

Aviva Green (b. 1939, USA)

Aviva Green's artistic training began at the Avni Institute, Tel Aviv (1973–74) and the Bezalel Academy of Arts and Design, Jerusalem (1974–75), before continuing her studies at the School of the Museum of Fine Arts, Boston (1975–79). Between 1984 and 1989, she was a visiting artist at Harvard University in Cambridge, Massachusetts, during which she was appointed director of the painting and drawing program at Mather House. Her artistic vision was shaped in the spirit of American Abstract Expressionism (Neo-Expressionism), largely diverging from the prevailing trends in 1970s and 1980s Israeli art, which adhered to a reduction of color and material, and prioritized the conceptual over the expressive. On paper, her primary medium, Green's paintings assume and shed forms and expressions with freshness and humor, freely flowing without a plan or preparatory sketches.

Over the years, Green has developed a singular painting technique using soft pastels, which she continues to employ today. By grinding oil pastels and mixing them with powdered pigments and a binding agent, she produces a viscous paste with which she "applies makeup" to the surface and the imagery. Rather than covering the paper, the colors bind organically and fix onto it, imparting a delicate tactility to the surface.

While living in New York in 2001, Green witnessed the fall of the Twin Towers from her studio window. Two years passed before she could untangle herself from those harrowing sights and break free from the profound sense of shock and creative paralysis. The first works she created after this prolonged silence coalesced into the series *Black/White Plus Red*, a selection of which is currently on view. In these drawings-paintings, Green is captivated by a citron, meticulously tracing its internal anatomy and depicting it with sensuality and a dynamic monochromatic rhythm: dark and light, opaque and transparent. The series abounds with organic forms echoing flowers, succulents, female genitalia, and organisms in motion.

Love depicts two heads, with an apple hovering above them. In a scene evoking the Garden of Eden story, Green creates an intimate love capsule. With a swift, raw drawn line and a naïve style, she captures a fleeting moment where innocence, temptation, and knowledge intersect. In the paintings

Dumuzi and *By the Sea*, she focuses on the Assyrian goddess Inanna, the Queen of Heaven—the deity of love, fertility, and war. A fierce lover wielding destructive powers, Inanna sealed the fate of her consort, Dumuzi, condemning him to die and return to life every six months. Using warm, vivid, and sensual tones, Green portrays the conflicting forces coexisting within Inanna's multifaceted persona, emphasizing her as a groundbreaking, instinctual, and fiercely mercurial female figure.