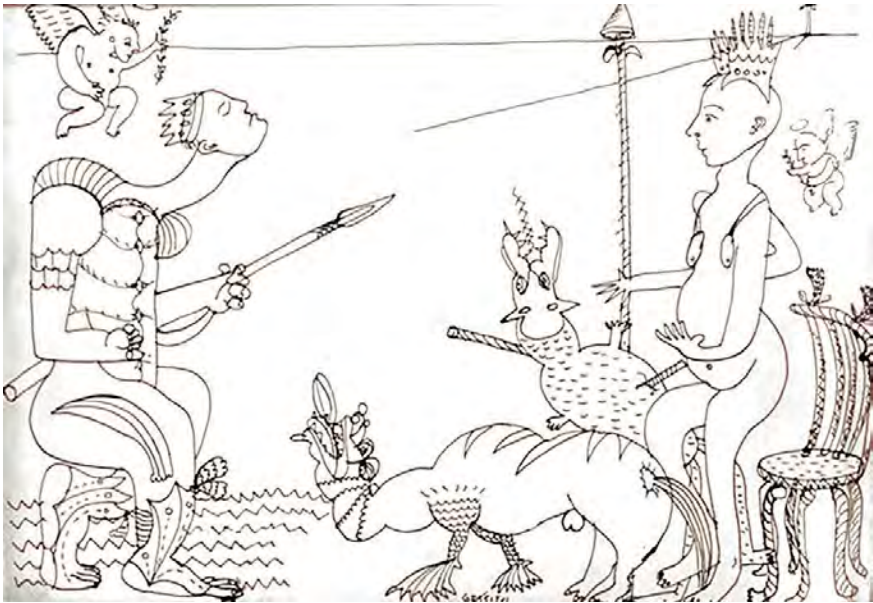
Ehud Grably, Oil on Canvas, 200 X 180 cm



Ehud Grably, Engraving, 20 X 30 cm



Ehud Grably, Sketches



EHUD GRABLY'S SHOUT

A large head which fills the entire page and two large eyes, frightfully serious. Lips pressed together. Narrow shoulders in an army shirt, with rank markings on the shoulders and two rows of merit badges above the front pocket. But, treating the bare skin by area defining shading was not lacking. Even the background is taken care of. In the slide "The cave of fear" from the age of 10 there are bats, monsters, a skeleton and flames of fire. An art therapist would have had a field day on this. When Grably brought the "Nursing woman" into class, the teacher grabbed him by the ear and demanded that he admit he did not paint it. Never mind a kid drawing monsters, but what kid draws such "motherhood"?

His first raven entered into a painting he drew at the age of 17. It's a group painting. A nude man, his body is yellow, lying at the front of the scene, and a black raven is waiting on the side for everyone to go home, leaving the rest of the job for him to do. It was in about the same age that Grably dealt with a large format, but wasn't aware of the fact he could get canvas in the desired size, so he joined four frames together. "Birth B": An elephant, a cringed figure next to a bird cage, and in the center, a torn body. When he walked around his first exhibition, he heard critics say it must be the painting of a mature artist.

Tel Aviv did him good. The beginning of the Sheinkin glory, Ami Steinitz and the "Sub level", connections with artists. After his father became ill and died, Grably stayed in Haifa for a time. He lived on Pevzner Street in a rented apartment: "I was looking for a roommate. Up until then, my father supported me financially, as I was finding it hard to provide for myself. One day I was waiting at home for a woman looking for a room. The second I opened the door, and held it open, I know it was it." And so, a great love was born. "Before that, I didn't have many girlfriends. I was young and shy and not someone who jumped from here to there."

In the years they spent together – after five years they broke up – Liza was his model. "I drew her obsessively." Paris, at least according to the songs, was a wonderful city for lovers. They exchanged their address there a few times, and lived in "very romantic" places. Grably visited the Louvre time and time again, and was always thrilled when he found a hall empty from people ("There's no greater bliss than standing alone in front of a Rubens"). His regular route was from home to the Louvre, or to the Jewish radio station – one of several which broadcasted in Hebrew a few hours a week. Grably was interviewed there, and later was given a private show of music and interviews. "All of a sudden, singers were wooing me. I came in with a young mind and introduced Israeli music they were unfamiliar with, like Natasha's Friends and Israeli rock in general, even from the fringes. In general, it was a good period, and my stay in Paris, which was supposed to be short, turned into a stay of almost a year. I sold a lot, exhibited and received many compliments. I befriended Israeli artists like Ardon and Garbuz, with whom I went out for drinks and some good food. Mentioning the names of painters who could have been his neighbors if he had lived there 60 years ago, like Nemretar, brings a rarely seen smile to his face. The direct connection with people through the radio, about the stress and tension that comes with this line on work, was something he found hard to let go of when he returned to Israel. Once again in Tel Aviv he found a job at a local radio station, this time Radio Dizengoff Center, and a job as a part time graphic designer as well. The illustrations he made for Ma'ariv and Ha'aretz are kept in one of the albums. Fluent line pieces, a few symbols, but it wasn't it. In many artists there's some sort of connection between their creation and personal state. This situation connects their statement to an overt or covert motive, which leads them to gestures beyond their control. Out of Monk's paintings comes a loud shout, which spreads in widening circles. The space vibrates from the page, and the shout splits the viewer's stomach and connects with anything that wishes to scream within him. The warped figures of Egon Schiele, in their most intimate moments, cause the viewer to physically cringe with agony. Egon Schiele died from an illness before he reached the age of 30. Was the smell of death which surrounded his painting a kind of self-fulfilling prophecy? And where did the nightmares of Soutine, who was haunted by blood and pieces of flesh come from? Van Gogh's Cypress hold much more energy than one could imagine. His "calm" wheat fields are far from being pastoral, and the black stains which are spreading wings, the flock of erupting ravens, have such fear and despair in them, enough to keep you up at night. Van Gogh wouldn't have painted the way he did if his history wasn't the way it was. What exactly drove him to madness day and night is secondary. When Grably opens his door to his apartment, you are greeted by a large painting: A faceless figure stretching diagonally across the canvas, its head in the forefront. Thick layers of acrylic, blue, yellow, red, green and white, push it violently, with a red raven sitting on its head, its claws embedded in it. This is, presumably, not a coincidental calling card. A much more placated crow could have been sitting there, flatter and alienated from itself. Intuitively, it seems that Ehud chooses to dream hard. A second thought comes up a few hours later, when Ehud insists that the painting at the entrance is just an example of his sense of humor ("It could make me laugh too, as if the raven is saying, what do I care about this man?") He is telling me that with warm eyes, which took a while to get to that temperature. In that moment, it is impossible to see the paintings as detached from him. In pieces from later periods, he incorporates writings. To his current exhibition he brings a painting called "Scream" – A large scale painting in a sickly pale color, and inside a circle composed of dark red text. In fact it is a circle of one word which repeats itself.

Continued...

-Scream. The English letters help to express feelings which are too intense, like choosing the words "I love you" somewhere else. Scream is a piece which raises questions: What is the meaning of the word itself? What does the closed circle symbolize? What kind of scream is it – Intellectual, political? Or maybe a scream that comes out of the pores? The next painting is called "We are very sorry to tell you. Another painting: Nude figures of men and women as if carved in wood. Between the legs lies a dead person. In his face there's a hint of only eyes. It doesn't need writings to understand it is a sort of requiem. And so on, methodically, his pieces create the feeling there is much to be discovered. But, any attempt to establish a connection between the painter and the reflection in his work is met with a reaction of "touch me not"- the same delicate bush that a slight brush on his petals causes it to close up, and a long while passes before it dares open up again risking another touch. Grably insists: Anyone is allowed to read the writings on his paintings as they see fit. In general, one doesn't need to interpret a sentence that opens with "We are sorry to inform you" as actually a dramatic or traumatic announcement. It could be in fact the expression of sorrow for let's say, not receiving the scholarship. But, in light of the acute colorful expression that is being erased and replaced by words, his interpretation does not sound very convincing.

And there's an additional development in the contents of the paintings: In the past, he dealt quite often with self portraits and those of people close to him – his father, mother, and beloved. Over the years the dark shadow which dwelled on the face moved into the body itself. In the pieces he presented about two weeks ago at the "Viper Snake" exhibition, which took place at Lev Hamifratz, the figures lost their faces, hands and feet. One is placed on the surface of a neutral unpainted coarse Utah canvas. The figure, in black-white-gray, is very lonely, unattached. The white paint freezes it and the accompanying objects. It's like a layer of dust, which points out to something forgotten that no one touches, and at the same time preserves it and provides it with a kind of protection.



Ehud Grably, Oil on Canvas, 160 X 130 cm



Ehud Grably, Oil on Canvas, 160 X 130 cm



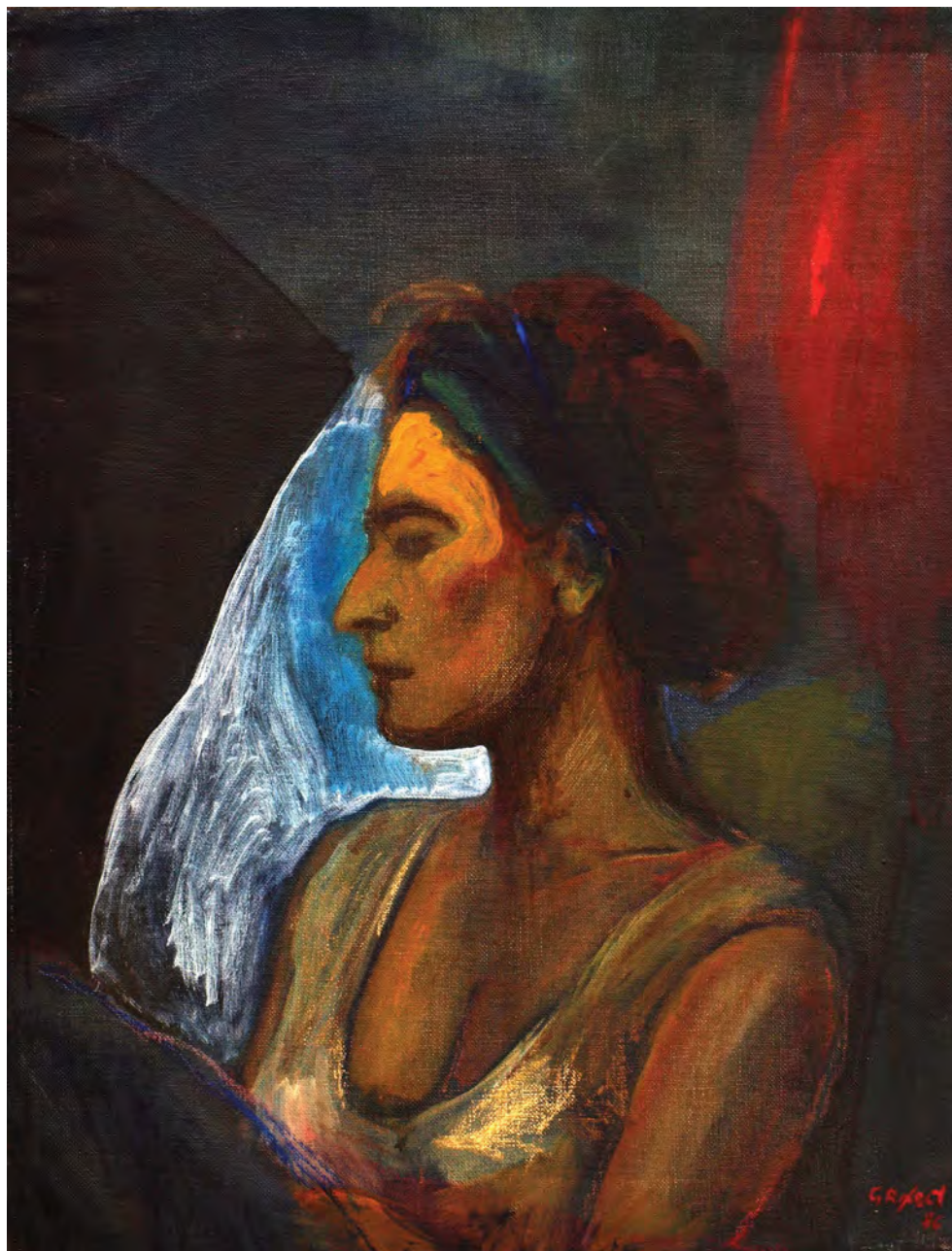
Ehud Grably, Oil on Canvas, 126 X 130 cm



Ehud Grably, Oil on Canvas, 160 X 130 cm



Ehud Grably, Oil on Canvas, 130 X 160 cm



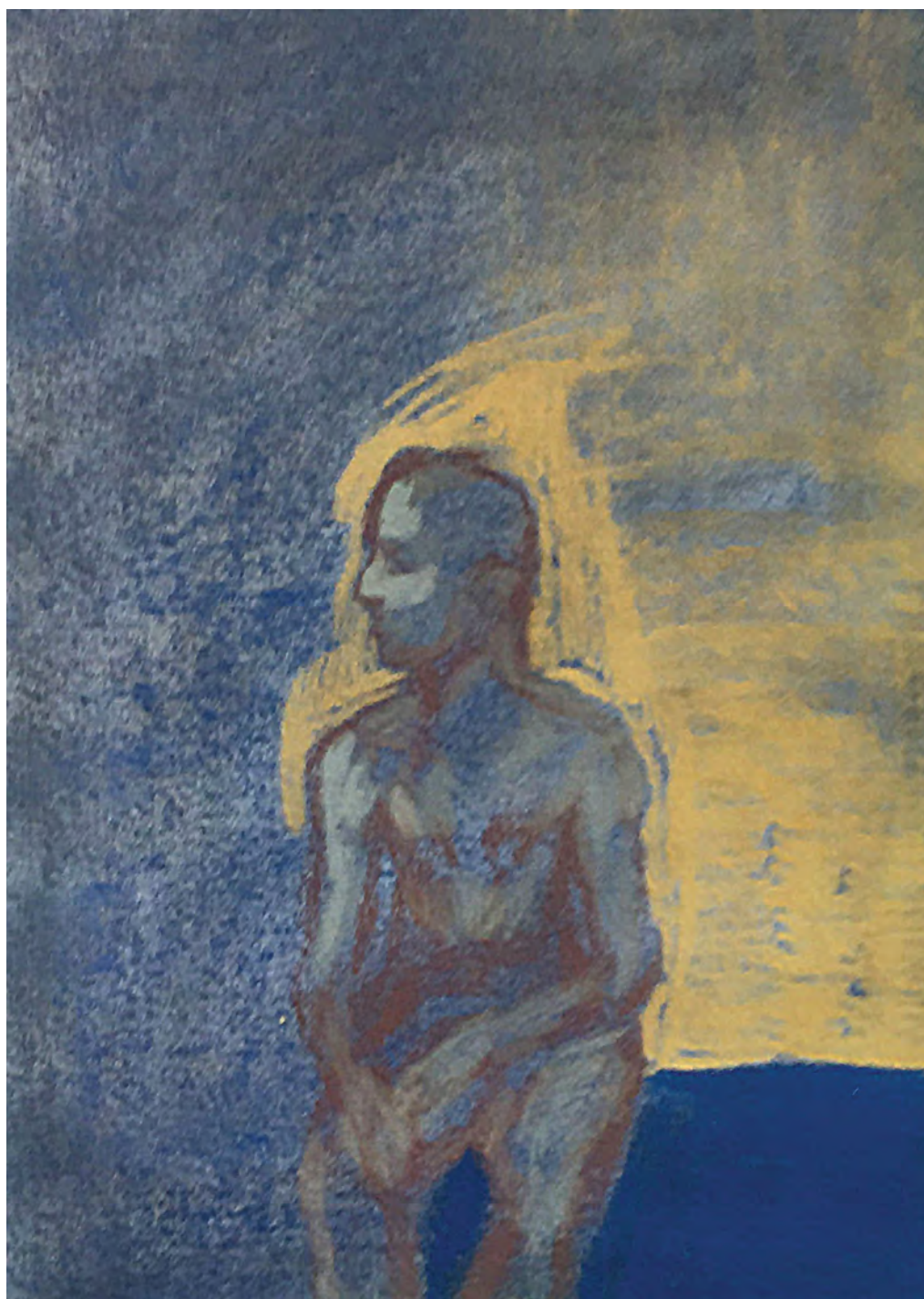
Ehud Grably, Acrylic on Canvas, 90 X 70 cm



Ehud Grably, Pencil & Water colors on Canvas, 92 X 72 cm



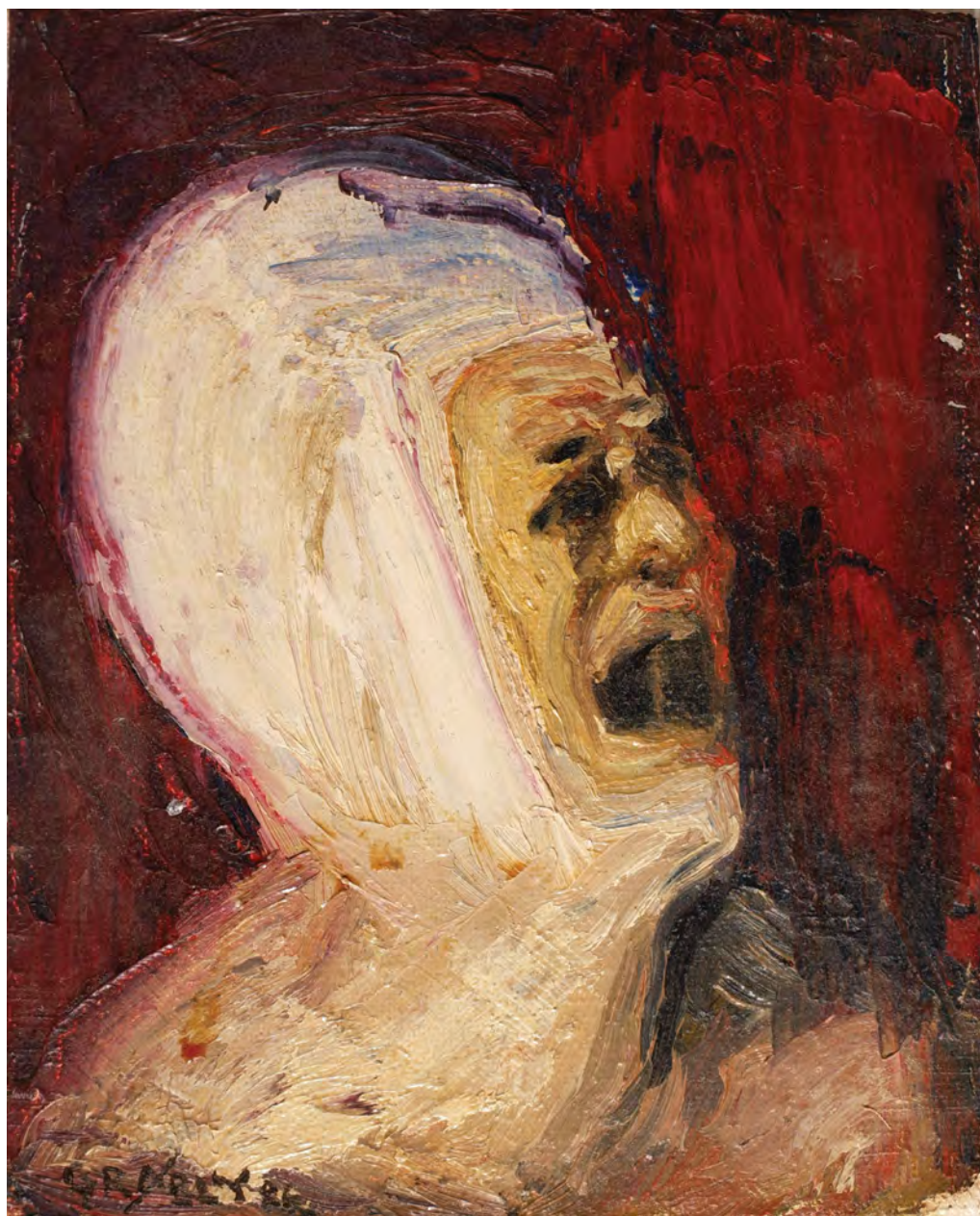
Ehud Grably, Oil on Canvas, 30 X 40 cm



Ehud Grably, Oil on Canvas, 35 X 45 cm



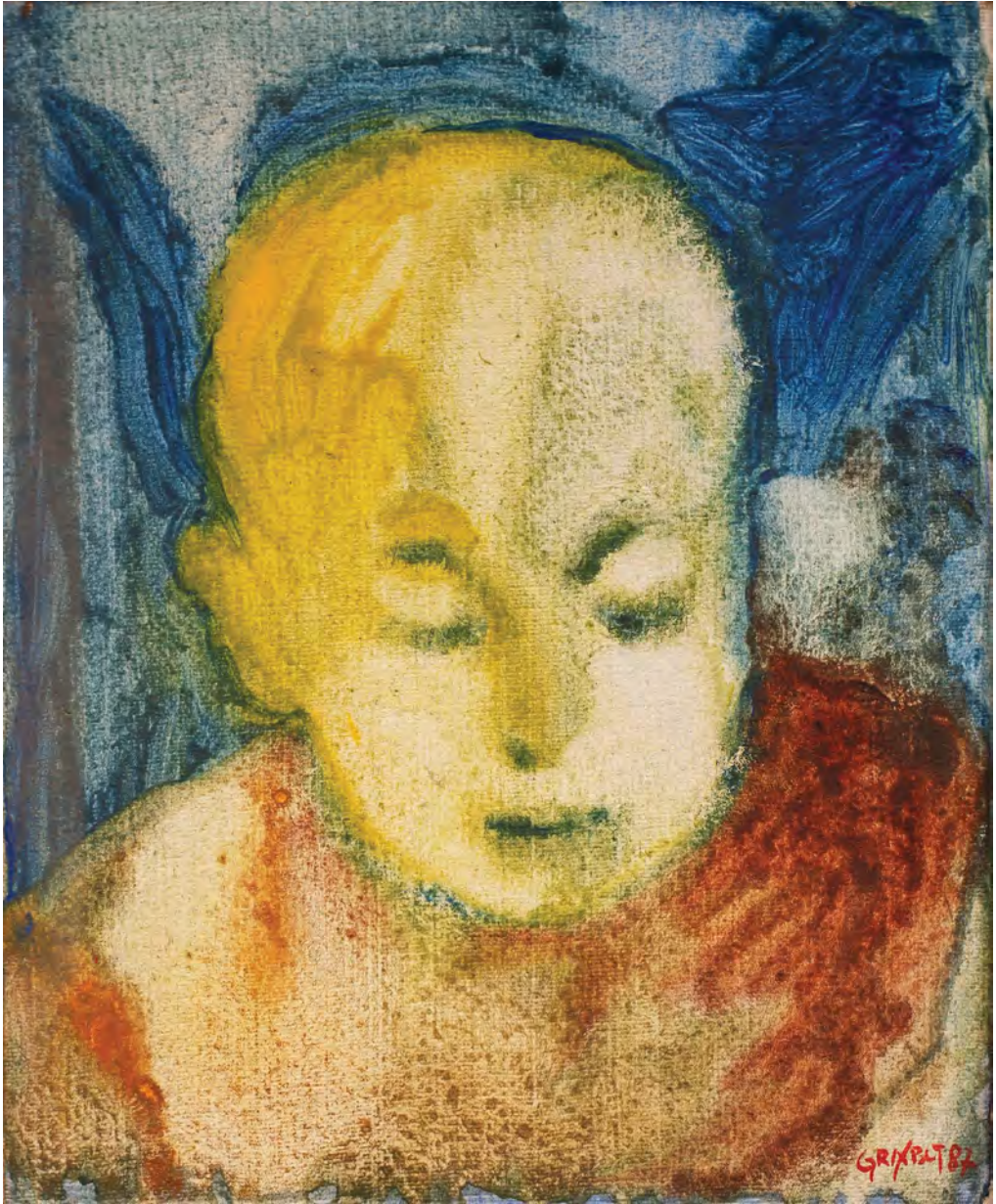
Ehud Grably, Oil on Canvas, 33 X 22 cm



Ehud Grably, Oil on Canvas, 20 X 25 cm



Ehud Grably, Oil on Canvas, 90 X 70 cm



Ehud Grably, Acrylic on Canvas, 30 X 25 cm

**Eulogy Given by Nathan Raz -
Ehud's brother-in-law, At the Exhibition Opening
5.11.1994**

Ehud began painting at the age of 9 and his paintings were very mature and interesting. He was particularly sensitive, and very vulnerable. Ehud wrote a lot, photographed, made movies and animation films, and he did all that at a very young age. He had a unique sense of humor and was a superb mime. He was very creative, with a vivid imagination which was abundant with unusual ideas.

Ehud was an artist at heart and had an emotional need to paint. Some of his paintings were quite large, 160 X 200 cm, in which he drew the vision of his death. Death is noticeable as a major element in his paintings. Some kind of feeling his death was imminent.

Ehud was not prepared to settle and sell "commercial paintings", and found it hard to part with the ones he did sell. He was on the brink of death the entire 32 years of his life. His father's death from cancer in 1984, affected his work immensely. He left behind oil painting, acrylic, water colors, charcoal, engravings, sketches, photographs and compositions.

Ehud became ill with cancer in 1991, and fought the disease bravely. He believed he will win this war. He was preparing for an exhibition which will open on the 5.11.1994 at the G.M Gallery in Haifa (93a' Hanasi, previously Goldman). Ehud continued painting almost until his last day, and at this exhibition his latest paintings and a few of his older works will be presented. Ehud passed away on the 5.9.1994, at the age of 32 and 11 months. He was single.

The 'Touch me not' bush, does not require more than a little touch in order for it to cringe entirely and remain like this for a long while until it dares open its petals again, and risk yet another touch. Much like Ehud Grably, that any attempt to connect the extreme situations he paints and him, causes him to withdraw inwards. A red raven pecks at his head, and sometimes its beak is yellow, a sickly yellow. But the raven does not know that. Grably, clearly talented, is returning to Haifa and showing at Beit Hayotzer.

Ora Berfman

He has a blood red raven. Usually it pecks the head. Sometimes it rests, but it never sleeps. Sometimes it stops being red and turns into a black raven with a yellow beak. His yellow beak is sickly, but the raven doesn't know that. It just goes from painting to painting and pecks. This yellow wraps his father's portrait, who died when Ehud Grably was 22. In the "Mother of the painter" portrait, the yellow sits on the edge of her nose and from there it slopes to her upper lip, wraps it and constructs her contour. In the same acryl painting, which sometimes behaves as a thick and opaque oil paint, the mother of the painter had red pupils and inside a white space. In the eyes of the beholder it seems quite severe, somewhat heavy. In another portrait she is observing behind a red screen.

Does your mother like these paintings?

"She usually calls my paintings interesting". Ehud's Grably very interesting paintings can be viewed at the Beit Hayotzer Gallery of the "Sadna 24" Foundation to which he joined recently. Next to the works of Sarah Angel, also a new member of the Foundation, Grably exhibits works from recent years. Gershon Knispel heard he was in town and asked him to join. This is the second time that Grably returned to Haifa after leaving it. In his darkest hours he prefers to be close to home. Last time, eight years ago, he came back following his father's passing. Now he's here again, in between he lived in Tel Aviv and Paris, and for short periods of time also in Berman and Dusseldorf.

Today at the age of 30, he has no problem saying he was a really bad student at WIZO. His head was in painting, movies, mime, not in theoretical studies. But, a moment before he was kicked out, Dr. Ze'ev Shadmon, then the head master of the WIZO college and Gitit Harek, his art teacher, realized that such talent does not come by every day, not even once a year, and that he needs to be treated differently. Shadmon allowed Grably to have a flexible class schedule, which included high school studies and parallel to that classes at the higher education college.

In an unusual move, the college hosted a big solo exhibition of his when he was not yet 19. Moshe Ben Shaul from Ma'ariv dedicated a whole page article about his works, from which it was clear that the writer had no clue how to digest it all: "One of the most talented young men I encountered lately. Serious on the one hand (in his speech) and claimed to me he feels like a man of 50. I said to Ehud with the calm of a grown man, that his paintings have madness in them, his inner world is rich, and his talent is abundant, nearly bursting." At that exhibition Ehud presented sketches, engravings, and colored paintings which made it clear we are dealing with an artist. Even then he knew how to create a composition which fits the bar well. His technique was ripe and his hand trained.

At an earlier time, when he was still feeling his way around and wanted to experiment in everything, he did Matisse like works, Picasso like sketches, "European" engravings, surreal illustrations, and what not. The paintings had megalomaniac names such as "Ink Transmissions", "The cold bliss of a blind virgin in a Grabelium gas chamber" or, "Necrophilia for the masses 2 with the futuristic machine, biochemical klepto-sex." To his fortune, time did its thing. The steam was released, and proportions changed. The acknowledgement of him as a promising artist helped. In 81' he received the Haifa Award for a young artist, in 83' he received a scholarship on behalf of the Haifa-Berman Cultural Foundation, and a year later, he received a scholarship on behalf of the Sharet Foundation.

Later on, the Haifa Cultural Foundation sent him to study at the Art Academy in Berman, and another scholarship paid for his stay at "The Sitta" in Paris. In Paris he met once again with Moshe Ben Shaul, who was the cultural attaché at the Israeli embassy, who hurried to organize Grably and exhibition.

But all of those supporters were preceded, with a rare understanding, by his father. When he was 16 his father leased him a studio, in which Grably worked frantically painting until the wee hours. To school he would arrive at noon. "Father did a lot of important things, most of which I do not know. He was an amateur painter, and painted mainly the Tiberius landscape in water colors. Even then I painted better than him, and critiqued his work. He was a good painter, but I was an artist – this is what I thought".

Grably's mother kept his childhood's paintings, and strictly keeping the order was internalized and became his second nature, which is expressed by comprehensively recording everything. All of his paintings are photographed and catalogued, all of the slides numbered, all of the paper clippings and photos from his exhibitions are tucked away in fancy albums.

The interview was conducted in his current apartment – a room and a balcony in a rented apartment with a roommate. Grably is projecting slides, in chronological order of course.

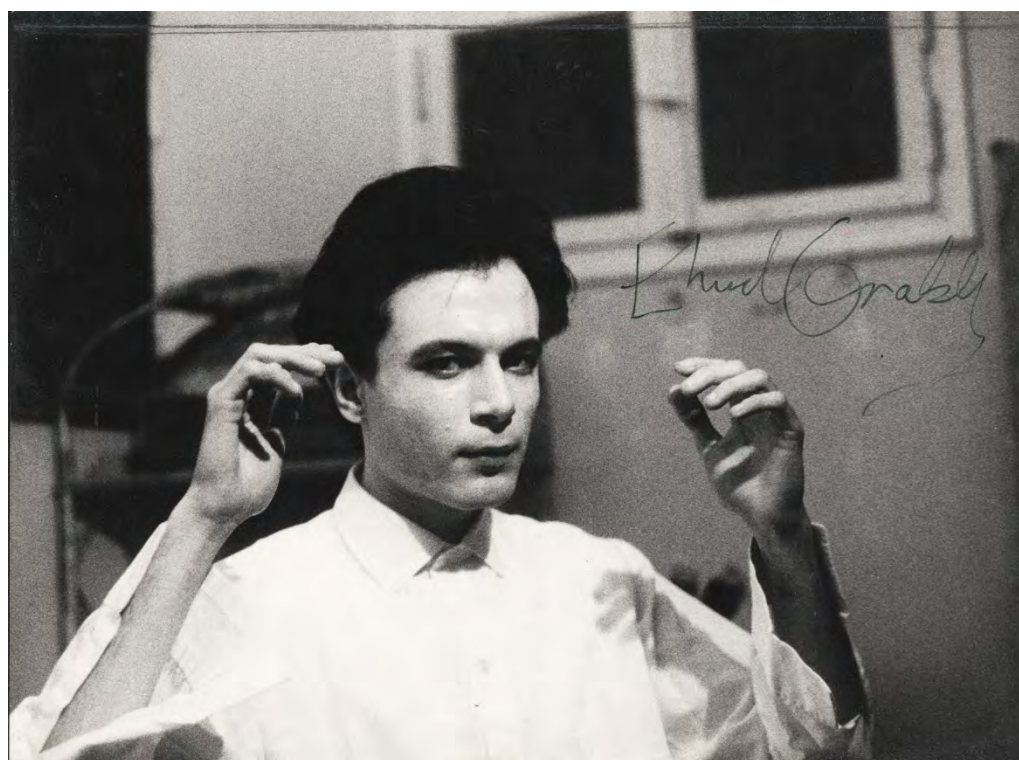
First slide: An auto-portrait he drew when he was 9.

BETWEEN GENIUS AND CHARLATAN

Meir Aharonson, who was asked to respond to a representative sample of Grably's paintings:

"The paintings rage from a rare talent to total deletion".

From the meeting with Ehud Grably I drove to the municipal museum, and presented to Meir Aharonson, its manager, five photographs of paintings: "The mother of the Painter" portrait, a segment of the "inferno" painting, and "A red bird on the head". I asked Aharonson, who wasn't familiar with the works, the painter or any other identifying details to respond. "The paintings range from genius to charlatan", he said, "between a rare talent and total deletion. There's an abnormal problem here. The black and white portrait is a rare sketch. The mother's portrait is also done beautifully. It reminds me of Litvinovsky's paintings, something heroic, as if he painted heads of state." Aharonson pointed at a detail from the "Inferno" – A figure of a nude man, tormented, who extends his arms towards the viewer, trying to grab on to something in an attempt to escape hell: "I have no doubt that the artist is the same. The terrified eyes and the mouth which cries out for help. The figure's posture, with the light turned to it, exposes intense desperation. The figure is drawn in an unusual perspective – the viewer looks at it from above. About another piece, "A red bird on the head", Aharonson said: "It's a masquerading painting. It tries to be minimalistic, to quote works of others, which do not suit him. It is clear to me that it's not him. Here it is evasive. Trying to be something else. There's a gap between the paintings in respect of the inner truth."







FFEARRRR

Ehud Grably: A product of inner anxieties

As the headline of the painting, appears the phrase: "Dream, dream, what are you afraid of!"

Ehud Grably, what are you afraid of?

"Just like all of my paintings, the current painting in the exhibit is perhaps less connected to the subject directly, and is like all my other works – a product of my inner anxieties, among which is the fear of wars.

The Gulf War took me back to the time of the Yom Kippur War. I was a child of 13 then. The sirens that weren't heard since then reminded me of the deprived childhood of every child in Israel. My painting in the meantime is not especially political. Even though I wanted to, I never got around to it."



Ehud Grably, Sketches



Ehud Grably, Oil on Canvas 70 X 44 cm



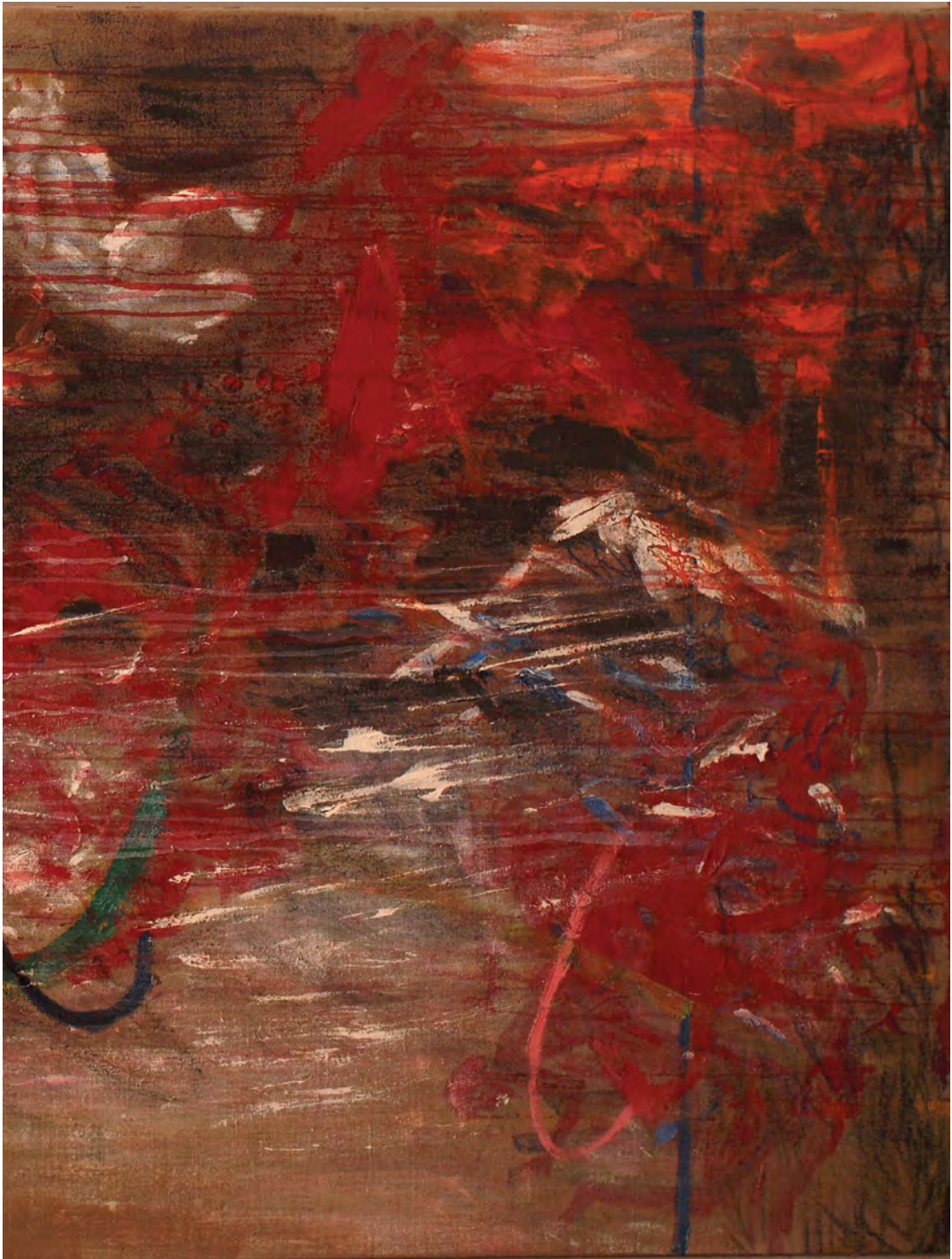
Ehud Grably, Oil on Canvas 50 X 60 cm



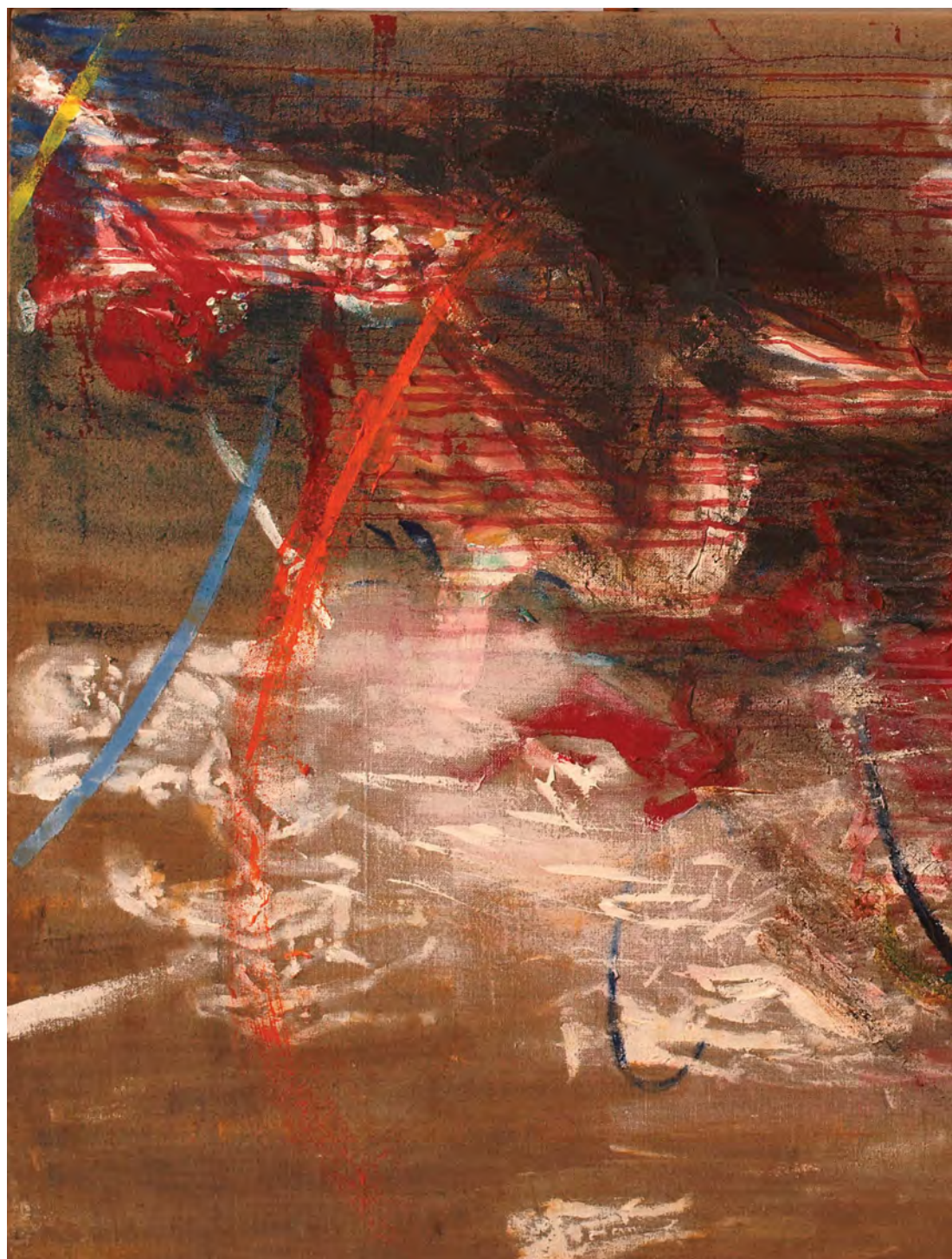
Ehud Grably, Oil on Canvas 90 X 70 cm



Ehud Grably, Acrylic on Canvas 70 X 50 cm



Ehud Grably, Oil on Utah 80 X 70 cm





Ehud Grably, Oil on Canvas 94 X 81 cm



Ehud Grably, Oil on Canvas 92 X 60 cm



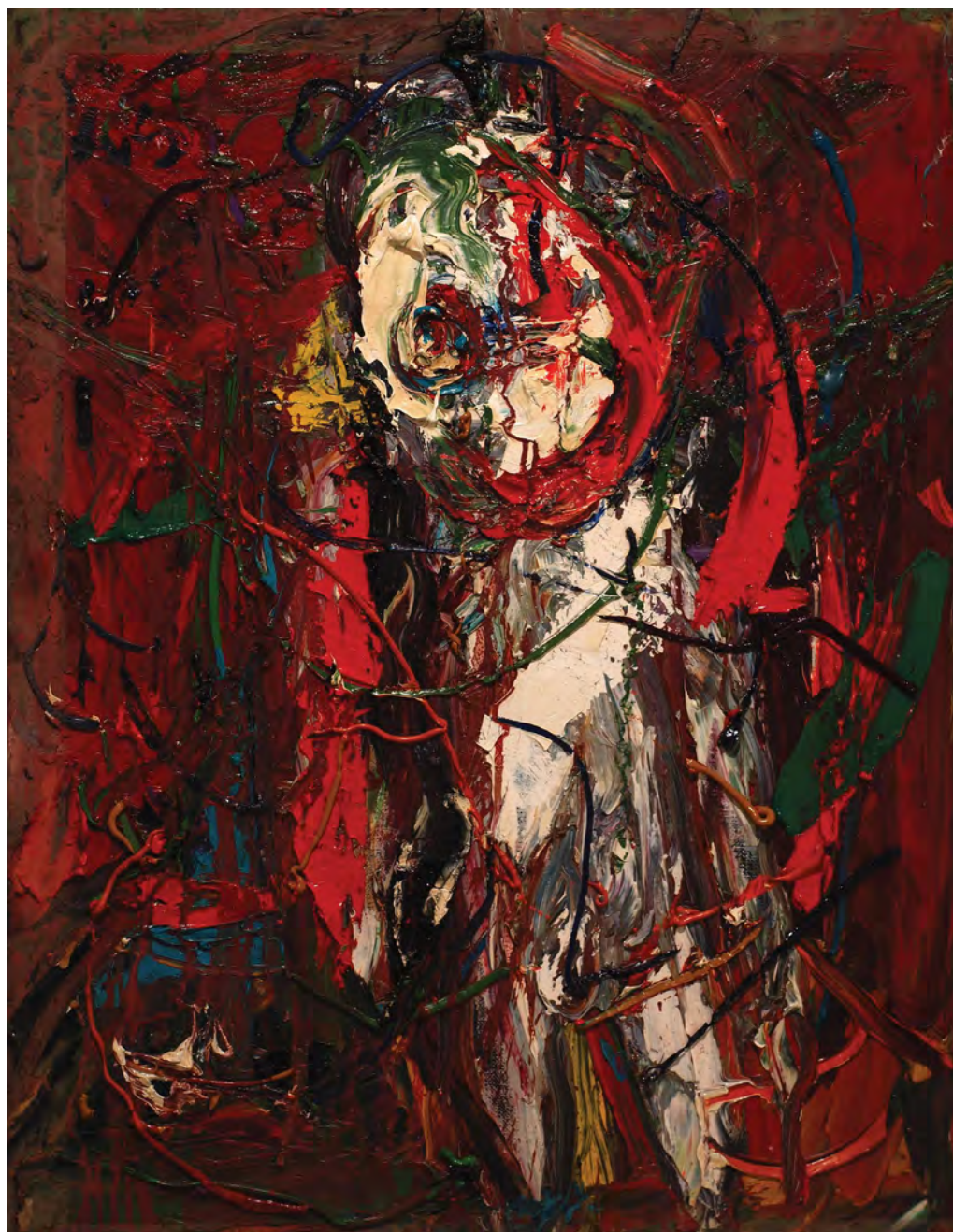
Ehud Grably, Oil on Canvas 33 X 22 cm



Ehud Grably, Oil on Canvas 55 X 27 cm



Ehud Grably, Oil on Canvas 160 X 114 cm



Ehud Grably, Oil on Utah 90 X 70 cm



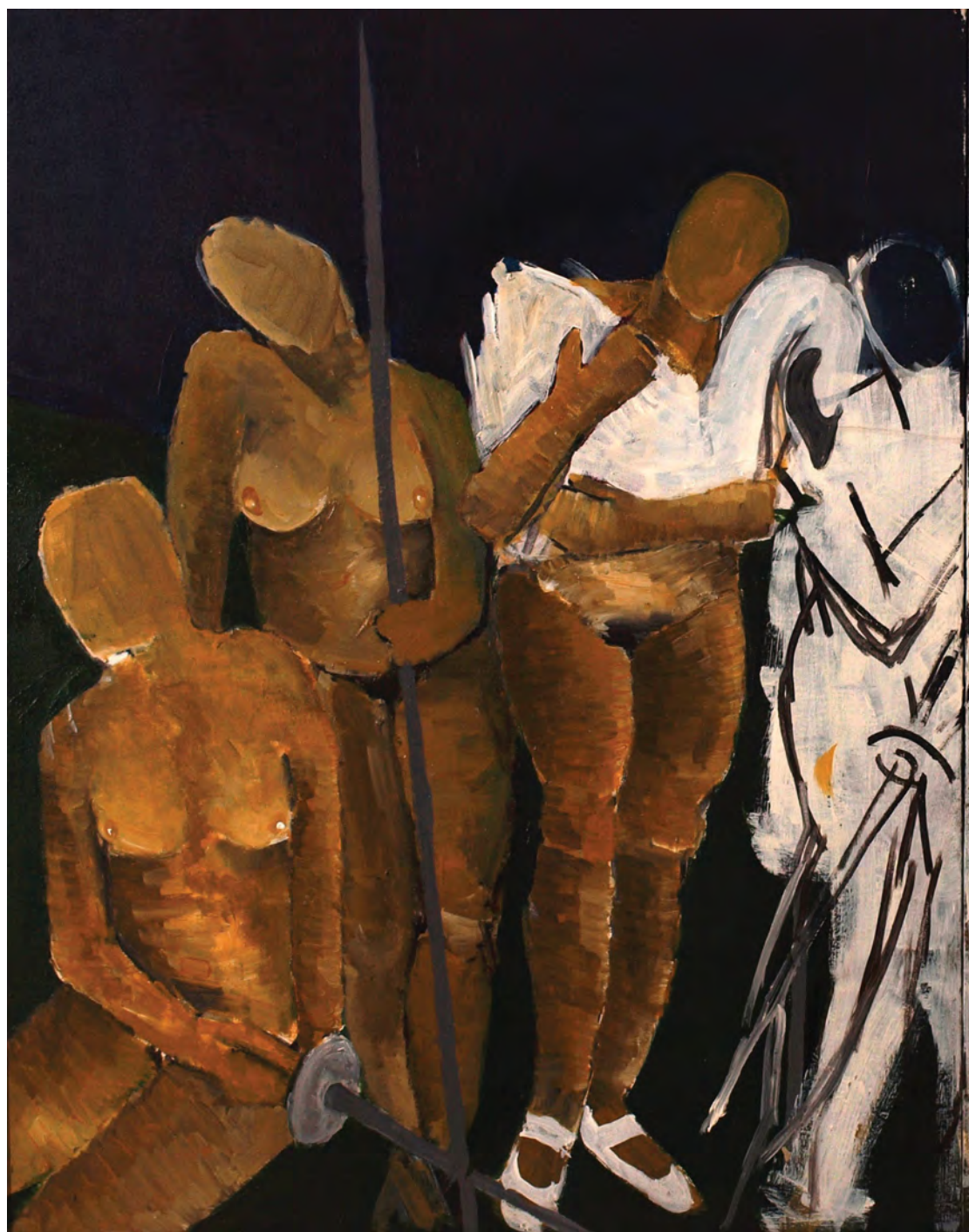
Ehud Grably, Acrylic on Canvas 60 X 50 cm



Ehud Grably, A portrait of his mother, Acrylic on Canvas 50 X 60 CM



Ehud Grably, Oil on Canvas 140 X 90 cm





Ehud Grably, Acrylic on Canvas 60 X 50 cm

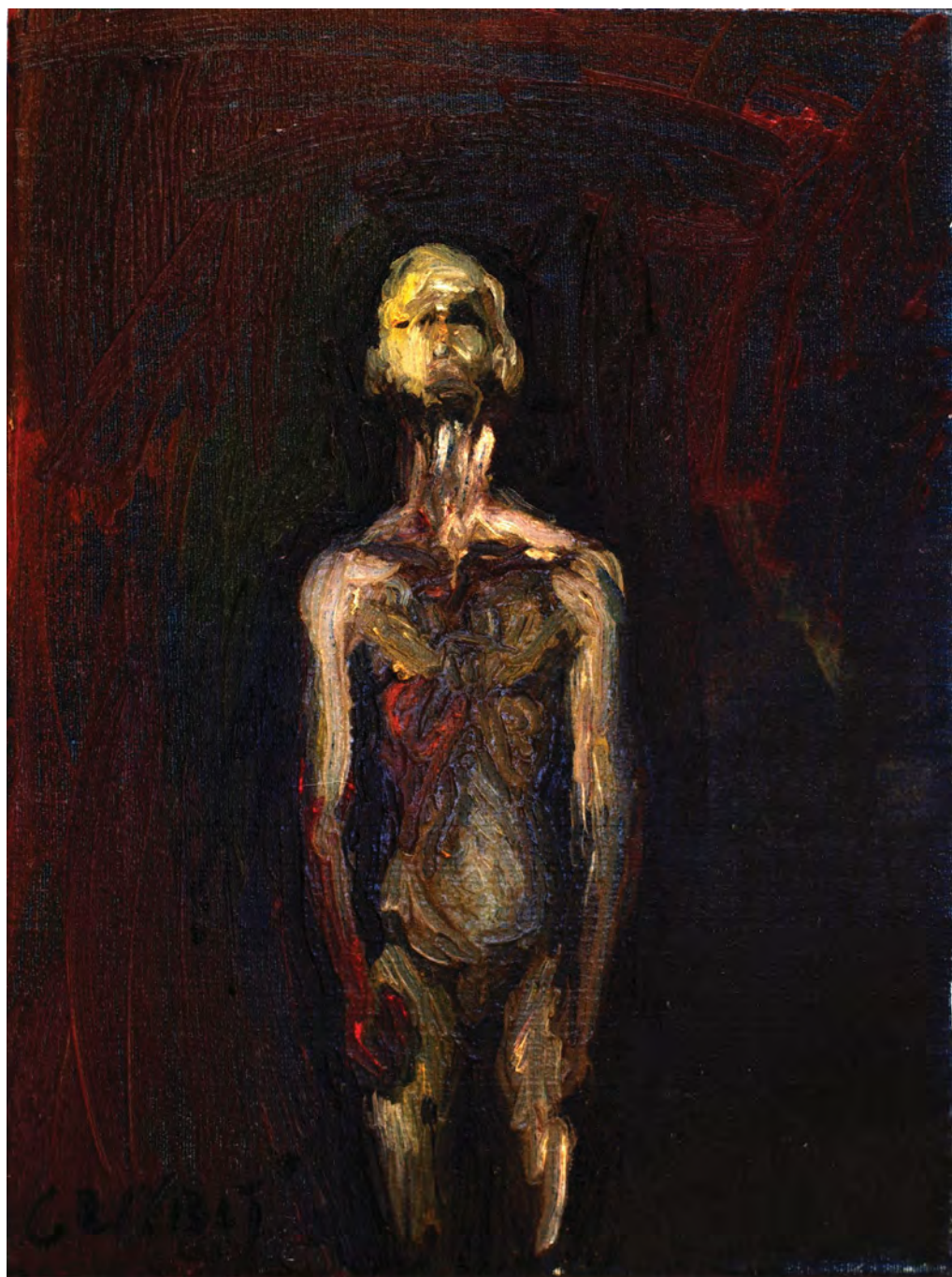


Ehud Grably, Oil on Canvas 50 X 30 cm



Ehud Grably, Oil on Canvas 160 X 130 cm





Ehud Grably, Oil on Canvas 40 X 30 cm



Ehud Grably, Acrylic on Canvas 40 X 30 cm



Ehud Grably, Oil on Canvas 40 X 30 cm



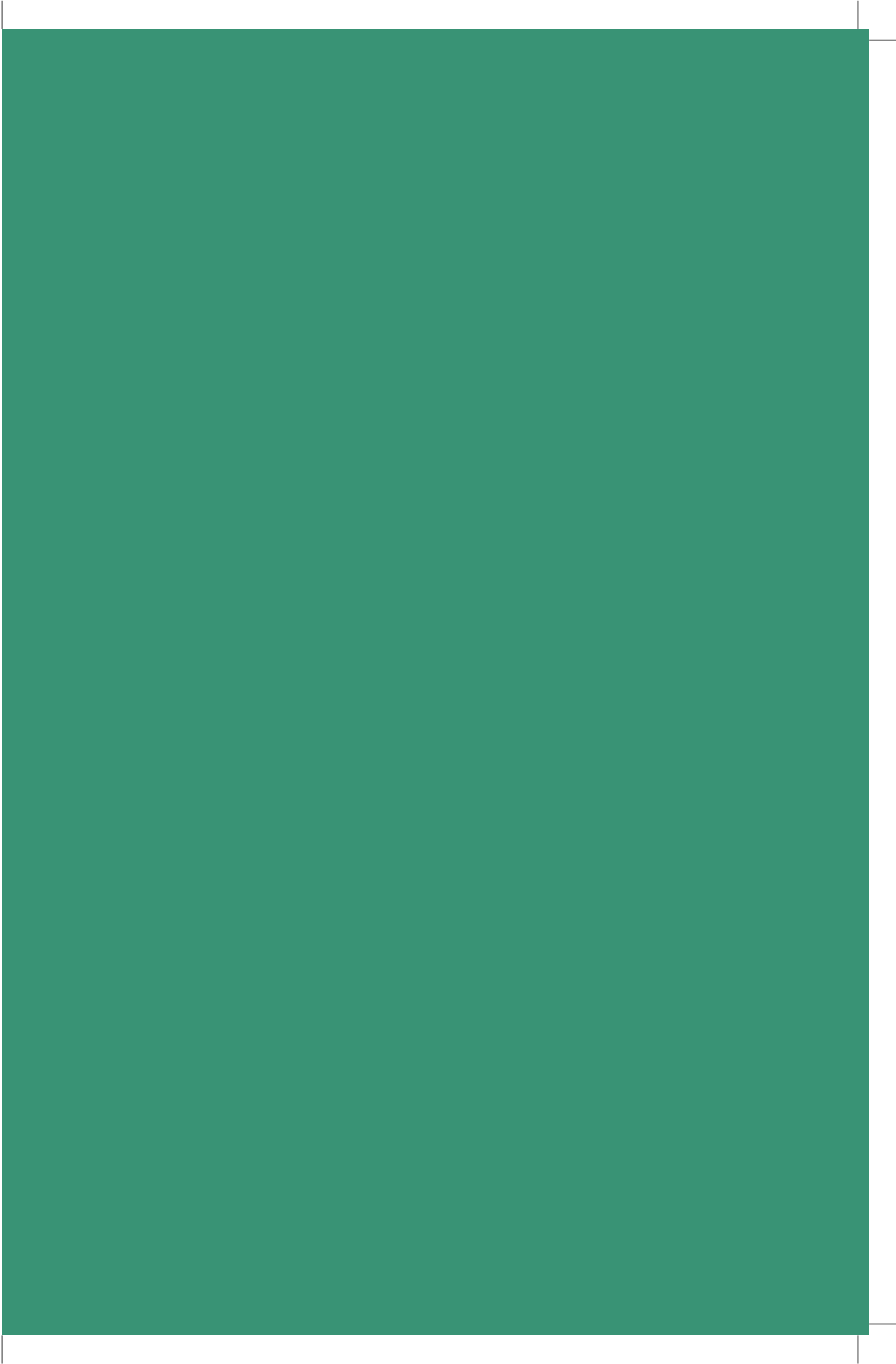
Ehud Grably, Oil on Canvas 92 X 82 cm



Ehud Grably, Acrylic on Canvas 92 X 82 cm



Ehud Grably, Oil on Canvas 60 X 50 cm



DORON LEVITAN'S EULOGY EHUD'S BEST FRIEND

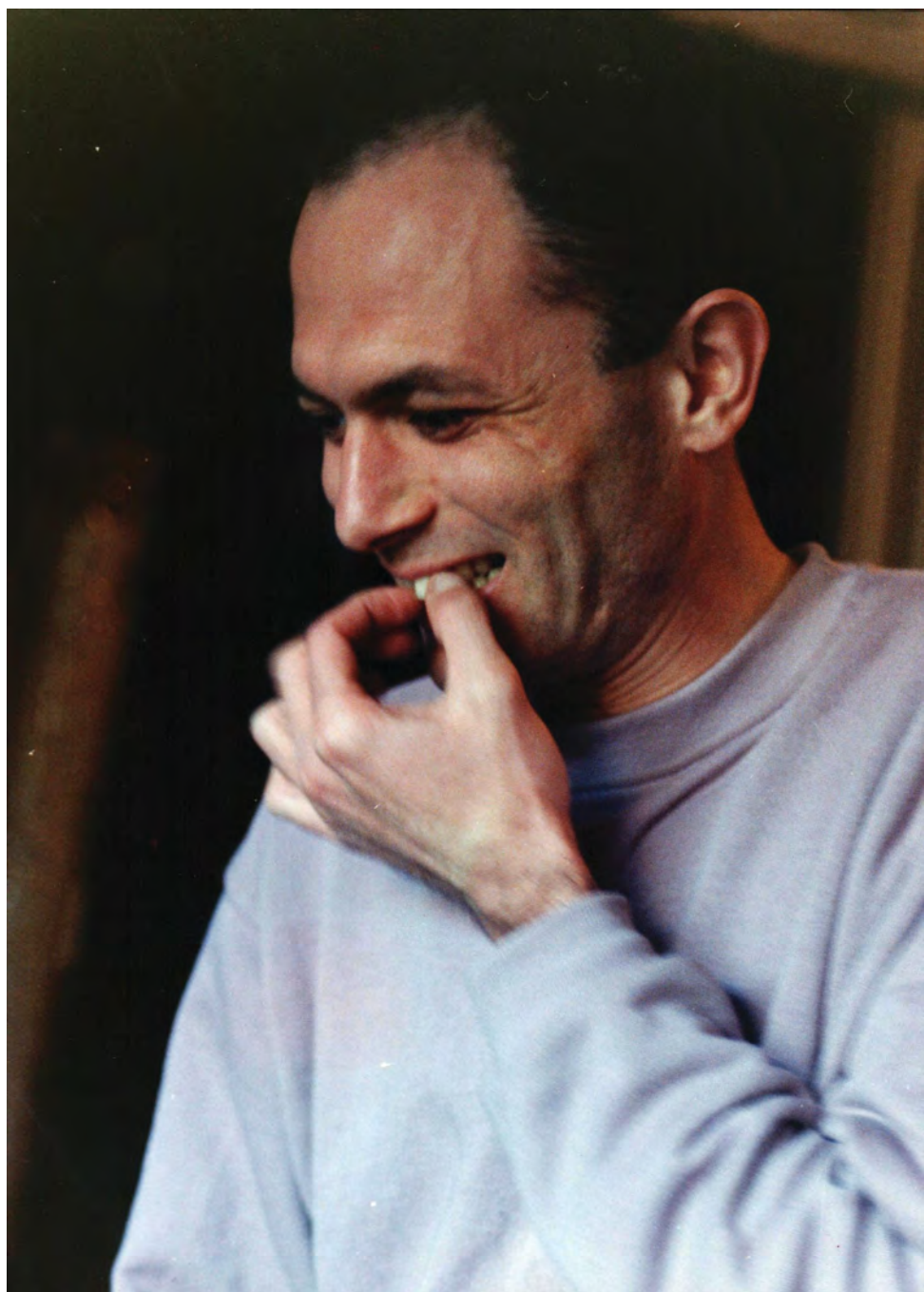
We, who studied with Ehud, always knew how special he was. It was as clear to us as daylight. Ehud had very little patience for formal education. The everlasting practice, the one dimensional and narrow minded homework tired him. This kind of education wasn't creative enough for him, for creativity was the essence of this life. At school, Ehud used to sit at the back of the class, sitting on the back legs of his chair, beautifully balanced, as he doodled, drew or planned one of his many pieces. His creativity knew no boundaries and he infected his classmates with his enthusiasm, vivid imagination and inventions.

He studied photography for three years, but no one could limit his activities to photography alone. He sketched, he painted, filmed with his 8mm camera, established a broadcasting station through which he played music on every floor of the school. In his external appearance, Ehud was extraordinary, tall, handsome, and with a deep echoing voice. He moved among us in great confidence. In the winter, he would enter the classroom wearing a long black cape, and with a swift hand movement, which was a kind of a private ceremony of his, he would remove it. He had a performing talent and a natural ability to draw the attention of everyone present.

Ehud was never flamboyant, but there was something dramatic in his appearance. He used his black hair and deep brown eyes well. For him, his external appearance was a kind of artistic expression, and so, in his appearance, much like in his work, he strived to a vivid and bold expression. He raised our expectations to high standards and forced us to be critical. Despite the fact that everyone gave him special treatment- The principal, the teachers, the students, a mere few rejected him because of it, as he managed to disarm everyone with his humor. One could not stay mad at Ehud for longer than a minute, as he always found something to say, which was so entertaining or unconventional, one couldn't help but laugh. His humor came out naturally and escaped his mouth effortlessly. There were some who were sometimes offended by his sarcasm, but his friends always knew it was nothing more than word play. He loved taking things to the absurd, to toy with words and reverse their meaning. If someone was to tell him he was skinny like a match, he would correct them: "Not like a match, like a cigarette". If someone accused him for being distant, he'd say: "Just a minute, here I'm coming closer."

Years later, a long while after we all abandoned photography and art and moved on to the tasks enforced upon us in our daily lives, Ehud kept on going and proved to us that art can be done with joy, and not as a forced task. Despite being a full pledged artist, he remained true to his friends from school. He believed that friendships made at a young age, are friendships for life. He respected his friends and stayed devoted to them.

For some of us Ehud's death is another sign of how special he was, of how fragile he was for the world we are living in. But we, who knew Ehud up close, know the opposite to be true. Ehud was stronger than all of us. He advanced his illness with determination to fight it until the bitter end. He never claimed our attention to himself, did not ask for sympathy for his situation and only thanked us for our warm and caring attitude. Ehud knew that in this fight he will need to stand alone, and he fought with rare courage. He never thought himself to be so special that he could escape the suffering and the pitfalls of fate. He accepted life with the realism reserved only to those who knew suffering, and showed us all with his unlimited creativity, his imaginary images, light humor and his ability to share our fate, that life is worth fighting for.



I compare art, to the discovery of the atom, and by that it is possible to explain in a comprehensive manner, my opinion on the way of art in the year 2000. (It must be noted that the concept of the year 2000 expresses a symbol of a new era of sophistication and progress in all areas, and not necessarily 2000 years as a literal concept). Well, the atom is known as the tiniest particle in nature and is the basis of everything, it is the beginning, the basis from which it is impossible to retreat, and so it happens in art. In artists like Cezanne, Matisse and of course, Picasso. If we look at paintings of artists from the centuries gone by, it is possible to notice the aspiration to arrive at the primary basis, form, basic shapes. These are the geometric shapes through which we assemble an entire world.

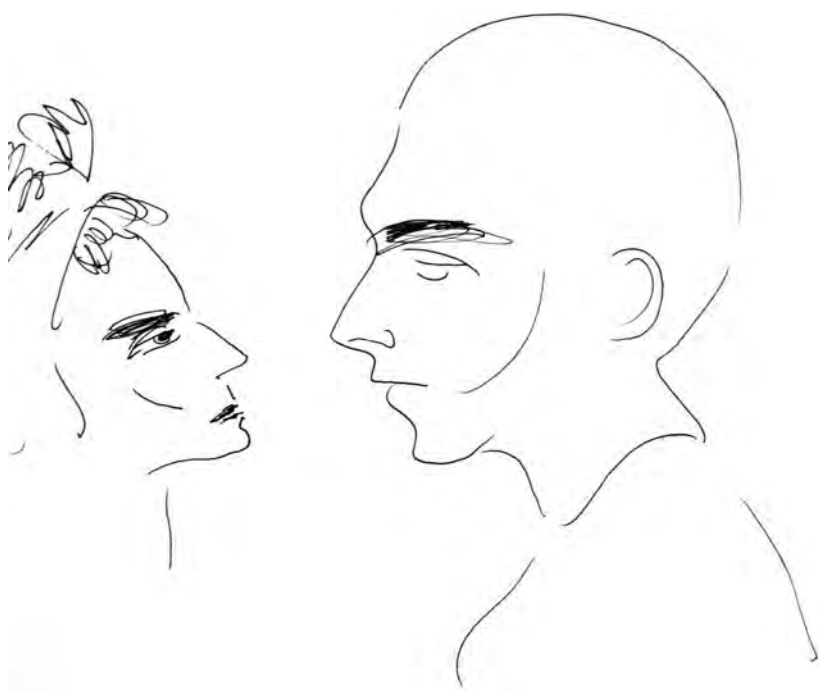
Let's return to the atom – when, once researchers settle most of the questions surrounding the atom, two paths were discovered on the horizon. One is the good path, the use of the atom for peace purposes, to provide energy, to operate nuclear plants etc. The other path - is the bad and wrong path, with which bombs are created. Back to art – Here too, two different and opposite paths are seen. Once art reaches the basis, the atom, to the primary line, the virginal, the one which the bad artists took, they have reached a path with no way out.

The road backwards, or more precisely, simply staying on one place. The continued failed efforts to perfect that which had reached pass its minus point, the fundamentals. Like with the atom, it's the path of bombs, a path of self destruction and a vain muscle display. The other road, is the path of searching for new fundamental elements, of attempts to discover unknown basic elements. It's a road filled with new ideas, like the road of peace.

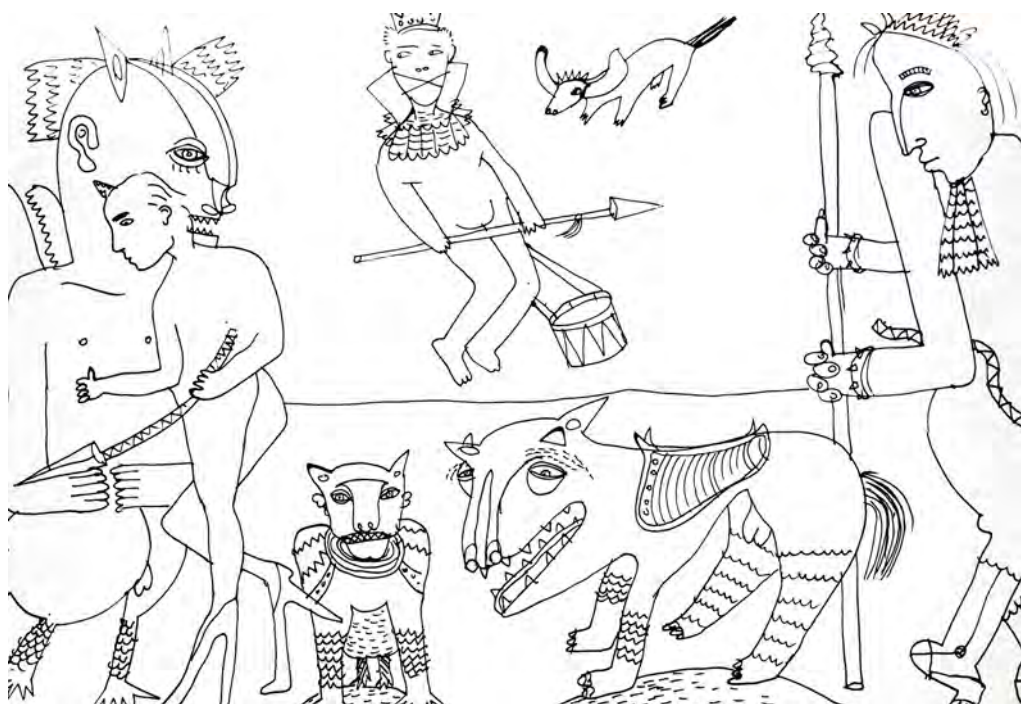
// EHUD GRABLY



Ehud Grably, Sketches



GRABLY





Ehud Grably, Oil on Canvas 40 X 31 cm



Ehud Grably, Oil on Canvas 33 X 22 cm



Ehud Grably, Oil on Canvas 60 X 50 cm



Ehud Grably, Oil on Canvas 45 X 55 cm



Ehud Grably, Oil on Canvas 60 X 50 cm



Ehud Grably, Oil on Canvas 70 X 50 cm



Ehud Grably, Oil on Canvas 60 X 50 cm





Ehud Grably, Oil on Canvas 40 X 50 cm



Ehud Grably, Charcoal & Oil on Utah 130 X 140 cm



Ehud Grably, Sketch, Ink on paper

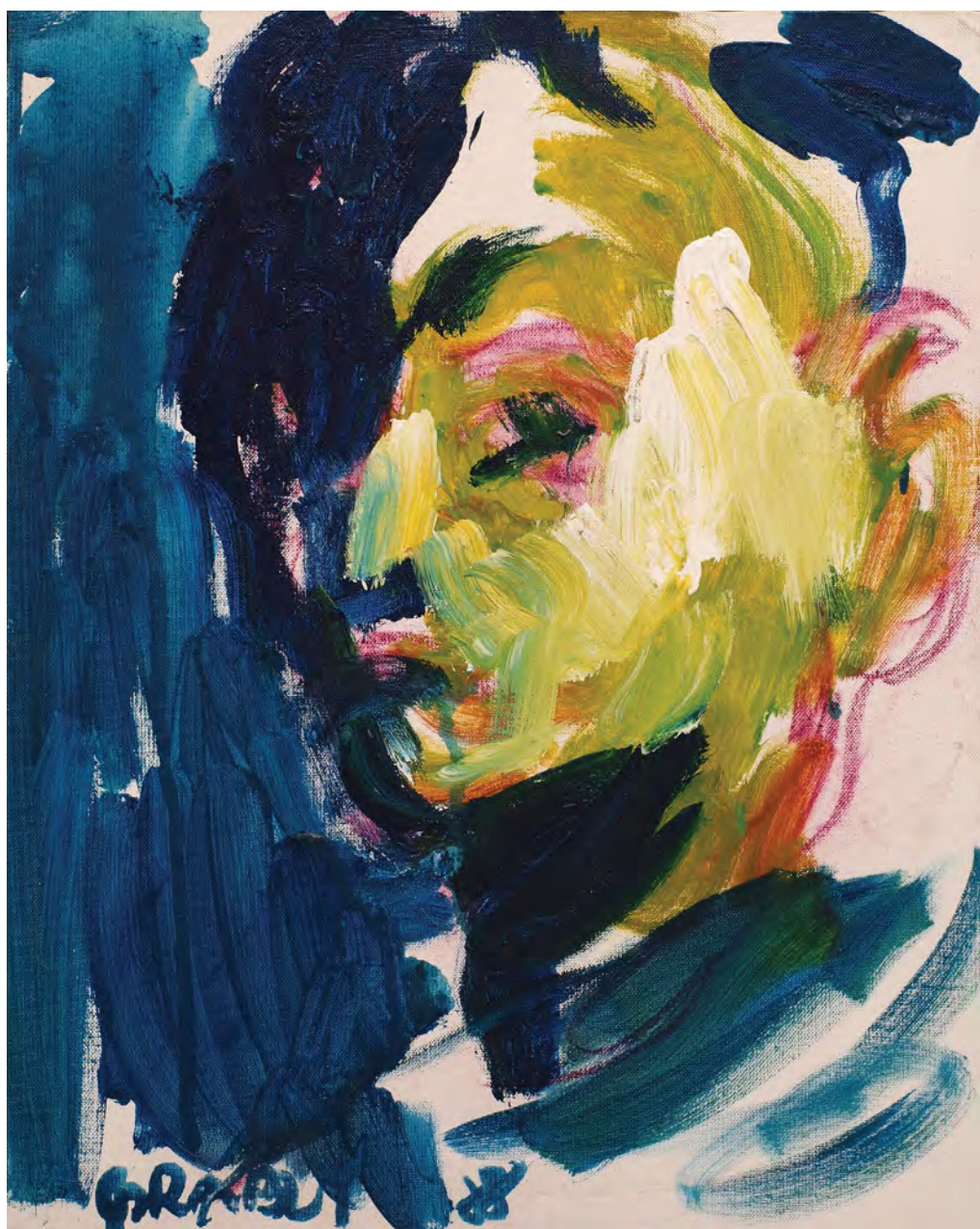


Ehud Grably, Sketch, Pastel on paper



Ehud Grably, Sketches, Pencil on paper





Ehud Grably, Oil on Canvas 50 X 40 cm



Ehud Grably, Oil on Canvas 60 X 60 cm



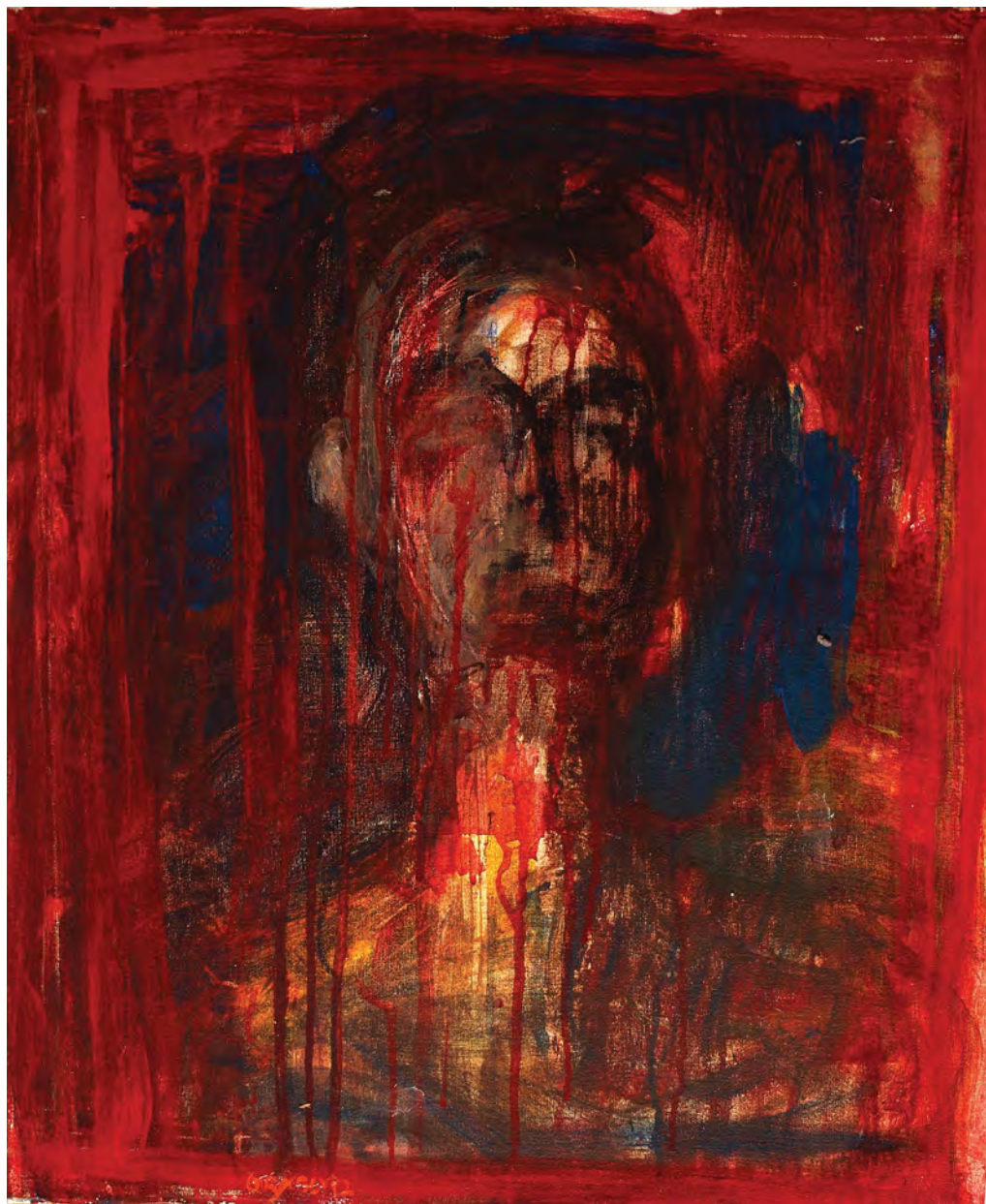
Ehud Grably, Oil on Canvas 70 X 50 cm



Ehud Grably, Oil on Canvas 35 X 27 cm



Ehud Grably, Oil on Canvas 46 X 38 cm



Ehud Grably, Oil on Canvas 60 X 50 cm



Ehud Grably, Oil on Canvas 200 X 120 cm

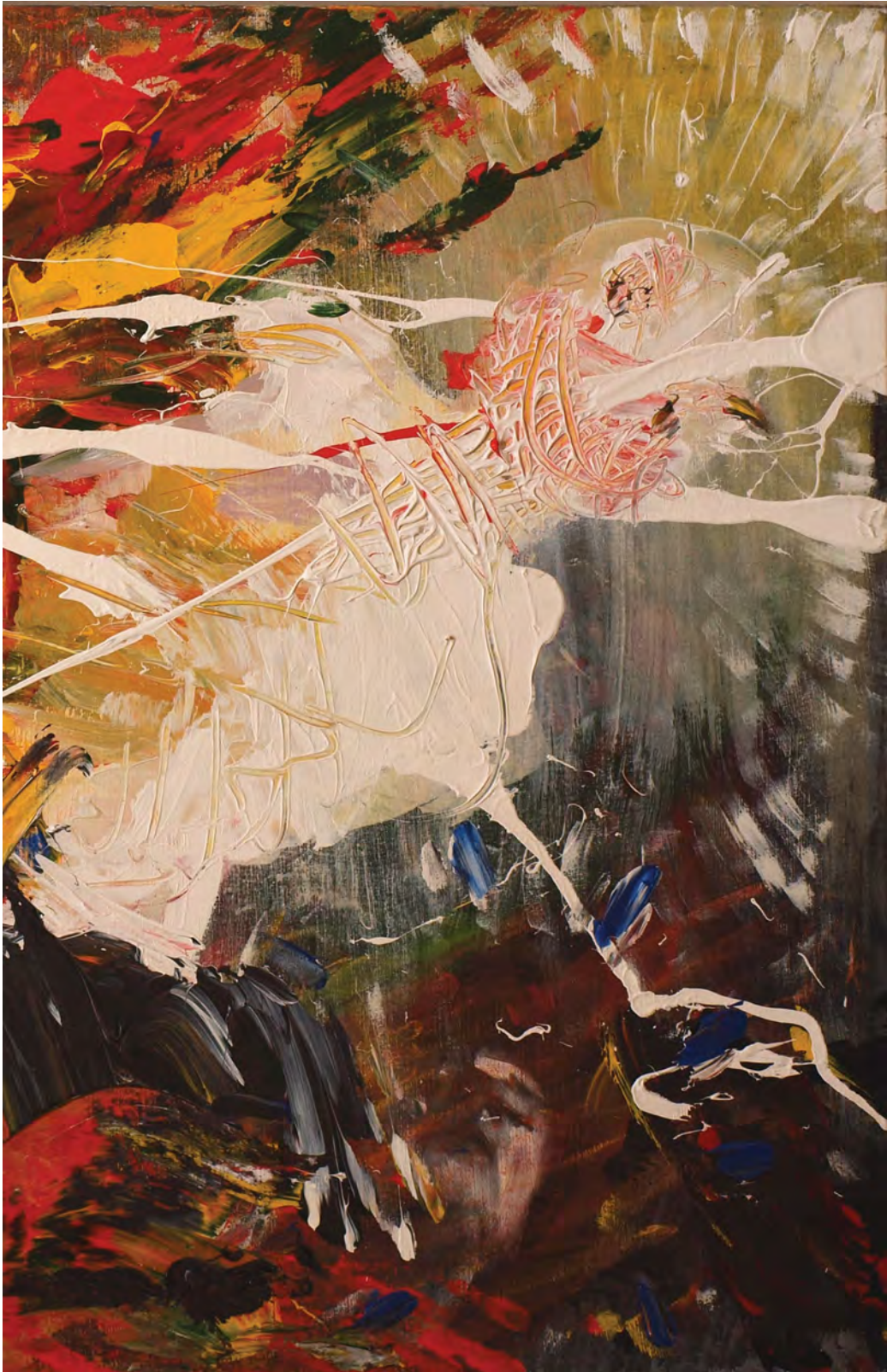


Ehud Grably, Oil on Canvas 90 X 70 cm



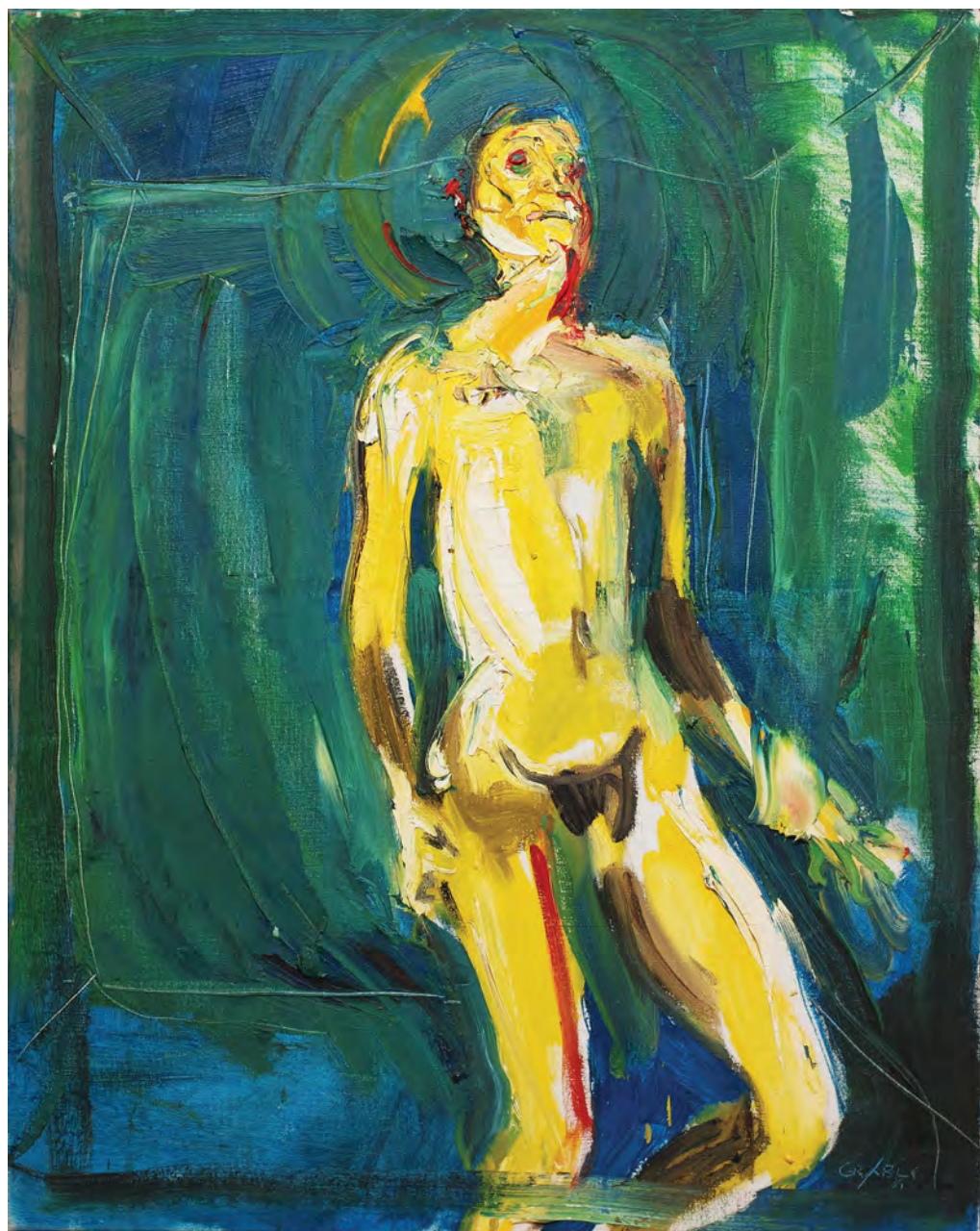
Ehud Grably, Oil on Canvas 100 X 70 cm





Ehud Grably, Oil on Utah 90 X 70 cm





Ehud Grably, Oil on Canvas 72 X 91 cm



Ehud Grably, Oil on Canvas 90 X 70 cm



Ehud Grably, Oil on Canvas 80 X 65 cm



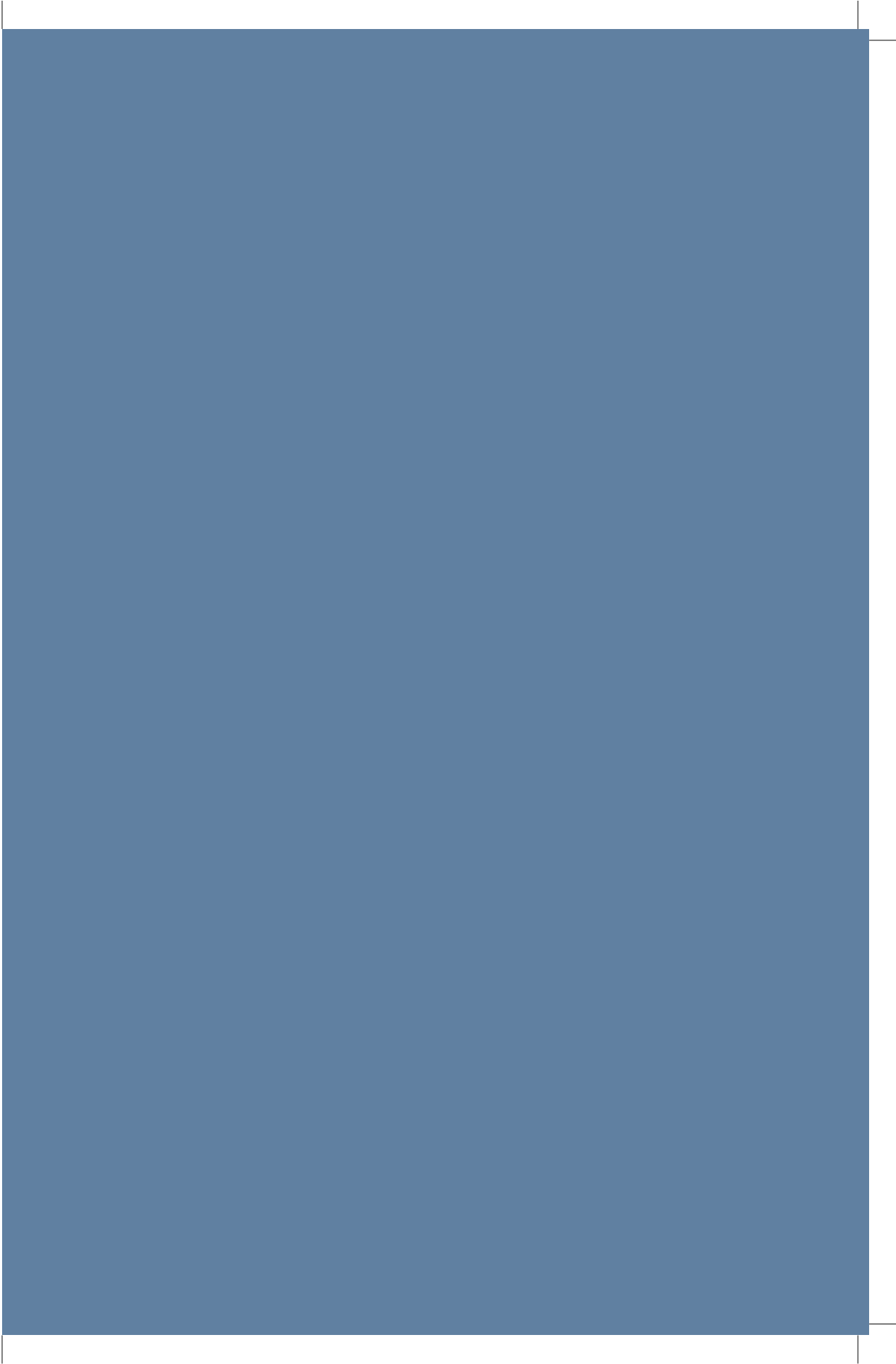
Ehud Grably, Acrylic on Canvas 50 X 40 cm



Ehud Grably, Oil on Canvas 200 X 150 cm



Ehud Grably, Acrylic on Canvas 60 X 50 cm



EHUD GRABLY: THE UNFINISHED EXHIBIT

G.M ART GALLERY, HAIFA

5.11.94 – 26.11.94

The exhibit is showing the last paintings by Ehud Grably who passed away about two months ago. Although he died in the prime of his life, at the age of 32, Grably painted for many years. His family and friends selected some of the pieces he had left behind to be shown in this exhibition. The paintings and sketches in these two rooms, represent various periods of his work.

Ehud Grably was born in Haifa, on the 13th of October, 1961. When he was 9 years old he began painting next to his father on family vacations to the shores of the Sea of Galilee. But even at a young age he realizes his father was painting landscapes as an amateur and started to set himself apart by style and content. Already at his teens, Grably saw himself as a painter for all intents and purposes and occupied his thoughts with questions about life and death, sexuality and faith.

With almost no training, Grably began drawing complex compositions with a steady hand. To his friends he told that in primary school his teacher refused to believe he made the painting he brought to class. He admitted he was never a regular student. He was accepted at the Henrietta Irwell (WIZO) High School in Haifa, due to the recognition in his powerful creativeness. The school's management recognized his talents and allowed him to select classes at will, at school and at the adjacent Neri Bloomfield College. When he was 19, Grably opened his first exhibition at the Center for French Culture in Haifa. Shortly after he received 'The City of Haifa Award' for young artists. In his paintings and engravings Grably described visions of terror and nightmares in the form of men and women trapped in the struggles of body and soul. He was influenced by many painters, among which were the greats of Spanish painters such as Goya and El Greco, as well as the Englishman Francis Bacon.

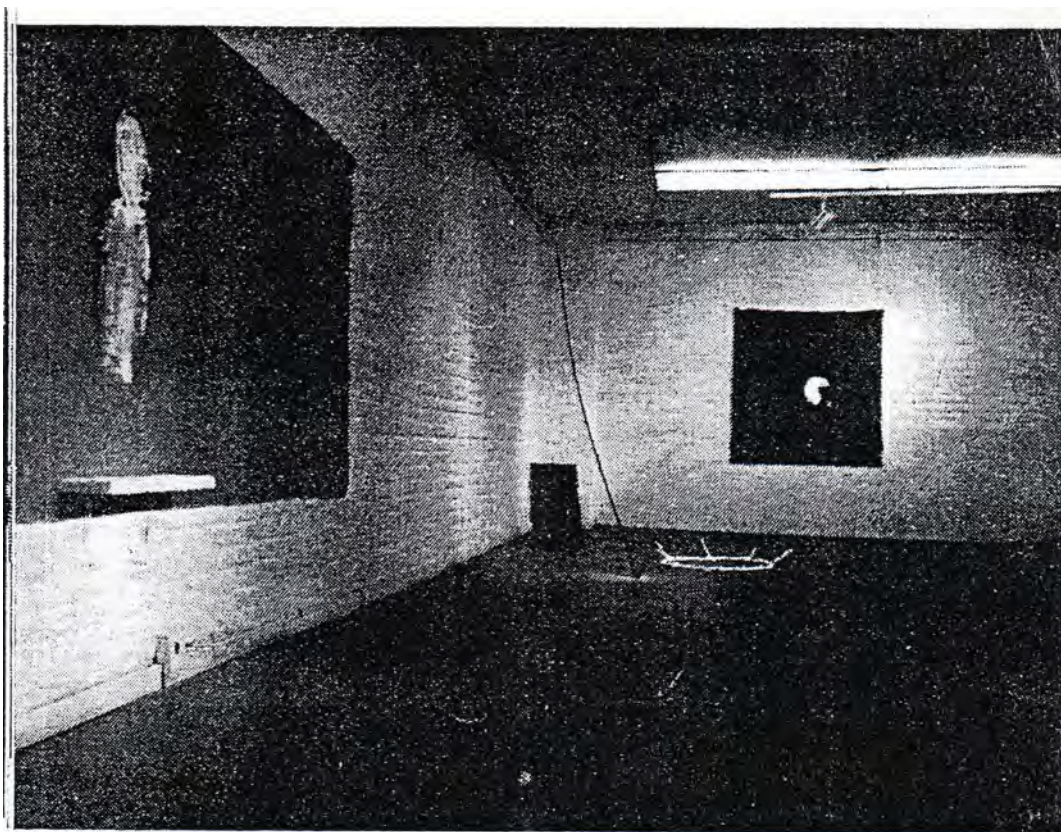
Not all of Grably's paintings are gloomy. His pencil and chalk sketches are characterized by thriftiness and subtle expression, sensitive and precise. Grably won several scholarships which enabled him to tour overseas and stay in a few cities in Europe, among which Berman, Dusseldorf and Paris where he painted and worked as a radio announcer. He was taken in by the folklore art and experimented in different ways of artistic creation – photography, film and video.

When in Israel, Grably lived alternately in Haifa and Tel Aviv. In every apartment he lived in, he transformed the larger room into a studio where he painted for long hours into the night, on more than one occasion with the help of colorful slides. He presented his work often in group and solo exhibitions. In 1991 he was diagnosed with Lymphoma. The disease ate away at his strength and since then, he only painted alternately when he gained his strength back. But, he had never stopped believing in his calling and commitment as an artist, a commitment he saw as the reason for his life. A few months ago, encourage by his devoted friend Doron Levitan, Grably set the date for this exhibition. In the paintings he designated for this exhibit, appear anonymous figures on a bright white background. In this series, Grably abandoned the manner of painting figures in thick lines, which characterized his paintings before, in favor of a more economical and realistic depiction of the human body. He told his friends he had rediscovered how to paint figures and eagerly took in the sights of Caravaggio from the 17th century. Although some had commented that for several years Grably predicted his death in his works, it's actually his last works that are filled with light and air. He planned 20 paintings like that, but managed to complete only six. Ehud put down his brush for the last time on the 30th of August, two days before he was hospitalized and less than a week before he passed away.

All proceeds from the exhibition will be dedicated to preserving the paintings and to publishing a book about the works of Ehud Grably.

// Yonat Shimron





EHUD GRABLY

1961 – Born in Haifa, Israel

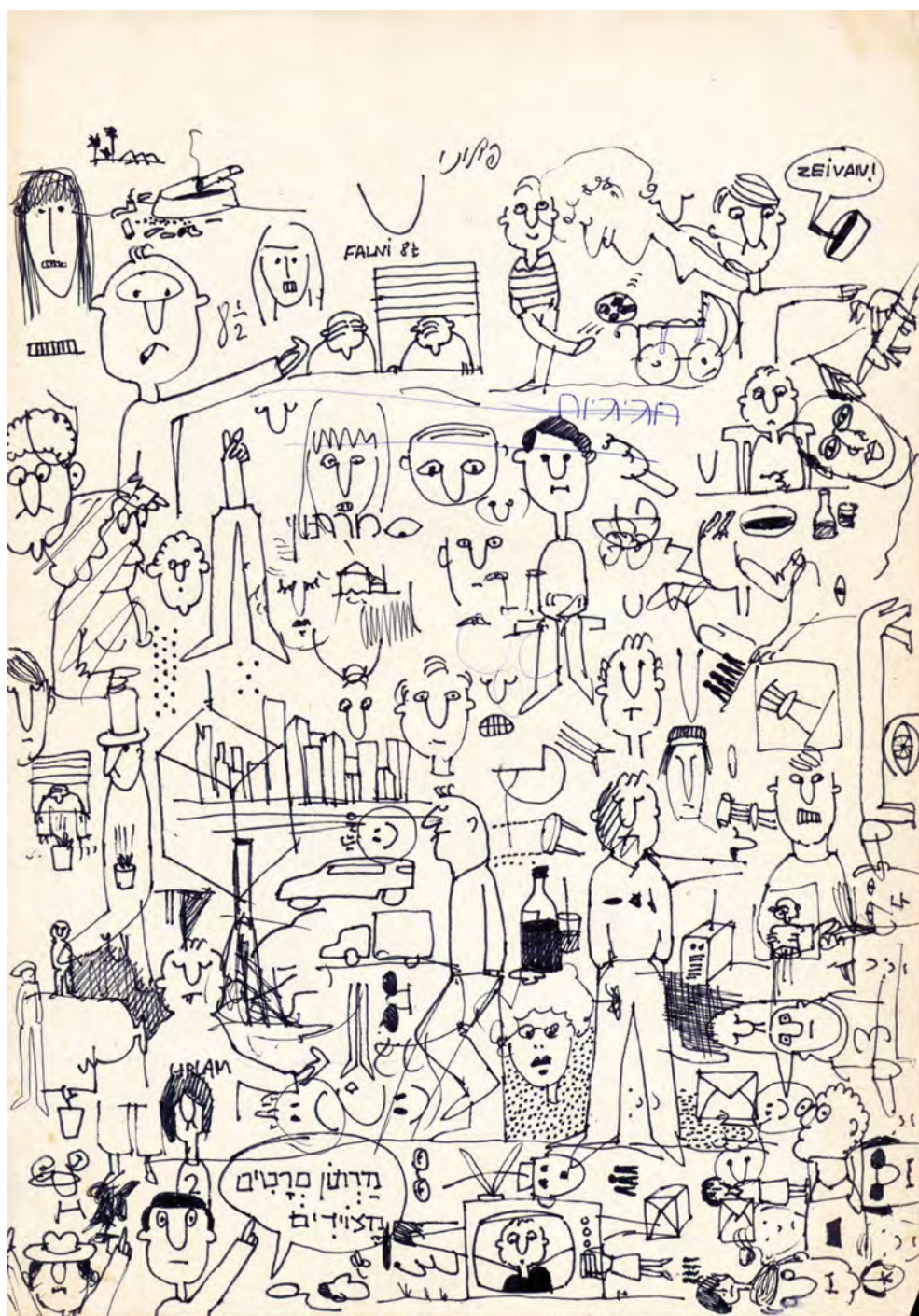
1977 – 1981 – Studied at the Neri Bloomfield Institute for Advanced Education in Haifa, WIZO Canada.

1981 – Received the City of Haifa young artist Award. 1982 – Studied engraving and lithography at the Painters and Sculptors Union House, Tel Aviv. 1983 - Received a creative scholarship on behalf of the Haifa-Berman Cultural Fund. 1984 – Received a scholarship on behalf of the America-Israel Cultural Fund, named after Sharet. 1985 – 1986 – Studied at the art academy in Berman, Germany, on behalf of the Haifa-Berman Cultural Fund. 1988 – Became a member of the Israeli Painters and Sculptors Association. 1988 – 1989 – Living and working at the International Artists Colony in Paris, France. Editor and presenter of a weekly radio show in Hebrew at the Jewish radio station "Radio Com". 1989-1990 – Working at Radio City and at "Kan Radio", Tel Aviv. 1990 – Living and creating in Dusseldorf, Germany, in the frame of the Haifa-Dusseldorf Artist Exchange Program. 1991 – An art teacher at the "Ha'biluim" School, in Ramat Gan.

Selected Exhibitions: 1980 – First solo exhibit, the Center for French Culture, Haifa. 1981 – Solo exhibit, the New Gallery, the Neri Bloomfield College, Haifa. 1984 – Group Exhibition, Hadapas 85, the 90 Echad Ha'am Gallery, Tel-Aviv. 1987 – Israeli Artists Exhibition, the Art Academy, Berlin. 1988 – Solo exhibit, the Rothchild House Gallery, Haifa. 1988 – Group exhibition, Ramat Gan Museum. 1989 – Solo exhibit, the Center for Jewish Culture, Paris, France, sponsored by the Israeli Embassy Cultural Attaché, Mr. Moshe Ben Shaul. 1990 – Installation, The Artotek Arena, Dusseldorf, Germany.

14. "ALLES IST IN ORDNUNG" Charcoal and color installation on linen and wood.

15. The Victim Oil on Canvas.



ART



PAINTING – ILLY REINER HIS SPIRITUAL LEGACY

A year to his death, Ehud Grably's sketches and engravings exhibition, WIZO Canada College Gallery

Mainly family and friends gathered this past Saturday evening for the opening of Ehud Grably's exhibit. "A year to his death" is what it's called, and on the walls of the WIZO Canada Gallery, sketches and engravings were hung for sale. The prices of the pieces are low, (300-500 NIS), and all proceeds will be dedicated to the preservation of the works and for publishing a book about Grably's work, work that embraces both a beginning and an end, figures that are half illuminated and half in the dark. His pieces are a tapestry of lines which describe an unbearable and grotesque pain. A difficult combination of an artist at the beginning of his artistic career and a man on his deathbed.

Presented on the walls of the gallery, in a nutshell, is a different aspect of Ehud Grably's work. Black and white line pieces, lines searching for an answer, trying to ask. Yiftach Berkin, the exhibition curator, talked at the opening of the exhibit about an enterprise not completed, about a life cut short. He explained the connection between the exhibition and the location in which it's presented. Grably studied at WIZO, and the exhibition opened parallel to the beginning of the school year, in order to enable the students exposure to his works and to learn about the kind of doing which gives life meaning. Ehud Grably's art feeds on his life, from what he had experienced especially from knowing the end is so near. He had a different perspective than that of other painters his age. In the sketches shown in the exhibition, there is always a figure of a man, and when another figure enters the paper, they seem as one.

On one of the papers, the pencil searches up and down, in a tired movement, for a skull's portrait. Even the astronomical objects that entered some of the other pieces, received a human face. A smiling sun giving an evil smile through the crosses, and underneath a mortal carried by another person. Grave embarrassment fills the air in the gallery. The pieces brought in here bring Ehud Grably to life, but he's gone. The same embarrassment is gazing at us from the pieces, at the encounter between balanced compositions and Kafkaesque contents.

He was no pusher

Ehud Grably, works, G.M Gallery. Part of the mysterious aspect of the artist who did not make it to the exhibition opening, although the last days of his life were spent in intensive drawing.

Ehud Grably's exhibit was opened today at the G.M Gallery in the center of the Carmel, however, the painter, who had made pieces especially for this exhibition, was not present at the opening. Grably passed away on New Year's Eve, at the age of 32. In the past four years, Grably battled with Lymphatic cancer, and drew up until the last minute of his life. His sister, Lilly Raz, says that in his final days he drew to the light of a pocket flashlight, as he did not wish to disturb his mother who was with him at the apartment during his final days.

Seven of his latest pieces prepared by Grably will be presented at the exhibition together with paintings from earlier periods that the family decided to add, although he himself did not intend to. Already 15 years ago Grably drew himself bald and wrapped in shrouds. Death occupied his thoughts constantly, although he treated the subject with his special humor, he managed to entertain and make those around him laugh.

Grably, who at an earlier time found it hard to part with his work, decided as his death grew near to change direction, and asked to sell more. "To commercialize" his words were. Lilly, his sister, heard from him that he had prepared a will, and after his death she indeed found a detailed last will and testament. "He requested that we publish a catalogue, that we try and exhibit his pieces in world renowned institutions, of international reputation. He asked that we organize permanent exhibitions in respectable institutions." The family thinks that the Israel Museum would have been suitable for him". During his life he was restrained, which is why he asked his family to do for him that which he couldn't find the strength to do himself. "All of my savings shall be dedicated for this purpose", he had written by hand on the page. At some point he had a change of heart and crossed it off and added "cancelled", but he did not destroy the paper.

I interviewed Grably for the first time in 92'. Then, a bald tight-lipped man, who uttered phrases such as: "The Mimosa bush (Touch me not) does not require more than one touch in order for it to bend and stay like that for a while before it reopens his petals, and risk being touched again." The happiest years of his life were with Liza. Grably lived in a rented apartment, and was searching for a roommate. "I waited at home for the girl who was supposed to arrive, and the minute I opened the door, I knew it was it." The two were together for five years. "The good years. I drew Liza obsessively. We travelled to Paris together and stayed at very romantic places. When Liza left, something broke." He told me then.

Grably could not complain he wasn't given a chance. WIZO College had recognized his unique talent, and gave him opportunities very few had been given before. I won awards and scholarships which enabled him to attend the Art Academy in Berman, the "Cite" in Paris, and Dusseldorf, but nothing beyond that. He did not have the clique connections or the strong backing of collectors. Colleagues knew he was talented, but Grably never received the full recognition he deserved. In the past few years he debated exposure vs. concealment. He scattered clues around, and deleted them. In his work, his speech, his actions, recognition and denial were a part of him. A part of this complex face can be seen at the exhibition.

CULTURE

EXPOSITION

EHUD GRABLY ET SES TEMOINS SOLITAIRES.

Ehud Grably, jeune peintre est à l'affiche jusqu'à la fin du mois. Après des études d'Art à Tel-Aviv, il parfait ses connaissances et son apprentissage en Allemagne. Titulaire d'une bourse, il est en France pour une année.



SANDRINE MEHREZ

Les travaux exposés témoignent d'un même mal du XXème siècle : la solitude humaine. Un isolement décrit par le biais de détails qui, inlassablement, reviennent tout au long de ces tableaux.

Ehud Grably présente dix toiles et quelques dessins à la plume et gravures. Des œuvres que chacun interprétera selon le ressenti qu'elles lui inspirent. Et pourtant, tous seront unanimes sur l'impression première qui s'en dégage : la solitude humaine. En effet, chacune d'elle représente l'homme seul, soit pris entre des murs nus, soit aspiré par une force inconnue,

donnant l'impression que le personnage représenté est le dernier souffle de vie présent.

Plusieurs détails reviennent sans qu'on en connaisse le sens. D'ailleurs, le peintre n'a jamais fourni jusqu'à présent une quelconque explication à la question : "pourquoi ce corbeau rouge ?". Et c'est vrai qu'il est omniprésent ce volatile à la couleur agressive, qui dénote ainsi avec les couleurs ternes des tableaux. Autre détail, la fenêtre noire. Celle-ci témoigne aussi de la solitude de l'individu face à son environnement. Au-delà de la pièce dans laquelle il se trouve : le néant.

Centre Jefroykin, 68 rue de la Folie Méricourt 75011 Paris. Métro Oberkampf. Du lundi au jeudi de 10h à 12h et de 14h à 20h. Vendredi de 10h à 14h.



Ehud Grably, Sketch, Pencils on paper

I see the hill
Remembering love
I see a hot air balloon
Then remember the key

And life is like a ladder, in an ever ending
climb

I remember the inside of a watermelon
That stinking smell of red
The same color as our lives
The same color of the years

And the curtain rises slowly
And the star is dying out
And the lights are turned off
And they are asleep
I think I am red
I think I am orange
I think I am a god
I think I am a flute

And he thinks he's a singer
And he thinks he's everyone
And he thinks he's the center
I think he's a coordinator

Everyone told him he's like that
And he thought he was thin

The lamb in me,
Ate all the poisonous grass,
And died,
All that's left
Is the splash of spit
And all his money
Was invested against the law

And every night,
I return to my death,
And die
At first with heavy breathing,
Until my soul soars,
Through my bones.
And only the undertakers live
And miss out on their day of birth
In the mere act of sleep
Man returns to the essence of his being, to his
birth

My heart gave out 7 throbs,
And died.
I took it out with trembling hands,
And buried it.
Dripping its blood,
I set out on my way, to the wars.

EHUD GRABLY 1977



Ehud Grably, Acrylic on Utah, 210 X 126 cm





Ehud Grably, Acrylic on Canvas, 100 X 130 cm



Ehud Grably, Acrylic on Canvas, 100 X 35 cm



Ehud Grably, Acrylic on Canvas, 100 X 80 cm



Ehud Grably, Acrylic on Canvas, 90 X 70 cm



Ehud Grably, Acrylic on Utah, 90 X 70 cm





Ehud Grably, Acrylic on Canvas, 40 X 55 cm



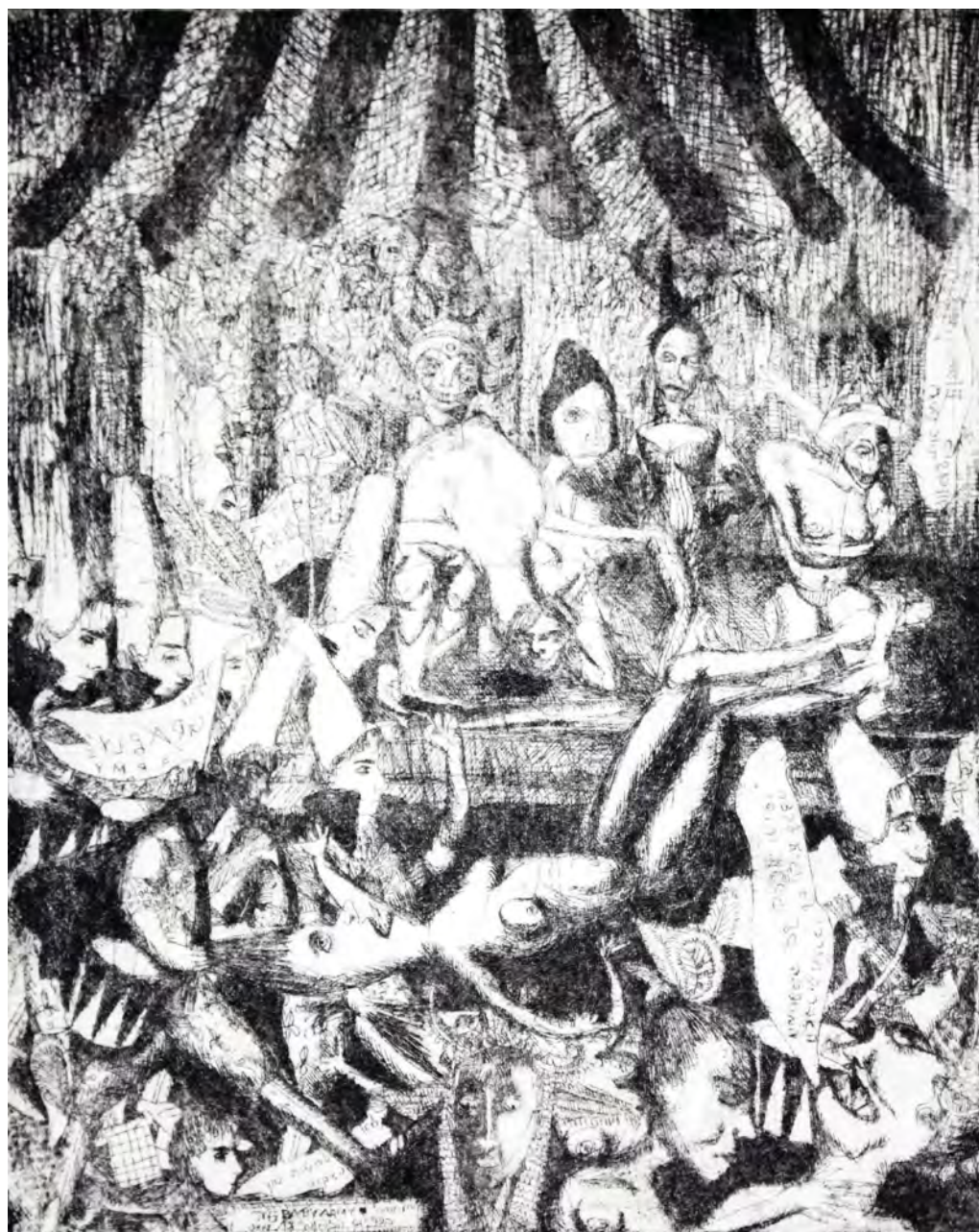
EHUD GRABLY

A fallen Leader

Ehud Grably: "I brought to the exhibition a painting of Gorbachev in which it had a wooden plank with the inscription: ORDENNUNG ALLES IN. 'Everything is alright.' This is a story of a leader who tried to do something, but it didn't quite work out. In the end, reality played its course. This is a story of a leader who fell, who was thrown out. I have sympathy for Gorbachev because of the things he started doing. I tried to break down the walls and begin a process of openness. In itself, he too went through the process of changing from a great leader – into a small man"

"What will Gorbachev say when he sees this exhibit?"

"He will be sadder once he sees it. He reminds me a little of the movie "The last emperor", or of Peter Sellers in "Being there"- about the man who through no fault of his own, from being a gardener became a head of state."



Ehud Grably, Engraving, 40 X 30 cm



Ehud Grably, Acrylic on Canvas, 70 X 44 cm



Ehud Grably, Oil on Canvas, 80 X 50 cm



Ehud Grably, Oil on Canvas 70 X 40 cm



Ehud Grably, Oil on Canvas, 30 X 20 cm



Ehud Grably, Acrylic on Canvas, 90 X 68 cm



Ehud Grably, Charcoal on Canvas, 90 X 70 cm



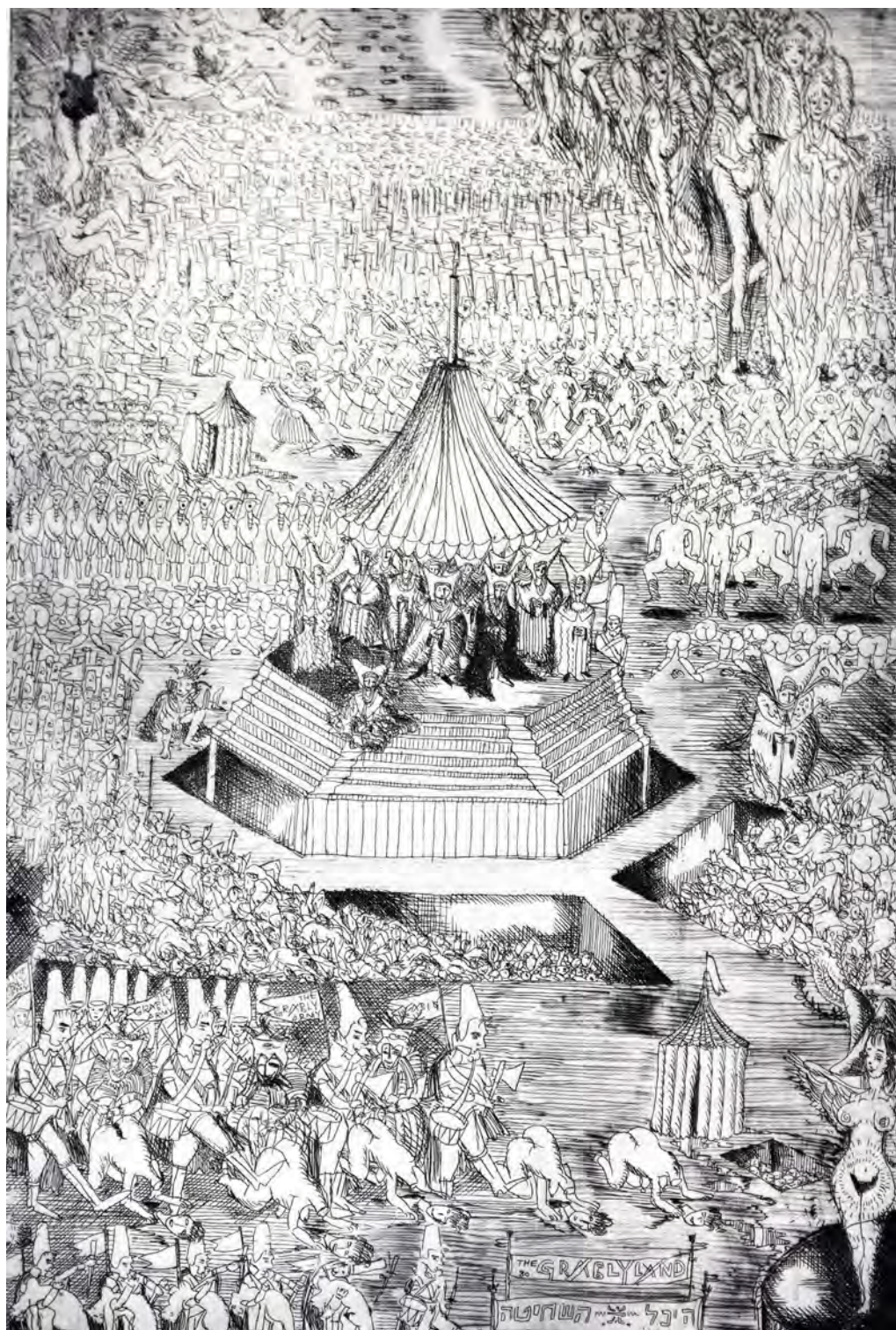
Ehud Grably, Acrylic on Canvas, 90 X 68 cm



Ehud Grably, Acrylic on Canvas, 90 X 68 cm



Ehud Grably, Engraving



Ehud Grably, Engraving, 25 X 30 cm



Ehud Grably, Oil on Canvas, 40 X 30 cm



Ehud Grably, Oil on Canvas, 73 X 92 cm



Ehud Grably, Acrylic on Canvas, 55 X 45 cm



Ehud Grably, Oil on Utah, 60 X 50 cm



Ehud Grably, Oil on Canvas, 40 X 30 cm



Ehud Grably, Acrylic on Canvas, 72 X 60 cm



Ehud Grably, Oil on Canvas, 40 X 30 cm



Ehud Grably, Acrylic on Canvas, 70 X 90 cm

GRABLY

Ehud Grably, Sketch, Ink on paper





GRABLY

Ehud Grably, Sketch, Ink on paper

Abominable Death,

An Outcast,

Death resurfaced in the works of the painter Ehud Grably, and one day, tapped on his window too. Three years ago he passed away, too young.



Horror sketched thin. "Inferno" by Ehud Grably. Photo: Gustavo Hochman

Ayala Kedem

When he was 20, Ehud Grably painted the "Inferno" – A large scale oil painting in intense red and black colors. Shroud wearing figures, with the terror etched on their faces as they try to escape the horror, but since their fate is sealed and the pit of death is widely open in front of them, their attempts are doomed to fail even before they started. Sticky white air surrounds them in harsh certainty and with it, associations taken from the collective Jewish memory.

12 years later, Grably died, 1961-1994, of cancer, when he is but 32 years old. Did he predict his death in that piece? Or in others? One can also ask the opposite question: Could his obsession with death may have brought on his untimely death at such a young age in one way or another? The first question is easily answered. The second one though, shall remain unsolved. Lilly Raz, Grably's sister, says that in her opinion there's no connection between his paintings and his illness. "Even before father passed away, also from cancer, Ehud was preoccupied by death," she says.

Grably, as it turns out, started painting at the age of nine, following his father. But, unlike his father, who was an amateur painter of landscapes, he saw painting as his calling, and dedicated his entire time to it.

While studying at the WIZO College between 77'-81', he exhibited his first solo show, at the French Cultural Center. Two years later, at the age of 21, he received a creative scholarship on behalf of the Haifa Cultural Foundation, and a year later received a scholarship on behalf of the America-Israel Cultural Foundation. He then participated in a group exhibition at the Echad Ha'am Gallery in Tel-Aviv. Between 88'-89' he lived and created in Paris and also hosted a show at the Israeli Radio station there. All together he participated in 13 exhibitions during his life, in Haifa, Tel-Aviv, Paris and Berlin.

"He was a true artist, with all that it implies, the good and the bad of it," says his sister. He hoped to make a living from art alone, but the bluntness of his art did not help him do so. "Not everyone wants to put paintings like that in their living room", Raz explains, and adds that he felt his art wasn't acknowledged. "He said he was a genius, and felt he missed out."

At the end of his scholarship year, Grably bid farewell to his radio gig and the Louvre which he visited often, ("he would sit there for days, crying from pieces that moved him"), and returned to Israel, to Tel-Aviv. In the frame of artists' exchange, he set out to Dusseldorf where he showed his work. In 91' he was diagnosed with the disease. This time he returned to Haifa, to be close to his sister and mother. He was aware of the gravity of his illness, but believed he would beat it and be considered as a medical marvel. "Now I am going for the second show", was one of the macabre phrases he used in his desperate battle. Eventually, the disease harmed his voice, and he had to leave his job as a radio broadcaster in Haifa Radio, something that devastated him completely, says his sister.

Continued...

Once a bird tapped on his window and he said: "It's the angel of death that's here to take me." Birds, as it seems, appear frequently in his paintings. Despite the bone marrow transplant he underwent, his health deteriorated. Most of the time he stayed at home, painted and painted. He was hospitalized only three days prior to his death, and even then he did not stop drawing on little pieces of paper, with a Pilot pen. He created obsessively, like Yona Volach, who didn't dare stop writing. An exhibition of his was due to open in November 94' at the G.M Gallery, but Grably procrastinated saying that there aren't enough paintings yet. "I tried to convince his to bring it forward, because I understood his situation, but he did not agree." He passed away a month before the opening of the "Unfinished Exhibition" as it was called. In his will, he entrusted his work of about 100 pieces, to his mother and sister. He asked his mother to maintain their upkeep, and from his sister to make sure she exhibits them. Raz admits she is unfamiliar with this field: She does not know who to invoke interest in the paintings or how to price them. She is hopeful she will be able to fulfill his dying wish – to issue a catalogue of his paintings, which is quite a costly endeavor.

Grably's last works are exhibited at the Artists House, next to sketches and earlier paintings. All of the paintings, apart from the "Inferno" are nameless, and this fact amplifies the ambience of death that surrounds them. With Grably, who was influenced by symbolism, and artists like Hieronymus Bosch and El-Greco, the body-soul dualism is quite apparent. Grably negated any sexual markings of the male body and by doing so gave his paintings an almost spiritual nature. The spirit, in all of them, is in the process of separating from the physical body. The figures are terrified, without a shred of faith. The world beyond matter is demonic and dark. Grably prefers life, but knows he is sentenced to die. That is why he connects with expressionism. In his works the human body is apparent in its shame and nudity. The painting which carries the inscription "Dream, dream, what are you afraid of?", features a man sitting with his head down. He is unable to dream of anything. Fear paralyses him. In the gray background there are two figures standing as sentinels. They all possess blurred nudity, lacking in sexual identity. In another painting, the end is probably depicted – a figure draped in shrouds is standing in a gray space in front of a small window, doubtfully a hospital, or perhaps a psychiatric institute. A tormented look tears across its pale face. Death is near. Almost touchable. The white light that emerges from the window emphasizes the terminality of it all. Grably's delicate pencil sketches hang almost as an antithesis on the nearby wall. The feminine nudity and portraits were drawn according to the best of classical sketching traditions, with a momentum of talent. His latest work is hanging on the left wall. It's apparent they were drawn right before the end. In all of these pieces, the figures are reduced down to only half of the canvas's space, and the white blank space behind them, expresses the end vividly and clearly. Unlike his early paintings, the faces are blurred. The bold colors disappeared and with them the adherence to the rules of esthetics. Grably leaves paint drippings on the canvas and settles for the necessary minimalism.

In one of the paintings there is a body lying on the floor and on top of it living people arguing between themselves, perhaps about the dead, perhaps not. All of the figures are naked except for one: A nun giving an understated smile. In another painting there's a lone figure with its hands spread out, stark naked as if ready to accept its fate. In an additional painting – a figure in a fetal position lying on the floor and on top of it figures with their back turned, almost in disdain. In a particularly chilling painting, Grably duplicates the same masculine figure seven times, placing them in various places on the canvas. The figures, which appears to be dead, are painted in pale blue, pink or yellow. The randomness of the colors and position testifies to the artist's anxiety from vagueness. The feelings delivered in the series are even more terrifying from the sheer horror which is in the "Inferno" piece. Death is definitely present and the dead in the painting are abominable, outcasts.

Ehud Grably's exhibition is displayed at the Artists House, and shall remain open until the sixth of May.

KOLBO 2.5.97



Ehud Grably, Sketch, Ink on paper

GRABLY





