



האוניברסיטה העברית בירושלים
THE HEBREW UNIVERSITY OF JERUSALEM



המחלקה למינהל תלמידים, מדור רישום וקבלה - תלמידים מחו"ל
בניין לימודים, הר הזיתים, ירושלים 91905
טל: 02-5881607 פקס: 02-5882478 E-mail: admissions@seviar.huji.ac.il

תאריך תשלום: תשס"ז

13/07/2006

לכבוד

אנן לימוד-טכני

המסמך 5 יוני 18

ירושלים 93123

תאריך: 01641262 7

מספר רישום: 50657

קוד אישי: 0657

לשם תשלום הקול הנדרש

מועצת יקרת,

אנו מבקשים אותך על קבלתך לאוניברסיטה העברית לשנת הלימודים תשס"ז (2006/2007) - כוללת
תחומי הלימוד

קבלה

הכניס מיוחדת במדעי הרוח

התקן בעברית על פי בחינת המיון - ישו בי

קבלה בקורסים ספציפיים מועצת באישור הרומ המדעים

הערת אישית

לאור דעת העברית שלך ובחתימה לאישור מהחוג ללימודים, נכנסו לשיחתך בקורס בשם הקולאות כלור.



האוניברסיטה העברית
הפקולטה לרפואה

סמלנטית יכריע,

האוניברסיטה מברכת אותך עם קבלתך ללימודים ומאחלת לך שנת לימודים פוריה
עם קבלתך ללימודים חלית עלך כל תקנות האוניברסיטה.

ניתן לעינות אחרי מצב ההרשמה לקבל את תוצאות הבחינה הפסיכומטרית באמצעות אתר האינטרנט
של האוניברסיטה העברית: <http://info.huji.ac.il> וכי במסגרת סלולרי ממוחשבת: 02-6584111.
הנחיות מרויכות מובישת בידאי מידע לללמאדים חדשים. את סמלנטים לקרוא בעיון את החובות
כדי למוע תקלות בתחליכי הרישום לשנת הלימודים
מחוברת מפרטים הצעורים שעלך לעשות על מנת לממש לימודיך באוניברסיטה כחוק.

אם ייבצר מי האוניברסיטה לליים את שנת הלימודים יחזור התשלום ששילמת, ולא יהיה עדי קשר
או חיוב מלשחו סמנט האוניברסיטה מלפך.

Dear Student,
The Hebrew University congratulates you on your acceptance and wishes you a fruitful
academic year. Upon your acceptance, you must comply with all the rules and regulations
of the University.

You can check the status of your application and receive your Psychometric Test results
by Internet: <http://info.huji.ac.il> or by telephone through our computerized information
service: 02-6584111. Detailed instructions can be found in the 'Information for New
Students' booklet. We recommend that you read the booklet carefully in order to avoid
difficulties in registration procedures for the academic year. The booklet details the steps
you must take to register officially.

Should the Hebrew University cancel the academic year, tuition will be refunded and
the University will have no further obligation to you.



26 September, 1996

Mrs. Ellen Lapidot
P.O. Box 209
Mitzpe Ramon 80600

Dear Ellen Lapidot,

I am happy to inform you that the Acquisition Committee of the Israel Museum has chosen two of your drawings for the permanent collection of the Department of Prints and Drawings.

I am most pleased to be able to add them to the collection.

Yours sincerely,

Meira Perry-Lehmann
Acting Chief Curator for the Arts
The Michael Susskind Sr. Curator of Prints & Drawings

lp26



Universitat de les
Illes Balears

Serveis Administratius de
l'edifici Ramon Llull

**Magdalena Tamià Terrasa, Administradora de Centro del Edificio
Ramon Llull de la Universidad de las Islas Baleares,**

CERTIFICA

Que de acuerdo con los datos que poseemos en los archivos de esta Secretaría la
señora **Milena Lapidus**, con pasaporte núm. 701187150, figura matriculada como
alumna de tercer ciclo del programa de doctorado del Departamento de Ciencias
Históricas y Teoría de las Artes de esta Universidad, durante el presente curso
académico 2001- 2002.

Y para que conste donde convenga, a petición de la interesada, expido el presente
certificado en Palma de Mallorca a veintiseis de febrero de dos mil dos.





לכבוד

גב' ליפורה שקד (ליפורה)

תל אביב

הטל 016492627

דבריו מכתב תביעה

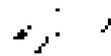
אני רוצה להודיע לך בקרב לב על כניסתך הרבה להתגורר בצורה על לידת אולם הספד.

עבודתך תהיה רחוק לקישור אולם הספד בן ששתשים אולי יום שאור לידים שתהיה מצוינותך
תעילות

דבר מכה חמשה אולי האור כנסתך רחבה לצור פד כשנכנסתי פדך להתגורר ליבת.

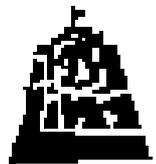
אני יודע ודבר מההגות כפד לאצי תודותי

מכירה



דוד חי

מנהל אגף המפרים יהודים



25 November 1997

מועצה מקומית מיתזפֿה רמון

Mayor of
Mitzpe Ramon

Adolph and Esther Gottlieb Foundation, Inc.

Re: Ellen Lapidus 1390

Ms. Ellen Lapidus is living in Mitzpe Ramon since June 1981, 18 months after she arrived in Israel.

I know her personally all these years and especially during the last four years since I became the Mayor of Mitzpe Ramon, a small town in the Southern desert.

We verify that her financial situation is totally dependant upon National Government assistance and a few sales of paintings.

Ellen dedicates her life to art and she says that if she hadn't been living in our community, where the people are self reliant individuals, full of integrity, then she would have become a very different kind of artist.

Ellen, in her special small yet determined way, totally changed the town's perspective about "Art" and became an important part in its development in this field.

That's why we bought a large painting of her's for a 1,000\$ and it is hanging permanently at the entrance to our Theater Hall.

We do hope that you will appreciate her talent and gift the way we do and give her this grant and award.

You are most welcome to visit our beautiful and unique town which is situated on a natural Crater.

Sincerely yours,

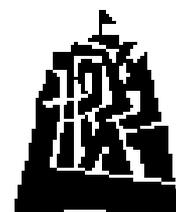
Samy Boshan, Mayor
Mitzpe Ramon

המועצה המקומית מצפֿה רמון

The Local Council of Mitzpe Ramon

ת"ד 1 7127 80650, פון 07-6588185, דפן 07-6587478

Mitzpe Ramon P.O. Box 1 Zipcode: 80650 Tel: 07-6588185 Fax: 07-6587478



המועצה המקומית מצפה רמון

מצפה רמון ת"ד 1, מיקוד 80660 טל. 07-6588661 פקס. 07-6588707

מחלקת החינוך

28.4.99

70-99

לכבוד
גלריית ג'ולי אמ
גליקסון 7
תל-אביב

לידי עדי

שלום רב !

הנדון: השתתפות גב' אלן לפידות בגלרייה

ברצוננו להמליץ בחום על השתתפותה והצגת יצירותיה של גב' לפידות בגלרייה ג'ולי אמ.

גב' לפידות אומנית מוכשרת מאד, כתחום הציור בפרט ובאומנות בכלל.

גב' לפידות מציגה את יצירותיה במצפה רמון, עין חרוד, גלריית ספריי, מחיאון ישראל בירושלים ועוד.

כמו-כן, יצירותיה של גב' לפידות מעבדות את מחלקתנו ואת המועצה המקומית ואנו גאים על שביישובנו קיימות אומנית מוכשרת כגב' לפידות.

בכבוד רב

אריה ברזיחה

מנהל מח' החינוך

Bennington College

Bennington, Vermont - 05201 - 802-442-8611

May 21, 1986

Ms. Ellen Lapidus
Box 209
Mitzpe Ramon,
ISRAEL 50651

Dear Ms. Lapidus,

Thank you for the gift of your painting, "Mount Ramon, Israel," in honor of Bennington Reunion 1986. The painting will be displayed at the Alumni Art Exhibit during Reunion Weekend and then will become part of our collection. Lari Widmyer '36, SOCh Reunion Chair, shared a previous note of yours with me regarding the painting. That note indicates that we may choose to keep, sell, or exhibit the painting. Your flexibility in making this gift to us is very much appreciated.

You will receive an official acknowledgement of the gift from the College, but I wanted to take this opportunity to thank you personally for thinking of us at Reunion. It promises to be a very festive celebration.

Sincerely,



Nancy K. Jones
Acting Director of Alumni Relations

BENNINGTON

C O L L E G E

October 31, 2006

Ms. Ellen Laoidus Stern
Baruch College for Arts and Technology
P.O. Box 10290
Jerusalem, Israel

Dear Ellen:

Your wonderful letter arrived safely a few days ago, and everyone here in the Barn was delighted with your news. You have had a remarkable life! Please do send us any further news and comments of your show.

We will want to print your news in *Bennington*, the alumni magazine, so do send us what you would wish us to report.

You know, our interview together all those years ago – you can bet that after you left, I recorded my impressions on my tape recorder, saying, “Admit her fast, and hope she comes!”

Stay in touch. Come for a visit. It would be so good to see you again.

Best,

Rebecca H. Stickney '43
Special Assistant to the President

RBS/sdc





227 So. 16th Street
St. Louis, Missouri 63103
314 634-2700

May 11, 1984

TO WHOM IT MAY CONCERN:

This is to advise you that Ellen Lapidus Sanchez was awarded a Danforth Graduate Fellowship for Women in 1984 for study at Pratt Institute (Graduate School of Fine Arts). The Fellowship carried with it a stipend and payment of tuition and fees for the two year program of Master of Fine Arts.


Lillie Rose Marquis
Administrative Assistant

מדינת ישראל
משרד החינוך והתרבות
הוועדה להערכת תארים דיפלומות אקדמיים מוזאיל



אישור

אנו מאשרים בזה כי תעודה מס' ****

שניתנה

למרעבי לפידוט	אלן
מספר ויהוי 16432637	כתארוך 07/06/59
עיר אונברקסיטת ברנרדייס	
בעיר וולטחם	בארץ ארצות הברית
בתיאוס התמחות	
אמנות יטה	
שקילה לתואר	דאשרן
	מרן וטאליים האגודשיים הווינים באראאל

אישור זה ניתן לצורך זירוג בשטר בלבד.

האישור נקנה כמחיקה בו יכולת הסרית שטר הווינות לרעלי
תואר אקדמי בייל.

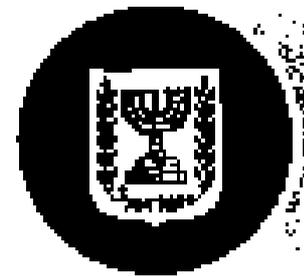
דערה ין אקה הועת מאכיוועי של סוסה אקדמי בישראל יפלי חיק
הווענה כהשדלל גוהר, תשויח - 1959 בכס הוועג ויהנסת תלמידיח
להערכת העודותידיס

הערבה ואל אנה גויעל גם כומויות הווענה וואוסמסוה כומויות כסר
הוועג להערכת וישין לוסין בלקומו.

הוועג ווער ארוך
טוהלת המחלקה להערכת
תארים ודיפלומות מוזאיל

18/07/94
158637 ירושלים,
מסי האישור

מדינת ישראל
משרד החינוך והתרבות
הוועדה להערכת תארים ודיפלומות אקדמיים מחו"ל



אישור

אנו מאשרים בזה כי תעודה מס' ****

שניתנה

למ/נובי לפידוס	אלן
מספר זהוי 16432627	בתאריך 01/01/67
ע"י מלון פרט בניו יורק	
בעיר בניו יורק	בארץ ארצות הברית
בתחום התמחות	

אמנות יפה,
חינוך לאמנות

פניו הנאונים האקדמיים היהודים נשיא אל

שם:

שקיה תומר

אישור זה ניתן לצורך זיהוי בשכר בלבד.

האישור מסמך המחייב את מוסדות החינוך והתרבות בישראל ומועצת המעלה תואר אקדמי ג'ניל

ההחלטה על אישור תעודת האקדמיים של מדינת ארצות הברית, עפ"י חוק התעודות להערכת תארים ודיפלומות מחו"ל, תש"ז (1956), הודו להעלה תלמידים לאוניברסיטת תל אביב.

ההחלטה יצאה אחר בחינתם עם מוסדות החינוך והתרבות בישראל, ת"ל הועברו להערכת השו"ל לעסקי מסמכים.

לידה נוד-אריד
מנהלת המחלקה להערכת
תארים ודיפלומות מחו"ל

18/07/94
152638
ירושלים
סק"י החינוך

THE TRUSTEES OF
BRANDEIS UNIVERSITY

UPON THE RECOMMENDATION OF THE FACULTY
HAVE CONFERRED ON

ELLEN PSYCHE LAFIDUS BALL

THE DEGREE OF

BACHELOR OF ARTS

AND ALL THE RIGHTS AND PRIVILEGES THEREUNTO APPERTAINING
IN WITNESS WHEREOF, THEY HAVE ISSUED THIS DIPLOMA DULY
SIGNED AND HAVE AFFIXED THE SEAL OF THE UNIVERSITY.

ISSUED AT BRANDEIS UNIVERSITY, WALTHAM, MASSACHUSETTS, ON
THE SEVENTH DAY OF JUNE, 1959


ARTHUR G. LINK
PRESIDENT OF THE UNIVERSITY


ARTHUR G. LINK
PRESIDENT OF THE UNIVERSITY


THOMAS S. RUFF
SECRETARY OF THE UNIVERSITY

PRATT INSTITUTE

THE TRUSTEES OF PRATT INSTITUTE, BY VIRTUE OF THE AUTHORITY
VESTED IN THEM, AND ON THE RECOMMENDATION OF THE FACULTY
HAVE CONFERRED ON

~~ELLEN LAPIDUS DE SANCHEZ~~

THE DEGREE OF
MASTER OF FINE ARTS

FOR SATISFACTORY COMPLETION OF THE PRESCRIBED COURSE OF INSTRUCTION
IN EVIDENCE WHEREOF THIS DIPLOMA HAS BEEN AWARDED
IN THE BOROUGH OF BROOKLYN, CITY OF NEW YORK.

FEBRUARY FIRST, NINETEEN HUNDRED SIXTY-NINE.

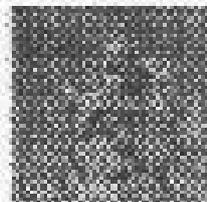
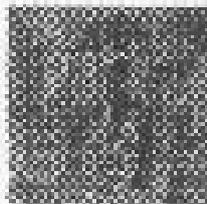
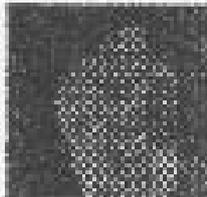


James B. Donnan
PRESIDENT

L. J. Santos
VICE PRESIDENT

Julius J. Watson
ACTING DEAN, SCHOOL OF FINE ARTS DESIGN

Ellen Lapidus



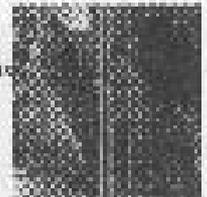
Ellen Lapidus, Paris

The written language of numbers and points which is drawing, is for Ellen, the own story of the unseen, the sensory, the intellectual and spiritual side of life. This expression is the tradition of European painting, but Lapidus continues in her beautiful style.

The artist was born in New York in 1918. She is the recipient of a Danforth Fellowship for Women in Fine Arts. Her studies include the Beethoven Museum Art School of the '50's, Bennington College and W. S. Heyer's Atelier 37 in Montparnasse.

Ellen Lapidus is the mother of three young Israeli women. In 1990 the Museum of Art of Ein Harod gave Ellen a one man show as an Israeli artist because her work not only expresses the light of the Middle East but it illuminates a light to others.

The Israel Museum of Jerusalem's permanent collection includes the drawings of Ellen Lapidus. ... or she signs her work in Hebrew.



[En arafot israfar](#) | [En arafot israfar](#) | [En arafot israfar](#)

Lapidus, Ellen

Ellen Lapidus. Painter. b. 1938. New York. Immigrated 1979. Studies: Brandeis University; Pratt Institute.



Almond wood
sculpture



El turo



Family yacht



Cafe scriff



The Western Wall



Zion square



Breakfast



Immigration
Ballet



The Ramon
Crater



The Synagogue



Fiddler On The
Roof



Palma Port



Landscape



Lunch At
Estrella's



Tel-Aviv



Building
Jerusalem



Sky Foothall



The Damascus
Gate



The Border Guard



The Mola



The Ramon
Crater



Lapidus Ellen

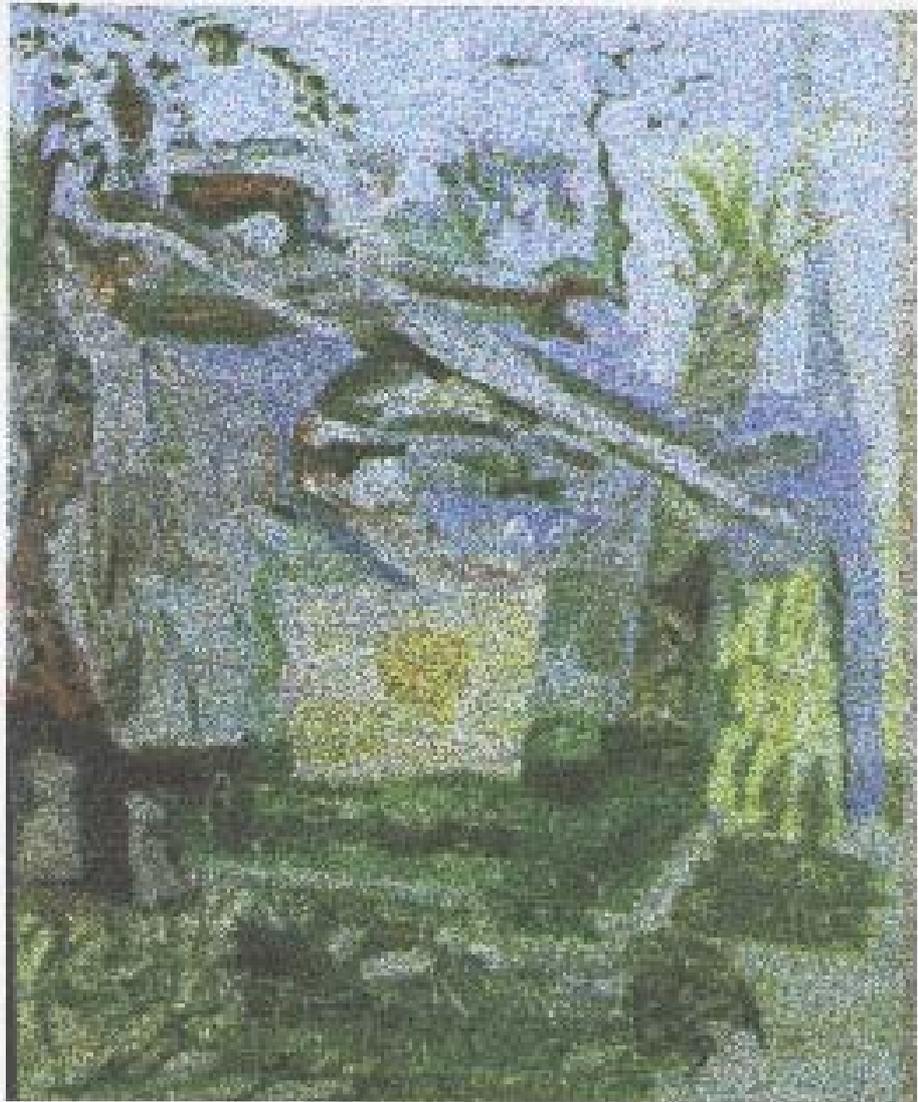
Ellen Lapidus

Palm Port

oil on canvas

120x90

1997



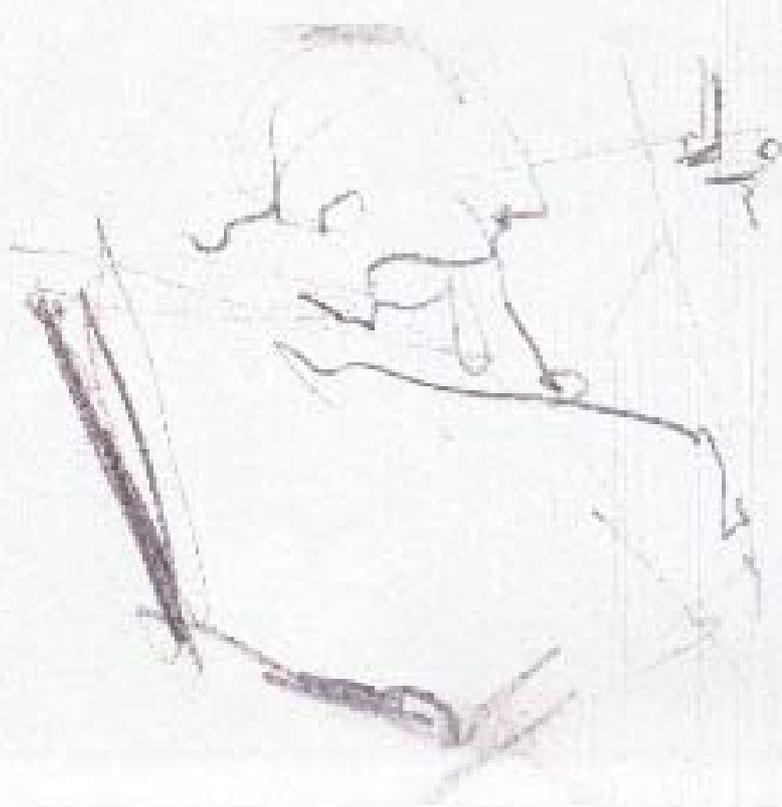
[back](#)

Oh, grow and noble horizon on which the sunlit emerald pines appear as vertical frontal planes. show me the essence of your form that I may reveal it in my composition, and thus, myself become composed

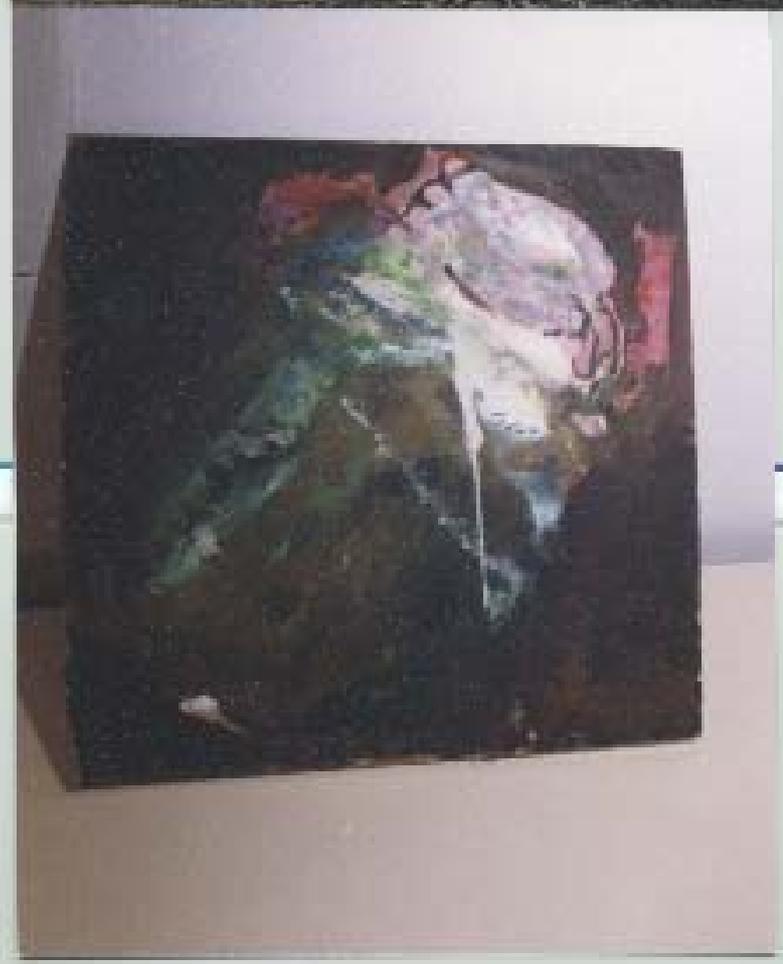


Drawings:

dr. Jerusalem 2003-
dr. Mallorca 1996-2003
dr. The Negev 1981-2003
dr. Before Aliya 1938-1979



דליה





בית הספר התיכון שליד האקדמיה למוסיקה ולמחול בירושלים
The High School of the Jerusalem Academy of Music and Dance

ייחודיים: 4.1.2009
008/2009

לכבוד
גב' אילי המירום
רח' המצוא 5/18
רח' חומה 93123
ירושלים

שלום רב,

הזמן - 29 במרץ 2009

ברצוני להודיע את השאת העסקתי הישנה עבור הציור היפה שהעסקת במחנה לבית ספרנו.
את בחרת להעניק לנו את עבודת האמנית שלך להא של המורה והיה פתוחה פריטת ביוחך.

העבודה תהיה אצלו חובה למתמאות.

אנחלה לך המון יצירה יפייפה ופה ישוריה.


מנחה הולמן
מנהלת בית"ס

העקום: פרופ' אילן אול - מנכ"ל האקדמיה
פר' חומה 50 - גבע' ל האקדמיה

אילן לפידוס

אילן לפידוס

פרטים אישיים:

נולדה בשנת 1938 בעיר ניו יורק.
עלתה ארצה בשנת 1979.
אחרי מחיית בירושלים עברה למצפה רמון וחזרה לירושלים לצמיתות.
אם לשלוש בנות וסבתא לשלושה נכדים.
שואה לפר שטרן. מחממת את ציוריה בעברית בשם "לפנתה".

השכלה:

למדה ב- Brooklyn Museum Art School ו- New York Public School System.
השכלה מקדמאית - Bennington College, Vt. - B.A. 1959 - Brandeis University, W. Mass.
בוגרת לימודיה עברה לפריז כדי לעיור ולמדור ב "Atelier 17" של William Stanley Hayter ב- Montparnasse.
M.F.A 1967 Pratt Institute, Brooklyn (Danforth National Fellowship for Women)
בשנת 2003 קיבלה תעודת המאסטרות את סיום הקורסים לדקטורט בחולדות האומנות באתר
The University of the Balearic Islands, Palma de Mallorca, Spain

רעסקה:

בשנות מנורת מחוץ לארצות הברית (1959 - 1964 פריז, נדספה; 1970 - 1974 ביזנז, לופר) לא הועסקה.
לאחר קבלת תואר שני, נתמכתה ללמד סטודיו ותולדות האומנות בשלוש אוניברסיטאות בניו יורק
(Pratt Institute, C.C.N.Y, St. Joseph's College for Women)

תערוכות (One Man Shows):

בכל מקום שבו האמנות הייתה חיה, הציגה את עבודותיה שנשארו בתערוכות קבועות.
האמנית תמיד נתבקשה להציג את היצירות ולא רכשה את שטחי התצוגה.
התצוגות היו במקומות כ: 1969 - Inter-church Center, Riverside Drive N.Y.C.
בית האומנים בירושלים - 1963
מכון לאומנות עין חרוד - 1990
גלריה ישראלית בתל אביב - 1991
גלריה ישראלית בירושלים - 1996-7
אומניברסיטת פלמה דה סיודקה - 2001
גלריה עירונית בפלמה - 2002
מלון שטרן מימי טאוואר, רמת גן - 2003
תערוכות עכשוויות בבניין הבורסה ליהלומים, רמת גן - 2004

אוספים:

אוסף אקוורל בית המגנס "Central" - Lexington Avenue NYC - 1976.
שטן על בד - 210 x 180 ס"מ - "היורא" - נרכש על ידי עיריית מצפה רמון.
שטן על בד - 2 סדר רכוש - "חזרה של תמונות וילה לונדס" - בגלליות "האנטישנות המרכזי" של פלמה דה סיודקה.
שטן על בד - 200 x 175 ס"מ - "שקד סתול בירושלים" - בניין מוצי הרומ באוניברסיטה בסלמה.
ציורי שטן הישומים רבים של אילן מוצגים במוזיאון מלומד, ארה"ב ובסידאל.
האוסף הקבוע של department of prints and drawings במוזיאון ישראל בירושלים מכיל ציורים רבים של אילן.

מידע נוסף:

ביקור במכון שדורר לאומנים ישראלים יוכלו אחכם לתק של אילן שמתחיל שלושה סדמי ויראו של אילן מציירת בסן שמלמדת, מאת צילומים של ציורים ורישומים, חומנות וקטלוגים של עשרות תערוכות ושני ספרי באתר אינטרנט שלהם עם ביוגרפיה ועשרים תמונות שלה.

אתם מוזמנים לבקר בדירת הסטודיו של האומנית בהר חומה בירושלים כדי להתבונן בעבודתה המחשבת.
רחוב המפליא 5 יורה 18. טלפון: 02 - 6760734

Ellen Lapidus
18/6 Nahal Arod ST.
P.O.B. 209
Mitzpe Ramon, 80600
Israel
07-6588354

Born: Brooklyn, New York 1938

Education:

Brooklyn Museum Art School	1951 - 1955
Midwood High School	1951 - 1955
Bennington College	1955 - 1957
Brandeis University, B.A.	1957 - 1959
Pratt Institute, M.F.A.	1967 - 1969
Danforth Fellowship for Women (award)	1967 - 1969

I resided in Europe during the early sixties and early seventies (Paris, Ibiza).
Bore two daughters in Paris. 3rd daughter born New York, 1976.

Immigrated to Israel in 1979.

Exhibitions :

Artists House, Jerusalem
Museum of Negev, Beer Sheva
Museum, Ein Harod, Jordan Valley
Safraii Gallery, Tel Aviv

January to March 1995. 8 paintings (at least on meter wide or long) were
displayed in 8 show-case windows of The Jerusalem Safraii Gallery on King
David St. in Jerusalem.

Private sales of several paintings from 300 to 1,000 dollars.

In New York and Europe all exhibitions were local after the completion of a
period of work.

Barcelona - 1996 Summer - Valenti Art Show (National)

Mallorca - 1996 Summer - Andraitx Art Show (Mallorquin)

September 1996 - The Israel Museum, Jerusalem, acquisition of 2 drawings.

Since January 1997, continues to present - 3 paintings showing at:

Stern Gallery, 30 Gordon Street, Tel Aviv

Current shows in Mitzpe Ramon :

Mitnas

Economic Unit Offices

Supermarket

**NEW YORK
ARTISTS
EQUITY
ASSOCIATION, INC.**

458 BROOME STREET
NEW YORK, N.Y. 10013
TELEPHONE (212) 941-0130

EXPIRES: **DEC 31 1992**

REGULAR MEMBER

Ellen Lapidus
Member's Signature

Ryona Stewart
President



**NEW YORK
ARTISTS
EQUITY
ASSOCIATION, INC.**

32 UNION SQUARE EAST
NEW YORK, N.Y. 10003-3207
TELEPHONE (212) 477-8200

EXPIRES: **DEC 31 1990**

REGULAR MEMBER

Ellen Lapidus
Member's Signature
FRANZ FELDMAN
President

**CARTE INTERNATIONALE D'IDENTITE D'ARTISTE PROFESSIONNEL
INTERNATIONAL IDENTITY CARD FOR
PROFESSIONAL ARTISTS**

iaa-aiap INTERNATIONAL ASSOCIATION OF ARTISTS

Pay - Country: **ISRAEL**

Artist: *Ellen Lapidus*

VALIDABLE JUBOURNAU
VALID UNTIL
31 DECEMBER

2007

Signature du Titulaire

Holder's Signature: *Ellen Lapidus*

Le Président du Comité National
The President of the National Committee

Shoshka Heveler
Chef du Comité
Secret of the Committee



International Student Identity Card

ESTUDIANTE

UNIV. ILLES BALEARS

LAPIDUS, E.

16/04/1930

08/2002 - 12/2003



ISIC
S 034 212 862 750



הצגותיו של אלן לפחות מכתובים

הצגת המחזה של האנשים והחרים שאין בעצרת הזם הסופר הלוח על הלוחי טראגדי של החושיות, עד העד האונולקטואלי והרומי של החרים, צורה כמדויק זו הינה סמורה הצורה האולפאי שלשירות ממשלת בעיורי העמן הנפלאים שלה.

*האננות מתעדת לחוסתכם לקחת חלק בביטוי הוויחית האישית בשמן על כך מחיה כמצפת המדי שבנוכח בה היא דהה ויחיה במשך עשורים שנה.

אלן לפרות נולדה בשנת 1938 בניו יורק סיטי
השכלת:

Studies in the Brooklyn Museum Art School of the 50's Hennington College and W S Hayter's Atelier 17 in Montparnasse.

הואר ראשון באוניברסיטת "בראנדייס" - B.A.

הואר שני באוניברסיטת "פריז" - M.F.A.

בסיום הואר השני החלה אלן ללמד באוניברסיטת "פריז" קורסוס לסטודיוולפאזיל או אלן פה לימדה?? ובאוניברסיטת "ניו יורק" תולדות האוננות.

למדוק עם אלן לפני ריקפורט??

בשנים 1960-1980 התמחה ויצרה אלן בפרוס, ספיד ופי- יורק.

בשנת 1979 עלתה אלן לישראל לירושלים עם משפחתה היום, כאשר באחרונה כשורים שנה של גזרות במצפה רמון.

העיסוקיה:

יורדאן ישראל – דרשנים, מוצנים צורים דרשנים של לפחות באוסף המדי,

פיה האננים – ירושלים

משכן לאננות – עין חרוד, העדומת יחיד,

גלריה ספראי – תל אביב

גלריה שפר – תל אביב

החזיקה הסלפנות – מצפה רמון.

למדוק עם אלן האם היו עוד מפרוסות מה לפני ספרד??

סוחקי אולי מאי לתת משג הירגום לאנגליה בנורמא מה מה שמסימן ביי??

למדוק עם אלן לפני אחרונה המכות והחוב



12.8.2002

לכבוד
אלן לפידות
ת.ד. 209
מצפה רמון 82600

אלן ויקר,

ברצוני להודות לך על זכותך לנחם שיצרתניד למוזיאון ישראל.
חוץ שלוש אלבומי-הסתרים שהארת לבחירתי בחודי את אחו מהאלבומים הקטנים.
האלבום נכלל מעתה באוסף החולקה לרישומים ולדפוסים ושם לרשות המבקרים בחור העין.
שרת הקרדיט היא: "שנת האמנות".
אודה לך אם תוכלי לבוא למוזיאון ולקחת בחזרה את שני האלבומים הנותרים.

בתודה מראש ובברכת שנה טובה,


גאליה שושיתא
איצת בכורה,
החולקה לרישומים ולדפוסים





September 5, 2002

מוזיאון ישראל, ירושלים
the israel museum, jerusalem
متحف اسرائيل، اورشليم القدس

To Whom It May Concern:

I hereby confirm that the collection of the Israel Museum, Jerusalem's Prints and Drawings Department includes four works by the artist Ellen Lapidot:

1. *The Bathsheba Flower in Karmiel*, 1996
Pencil on paper
B96.0426
2. *Osteoporosis*, 1998
Pauca and turpentine on paper
B98.0693
3. *My Father and My Granddaughter Sleeping*, 1993
Pencil on paper
B96.0429
4. *Book of Drawings*, 2001-2
Pencil on paper
29288

Sincerely,


Ronit Sorok
Assistant to the Curator



22 במרואר 1999

לבוז
אלן לפידות
209, ת.ד.
טפת-רמון 80600

אלן ויקרה,

בעקבות בקשתך, אני מפרטת את פעילותיך שמצאות בליטוי המחלקה לרשומים והדפסים:

1. אבי ונודי ישנים, 1993
ערוך על יד
סנת האמנות
מסי רישום - 96,0429

2. פרחי בת-שבע ברהיאל, 1996
ערוך על יד
סנת האמנות
מסי רישום - 96,0426

3. אוסקאופורוזיס, 1998
גיל שמוני וסרפסטי על יד
סנת האמנות
מסי רישום 96,0493

פאוך זילוב של פעיחך אוסקאופורוזיס"

נרחת,

סאייח מר-רמון
אוצרת בכירה
המחלקה לרשומים
והדפסים



28 March, 1996

Ms. Ellen Lapidus
P.O. Box 209
Mitze Ramon 80500

Dear Ellen Lapidus,

In my capacity as Acting Chief Curator of the Arts, my time to meet with new artists is even more limited than before. Kindly show your work to Ruth Apter-Gabriel, Associate Curator of Prints & Drawings, who will be happy to meet with you for a thirty minute session. For an appointment, please call 708-065.

Yours sincerely,

Meira Perry-Lehman
The Michael Bromberg
Sr. Curator of Prints & Drawings
Acting Curator for the Arts

lap28m

מס' ת. פט. 1000
 1997-10-10

לכבוד
 משרד הארנון המקצועי

מס' ת. פט. 1000

כבוד משרד הארנון המקצועי
 על מנת להפטר מכלל הארנון המקצועי
 הנ"ל, אני מצהיר כי אין לי חובות
 כלפי משרד הארנון המקצועי
 והאחריות על הפטור
 היא על מנת להפטר מכלל הארנון המקצועי

[Signature]
 משרד הארנון המקצועי

[Signature]
 10/10/97

מס' ת. פט. 1000
 1997-10-10



מס' ת. פט. 1000
 1997-10-10



מס' ת. פט. 1000
 1997-10-10



מס' ת. פט. 1000
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 1997-10-10

חידוש חברות לשנת 2003

דמי החברות 250 ש"ח

דמי חבר לשלל אקט 150 ש"ח

חברים בעמדת דמי-קניין 50 ש"ח

דמי הרשמה

לפטרונים חברים 100 ש"ח

ניתן לשלוח קופון זה למשרד

המס' ת. פט. 1000 או לרשות

מס' ת. פט. 1000 או ל

מס' ת. פט. 1000

לשלוח למשרד הארנון המקצועי
 או למשרד הארנון המקצועי

לשלוח

לשלוח למשרד הארנון המקצועי
 או למשרד הארנון המקצועי

לשלוח למשרד הארנון המקצועי
 או למשרד הארנון המקצועי

לשלוח למשרד הארנון המקצועי
 או למשרד הארנון המקצועי

[Signature]
 מס' ת. פט. 1000

[Signature]
 מס' ת. פט. 1000

[Signature]
 מס' ת. פט. 1000

[Signature]

CLASS OF '57

CLASS MEMBER

Jack Douglas Linton
48 Popcorn Street
Barrington, VT 05301
802-485-5850

Leslie Cary Cunningham
74 Peapack Park West, Apt. 30
Basking Ridge, NJ 07005
908-949-2177

CLASS OF '58

CLASS MEMBER

Sarah Holt Brown
88 E. Box 585-4
Poulinville
North Ferrisburgh, VT 05357
802-943-4674

A letter from Rhoda C. Trullier, which missed the deadline for the last issue, reports: "The annual luncheon for the National Association of Women Artists was a success, with a wonderful turnout at the Water Club, May 1982. As program chair, I invited Pat Adams as our speaker. She presented her relationship to the enterprise of making art in a talk entitled, *Painting—The Not-So-Virt*. It was definitely food for thought. She was very well received and sparked much interest. So many artists and guests approached me expressing a desire to read her material, not just listen. We therefore made a printout of her speech available to our members. Pat's work was on exhibit at the Zahradnik Gallery at that time, so it was all very timely. With two Bennington alumni in the faculty, Betsy having studied with Pat, it was personally very special."

CLASS OF '59

CLASS MEMBER

Roberta Neal Bentley
2265 Cliffridge Avenue
La Jolla, CA 92037
619-493-4903

Roberta Dale Harshoff
2802 Inverness Drive
La Jolla, CA 92037-7042
619-529-7714

Janice Williams Attyah
2260 Nottingham Place
La Jolla, CA 92037-2135
619-493-2670

One of **Joan Allen Horrocks's** latest projects is the Art Alliance of Central Pennsylvania's Art Through Touch Traveling Exhibition. The show, designed with the sight impaired in mind, gives people who have not art experience—everyone is encouraged to feel the pieces. "It's not just for the sight impaired, but for the people who can see but aren't 'see,'" she explained. The exhibition began in May 1981 and is scheduled to continue through 1984. In addition to the touch art, her own private shows, and commissioned projects, she is kept busy with a seat on the Art Alliance board. She is also in the Paws' Guild, of which she is a past president, and is a member of PAWS, an animal protection group. "The Sarah Gallery of Fine Art in Tow-Away is exhibiting oil paintings by **Ellen Lapidus**. The show opened in January and runs through September 21, 1983. **Carol Foley Sarkis** has been on the board of trustees at Milton Academy in Massachusetts for the last ten years and chaired the executive committee for the last three. A Milton graduate herself, she co-chaired the search committee that selected **Isabel education Edwin P. Froelich** headmaster in 1981. "I've been writing pretty much full time

and have a first rate New York agent. Our daughter **Jennifer (Cachem '87)** is getting married at the end of March, in Portland, Oregon. Tim is really vanishing."...**Sidra Rauch** had a cabaret extravaganza at Judy's in New York City last November.

CLASS OF '60

CLASS MEMBER

Delia Swartz
903 West Street, Apt. 217C
New York, NY 10014
212-689-4431

Joan K. Hogg, M.P.A., Certified Imaging Trainer, is giving a workshop, "Filming the *Partner We Always Wanted*," on Saturday, June 12, from 10:00 a.m. to 5:00 p.m., near Winnetka, New Jersey. To inquire about the nature of the work, call her at Image Grove, 718-758-6630. To register (enroll after June 1) call 919-882-6875.

CLASS OF '61

CLASS MEMBER

Suzanne Page
3 Chaucer Place
Cambridge, MA 02138
617-254-2112

Franka Koverhaus Stark
17 Charles Street
Brookline, MA 02114
617-564-6892

CLASS OF '62

CLASS MEMBER

CLASS OF '63

CLASS MEMBER

Susan Pickering DeFord
227 Oak Street
Annapolis, OR 97303
503-486-5733

CLASS OF '64

CLASS MEMBER

May L. Douglas
1708 38th Street, NW
Washington, DC 20007
202-333-1386

Jaqueth Hutchison showed her work "Paper Paintings" during December at the Eclipse Salon/Gallery on Newbury Street in Boston. **Holland Taylor** plays the wife to John Fingleton's senate role in the NBC comedy "The Powers That Be," prior to which she spent about two years in the play "The Cocktail Hour." Her previous series included "Rosamund Buckle's," "Harris," "Me and Mom" and "Deacon Hill." In New York she starred in the soap opera "Edge of Night." Although Taylor has lived mostly in Los Angeles for the past 10 years, she still considers herself a New Yorker and has a great love for the theater. She made her Broadway debut in "The Devils"...**Judith Isacoff Thomas**, executive director of the Berkshire Litchfield Council and a consultant in arts, education, and environmental education, was the guest speaker on January 6 at Williams College's Long Lunch Series forum on "Environmental Education." Thomas has worked as a consultant at Bard College, Berkshire Community College, Empire State College, Mohawk Mountain House, Omega Institute, and the New York Academy of Sciences, along with many libraries and

BOARD OF EDUCATION OF THE CITY OF NEW YORK

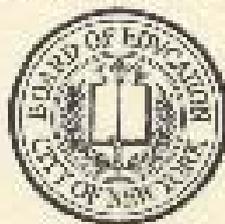
DIPLOMA

THIS IS TO CERTIFY THAT

Ellen Psyche Lapidus

HAS COMPLETED THE

COURSE OF STUDY OF THE ELEMENTARY SCHOOLS
WITH A SATISFACTORY RECORD IN SCHOLARSHIP, BEHAVIOR
AND CITIZENSHIP AND HAS MERITED GRADUATION
IN TESTIMONY WHEREOF WE HAVE AFFIXED OUR SIGNATURES
HERETO THIS *26th* DAY OF *June* 1951



Roseville Moss
PRESIDENT BOARD OF EDUCATION

Jacob Feilowitz
CHAIRMAN LOCAL SCHOOL BOARD

William J. ...
SCHOOL SUPERVISOR OF DISTRICT

...
SCHOOL SUPERVISOR

...
PRINCIPAL ELEMENTARY SCHOOL
NO 2048 SCHOOL IN B'klyn

BOARD OF EDUCATION OF THE CITY OF NEW YORK

DIPLOMA

MIDWOOD HIGH SCHOOL

THIS IS TO CERTIFY THAT

Ellen Psyche Lapidus

HAS COMPLETED THE

ACADEMIC COURSE OF STUDY

WITH A SATISFACTORY RECORD IN SCHOLARSHIP, BEHAVIOR
AND CITIZENSHIP AND HAS MERITED GRADUATION

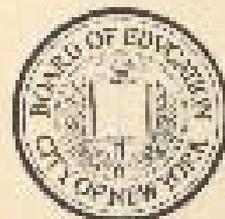
JUNE 1955



Charles W. Litch
PRESIDENT BOARD OF EDUCATION

William J. Jovan
SUPERINTENDENT OF SCHOOLS

J. Bernstein
PRINCIPAL



Board of Education
of the City of New York

Midwood High School

Awards This
Art

Certificate In Scholarship

Summa Cum Laude

To Ellin Lapidus

For Term Ended June 1955



DAVID S. LUBIN
Official Teacher
Chairman, Art Dept.
Midwood High School



JACOB M. ROSEN
Principal

גלריה שטרן
stern gallery

30 Gordon Street
Tel Aviv 61402, Israel
Tel: 03-5246908
Fax: 03-5252197

רחוב גורדון 30
תל אביב 61402
טלפקס: 03-5246908
טלפון: 03-5252197

סקוד

הזמנה מספר 0910

טקסט מודעה מספר 012314048

29.2.97 חאריק

לכבוד אילן ארביצ'י

כתובת (תל אביב) 07-65883354 : 07-65883354

3 ציורים אמכ"ב בקונסיגנציה

דמיך ארביג \$600 ארביג. לא כולל מע"מ

מחלקת המכירה
גלריה שטרן
רחוב גורדון 30, תל אביב
טלפקס: 03-5252197
טלפון: 03-5246908
פקס: 03-5252197

ש"ח	סה"כ
ש"ח	% מע"מ
ש"ח	סה"כ כולל מע"מ

20

25/10/18 10:00
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18/10/18 22:00
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20/10/18 00:00

Ellen Lapidus



Ellen Lapidus, Painter.

The written language of mountains and people which is drawing, is for Ellen, the overt story of the unseen, the sensory, the intellectual and spiritual side of life. This expression is the tradition of European painting that Lapidus continues in her beautiful oils.

The artist was born in New York in 1938. She is the recipient of a Dunforth Fellowship for Women in Fine Arts. Her studies include the Brooklyn Museum Art School of the '50's, Bermington College and W. S. Hayter's Atelier 17 in Montparnasse.

Ellen Lapidus is the mother of three young Israeli women. In 1990 the Museum of Art at Ein Harod gave Ellen a one man show as an Israeli artist because her work not only captures the light of the Middle East but it illuminates a light to others.

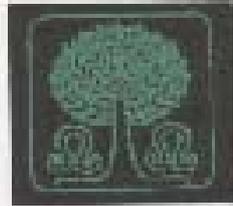
The Israel Museum of Jerusalem's permanent collection includes the drawings of Ellen "Lapidot".... as she signs her work in Hebrew.



To artists index | To artists works | [more images](#)



Israeli Art Selected Works



Lapidus, Ellen



Lapidus, Ellen
The Human Code



Lapidus, Ellen
The Human Code



Lapidus, Ellen
Public 2: The Roof

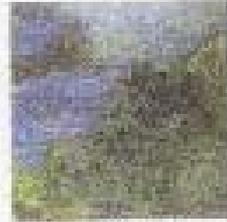


Lapidus, Ellen
Public 1: 100

Ellen Lapidus, Public 1
New York, Immigrated 1
Studio: Brandon United
Full Institute, New York



Lapidus, Ellen
Landscape



Lapidus, Ellen
Landscape 1: 100



Lapidus, Ellen
To 100



Lapidus, Ellen
Building Jerusalem

[Previous](#)

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AUDITORIUM DE PALMA DE MALLORCA

CENTRO PARA LAS ARTES Y DIVERSIONES

Director: Rafael Ferragut

24 de enero 2001.

Sra. Ellen Lapidus,
Andraitx

Querida Ellen,

Ha recibido con gran satisfacción en cuadro, que hace el número once, que redondea la colección de su autoría que obra en nuestro poder.

En obra rebosa dinamismo, se diría que las figuras están moviéndose, y que compitan para contarnos algo que solamente ellos saben.

El color es prismatico, y es utilizado de forma provocadora y sin dependencias, resultando una trama colorista sumamente decorativa.

Por lo que más me satisface es su sinceridad. Una obra que refleje una vida de lucha y de ilusión, de esperanza y de conciencia con algo miana.

Su obra, a partir de hoy, adornará las paredes de nuestro Auditorium, y esperamos obtenga el reconocimiento que se merece.

Reciba un cordial saludo.

Rafael Ferragut.



ART-VIU

MERCAT D'ART

AJUNTAMENT DE VALLDEMOSSA

Cognoms	LAPIDUS		
Nome	ELLEN		
Adreça	Cami Coma Fredo, 4		
DNI	84230006 Tel. 971235127		
Professió	ANDRATX		
Professió	ARTISTA PIN	Tipus	953
Firma		Data	10-8-86



ART-VIU

PUESTO Nº. 19
AUTORIZADO



Identificación Nº

Nombre: *LAPIDUS ELLEN*

Oficio: *Pintora* D.N.I.: *700.66.715B*

Obra expuesta: *Pintura de su creación*

Técnicas: *Utrías*

Estudio Taller en: *Andraitx* Nº. tel.: *911.235127*

Mercat d'Art de: *Valldemossa*

Expedido el día: *1 Mayo / 2000*

Ellen Lapidus, pintura

Dibujar es un lenguaje de líneas y sombras que define las montañas, las figuras, las emociones y hasta la atmósfera de las temporadas. Aquel lenguaje escrito en su idioma personal es para Ellen Lapidus el cuento aparentemente de lo que "no se ve", las sensaciones, lo intelectual y la parte espiritual de la vida.

Esta expresión es la tradición de la pintura europea que Lapidus continúa en sus bellos óleos.

La artista nació en Nueva York. Sus estudios incluyen la Escuela de Arte del Museo de Brooklyn de los años '50, la Universidad de Bennington College, y el Taller 17 de W.S. Hayter de los años '60 en Montparnasse. Ella recibió becas nacionales y locales y tiene dos títulos universitarios.

Ellen ha sido profesora de Historia del Arte en la Universidad de la ciudad de Nueva York. Sus cuadros son festejados en varias colecciones privadas y en la de Ein Harod, Castell Son Mas en Andraitx y en el Museo de Arte de Jerusalem.

Ellen Lapidus vive en Mallorca. Ella es socia del Círculo de Bellas Artes en Palma y de Art Vint.

Ellen es madre de tres hijas y abuela de dos niños.

Puede informarse de su obra en Internet:

www.ims.org.il/Rarcent → artists by name → L → Lapidus, Ellen → to more images

ELLEN LAPIDUS (ISRAEL, 1938)

La pintura de Ellen Lapidus constituye una muestra genuina de visualización rigurosa de vivencias intelectuales, toda una compleja biografía enriquecida por sus hondas raíces judeoamericanas, iluminadas por nuestra luz meridiana.

En el realismo abstracto de sus obras se conjugan las experiencias cotidianas y las enseñanzas del subconsciente más profundo, sumergido en distintos extractos de su humus cultural.

13-12-2000

Margarita Novo Galvies

Profesora del Departamento de Ciencias

Históricas y Teoría de las Artes

(Universidad de las Islas Baleares),

en la que actualmente cursa estudios

la artista Ellen Lapidus, a la cual

tengo como alumna destacada.



Lapidus

Profundamente comprometida con su trabajo, la pintora Ellen Lapidus (Nueva York, 1938) no ha dudado en exponer una selección de sus pinturas recientes en el patio y los pasillos del edificio Ramon Llull de la UIB. Reflejo de su vida privada, su pintura denota dominio técnico y convicción, aunque su acaso vibrante plasticidad tienda a deslizarse hacia lo decorativo.



El Centre d'Art de les Illes Balears disposa d'una còpia de la presentació de la artista.

Ellen Lapidus

www.inj.org/iba/artists_by_name/L

ARTES

La alianza del mundo y la palabra

Umiración y reflexión en el Ars Brevis de Sineu

La Galería

• Luis Vidal

Se sucesión de nuevas fotografías y esculturas en la Galería Vitor no nos ha permitido escapar de Luis Vidal al que ya observamos con mucho interés a su paso por otra exposición en esta galería.



En la imagen
Luis Vidal y el mundo de sus obras.

• Ileana Lapidus

Profundamente comprometida con su trabajo, la pintora Ileana Lapidus (Nueva York, 1936) ya ha exhibido en España una selección de sus más recientes obras en el patio y en galerías del edificio Barona, 11 de la UCB. Bellas es su vida artística, su pintura, decorada con dibujos y colores, aunque se acentúa siempre el sentido de la obra, desde el detalle al conjunto.

• OSBERTS

Una selección de obras de la reciente muestra de Osberts en la galería Vitor, un espacio de su trabajo artístico. Desde una imagen que nos muestra un momento de aprender a manejar la cámara, la exposición de la muestra es a su vez una reflexión sobre la energía que mueve el comportamiento cultural. Una selección de fotografías recientes se presenta en el trabajo de Ana Crespo (Madrid, 1954) se muestra en la galería Arcadio Góngora.

Estimulado por la energía del trabajo de Ana Crespo sin saber más lo que se le está haciendo, cada proyecto a los movimientos y sentimientos que persiguen que cada obra sea una obra de su obra. En un

momento de reflexión personal e intelectual que se acerca a los recuerdos. De este modo, el arte se convierte en un ritual y un acto de una historia completa que nos es sólo posible en la fugacidad de una imagen.

Por ello, la lectura de su obra, la reflexión formal de esas escenas, composiciones y dibujos, nos posibilita en el momento de la obra, la posibilidad de una reflexión sobre el tiempo de hacer un acto infinito de creación y forma de imagen y acción.

Para concluir, el lenguaje visual de la obra de Ana Crespo se encuentra en su actual

que se delimita a la cuestión misma de la naturaleza del arte, la obra.



Una de las obras de la artista Ana Crespo en Arcadio Góngora.

línea de investigación sobre el tiempo y la imagen de la obra, Ana Crespo, 1954 de la UCB. En esta muestra de sus proyectos de una obra de arte

le mal a partir del tiempo de movimiento, a la vez la imagen, el dibujo, una imagen que se veja interior que se de hacer de la imagen y la imagen.



ENFERMEROS 1990
31 DE MARZO

N^CALI



LA REVISTA DEL MUNICIPI D'ANDRATX

2^a Època. Any IV. N^o 31

2,80 euros / 350 pts.

GENER 2002

REPORTATGES

ENS VISITEN ELS REIS D'ORIENT

SANT ANTONI: FOGUERONS I CARROSSES

EXPOSICIÓ EN EL CENTRO CULTURAL ANDRATX

CONCERTS DE NADAL

XXXI TROBADA DE CORALS DE MALLORCA

REGATES DE VELA LLEUGERA



POSTER CENTRAL

**SANT ANTONI
2002**

ENTREVISTES



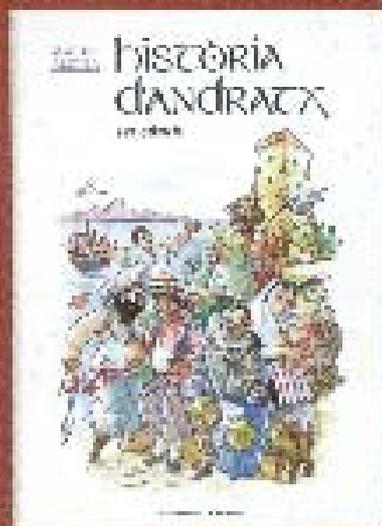
IMMA GELIBERT "Coleta",
35 anys d'escola major



RAFEL HORRACH LLABRÉS,
capellà del Port d'Andratx



MARIAN GOYÁ AMENGUAL,
campiona d'Espanya de Fitness



**PRESENTACIÓ DEL CÒMIC DE
LA HISTÒRIA D'ANDRATX**

GUIA
D'ARTESANIA
DE LES ILLES BALEARS



CONSELL
DE LES ILLES BALEARS

Associació
Fundació d'Artesania Balear, 1973

980

Mestres de les arts plàstiques

Ellen Lapidus

Finadora. Centre d'Arts i Artes



Ellen Lapidus

Plaça del 140

07 55000000

41000 - Beniflà

Tel: 609 02 97 14

Art i Disseny

Plaça del 140

07 55000000

41000 - Beniflà

Tel: 609 02 97 14

GALLA
JUBILEU
2011



Agencia Tributaria

Delegación de **BALIARES**

Administración de **BALIARES**

Impuesto sobre Actividades Económicas

CUOTA MUNICIPAL EN EUROS

Apartado I: Datos identificativos del sujeto pasivo

Espacio reservado para la etiqueta identificativa



X2162560P LAP P ATRON 07600

LAPIDUS ELLEN P

C/NI DE SA COMA FREDA, 4

07150 ANDRATX

BALEARES

Ejercicio: **2002**

Declaración de: Alta Baja Cesta complementaria

Variación: Cambio de aspecto de la clase de cuota Gto Baja Elementos heterogéneos Otros datos

Nº Ref: **895285309310 0**



1.1.1. Apellido y nombre o razón social: **ELLEN P. LAPIDUS**

Domicilio fiscal: **C/NI DE SA COMA FREDA**

0. S.C. Nombre de la vía pública Calle postal Municipio

07150 ANDRATX

0. C. Vía Núm. Km. Esc. Piso Pta. Teléfono

0. C. Mun. Provincia 0. C. Pcia

003 BALIARES

Apartado II: Representante

1.1.1. Apellido y nombre o razón social: **ELLEN P. LAPIDUS**

Domicilio: **C/NI DE SA COMA FREDA**

0. S.C. Nombre de la vía pública Calle postal Municipio

07150 ANDRATX

0. C. Vía Núm. Km. Esc. Piso Pta. Teléfono

0. C. Mun. Provincia 0. C. Pcia

003 BALIARES

Apartado III: Datos de la actividad

1. Tipo de actividad: Empresarial Profesional Artística Local afecto indirectamente

2. Descripción de la actividad: **PINTORA-ARTISTA**

3. Municipio: **ANDRATX**

Domicilio de la actividad: **C/NI DE SA COMA FREDA**

4. S.C. Nombre de la vía pública Calle postal Municipio

07150 ANDRATX

0. C. Vía Núm. Km. Esc. Piso Pta. Teléfono

0. C. Mun. Provincia 0. C. Pcia

003 BALIARES

5. Notas que son de aplicación: Agrupación Grupo Figura Act. principal

6. Régimen que sea de aplicación: **Real 47/2/75** **Regla 7.1.**

7. Exención que solicite: **Art. 10.1. de Ley 39/88** **Art. 10.1. de Ley 39/88** **Art. 10.2. Ley 39/88**

8. Beneficios fiscales: Bonif. Fecha límite: **10/10/2002**

9. Fecha de inicio, variación o cese en la actividad, o en el uso del local indirectamente afecto

10. Causa de la variación o cese

11. Causa de la declaración complementaria

12. Año en que inició la actividad por 1.ª vez (solo profesionales)

13. Información adicional: **2da 2a**

Nº Ref:

Apartado IV: Local afecto indirectamente a la actividad

1. Uso o destino: Local afecto Local no afecto

2. Situación: **C/NI DE SA COMA FREDA**

0. S.C. Nombre de la vía pública Calle postal Municipio

07150 ANDRATX

0. C. Vía Núm. Km. Esc. Piso Pta. Teléfono

0. C. Mun. Provincia 0. C. Pcia

003 BALIARES



Universitat de les
Illes Balears

Serveis Administratius de
l'edifici Ramon Llull

Teresa Artigas, Responsable de àrea de la Secretaria del Edifici Ramon Llull de la
Universitat de les Illes Balears

CERTIFICA:

Que segun los datos obrantes en esta Secretaria, la señora Ellen Lapidus, con
pasaporte nº 701187150, es alumna de tercer ciclo del programa de doctorado del
Departamento de Ciencias Históricas y Teoría de las Artes de esta Universidad, y ha
superado los bloques A - B con 21 créditos

Y que se encuentra dentro del plazo establecido para preparar y exponer la Memoria de
Investigación y posteriormente su Tesis Doctoral.

Palma, 2 de octubre de 2002.



Statement on Ten Images

Ellen Lapidus Stern

Having decided long ago to dominate the use of oils because they give off a blue light which I can't say that I have ever really seen and because the beauty of the material itself always engulfed me, as opposed to colored pencils, water color or acrylics, I would like to make clear that the originals far surpass any computer image. It is the use of the paint itself — its visual transmission — not image that my paintings communicate. That aside the images are the gateway to the subconscious response to paint. The paintings express character traits, mine and yours as well: unity, understanding, wisdom, truth, courage, gratitude, kindness, loyalty, leadership, beauty and victory.

They also depict my daily life, not one I read about in the newspapers or in a history book. The tightest cord pulling me is from Van der Weyden, Velazquez, Goya, Vermeer, Watteau, Corot, Ury, Matisse, Picasso, Rothko and, alas, Kitaj. If I look to the past it is to the fathers of my profession. The closer I remain to the tradition, including the independence and originality, the more meaningful my life and my work ... one and the same thing.

The dimensions of the original canvas should be taken into account. A viewer enters a painting that is larger than life size. This transformation that the onlooker experiences, we know for example from the work of Jackson Pollack is crucial although absent from these digital reproductions that I am sending you.

On the other hand, it is amazing that you can see my work at all. I am quite prolific, painting all the time, exhibiting locally and often. My new website, www.artistlapidot.com, is an archive of many years of painting and writing plus a few short videos of shows and teaching demonstrations. Thank you for the opportunity to express the above thoughts.

Narrative Statement ID #71 Ellen Lapidus Stern

Schoeneman, of the gallery on 57th street, lived across the pebble path from my father's sister. My family nurtured my talent so my aunt took me with her when she went next door. Once you've seen Renoir and Degas on the living room wall, once you've seen the real thing, you keep working 'til some semblance of it appears on your canvases. I was so young then, maybe seven years old. I turned around while sitting on the print couch, my feet not reaching the rug and put my legs under me, enthralled.

Abe Maslow, a neighbor in Brooklyn, in 1949, asked me to help him by taking a test he was designing to evaluate artistic talent. There were thumbnail black and white reproductions of paintings. You had to pick out which one in the row was painted by a different artist. The test was a cinch. I was told that I had a gift, that I could become an artist if I wanted to.

The museums, the Wildenstein, the Museum of Modern Art, the galleries on 57th street, the Frick; these names evoke memories of intimacy with the artists of the past. Chagall, Van Gogh, Picasso, Matisse and Belini were my lovers. In 1959, in Colmar, Grunewald stunned me with matte surface and color that glowed without shine. But in 1960 I visited the Prado. Van der Weyden, Goya, and Velazquez became part of my subconscious life. These artists have never been replaced for me by a newer modernity. I'm still trying to become their colleague. Some of my paintings make it. Now and then, lately more regularly, my oils could be catalogued with a master work. I've gotten good. Well it's been sixty one years since I opened my first box of oils.

My formal education is as important to my development as my informal one. I took my studies very seriously. At fourteen I became the monitor of studio classes at the Brooklyn Museum. For three years I set up the easels and timed the model in exchange for free classes. Louis Grebanak taught me life drawing and John Pai, oil painting. I learned to respect a rectangular flat surface. I learned how to draw a straight line from my guts to the canvas, i.e. action painting. I got a scholarship to Bennington where I worked with Simon Moselsio. His bronze *Balanese Dancer* on the balcony of the old Whitney, plus Martha herself, life size in clay, and Ghandi carved in wood, humbled me. I submitted to his instruction. I made drawings with controlled line as if I were engraving. Respect for the page became respect for the paper. My junior year I transferred to Brandeis. I had Jewish painter friends. Subject matter began to matter.

And then in 1967 I was awarded a Danforth Fellowship for Women to study at Pratt for my Masters in fine arts. I painted all the time. It was wonderful. Upon receiving my degree I was appointed instructor of studio life drawing in the undergraduate school. I stayed for two years, and left again for Europe. I have lived in the great cities of the world, London, Paris, New York and Jerusalem, not to seek better employment which I had had at Pratt, but rather to hear great music and see the fine arts and to meet people from all over this planet. The next ten years culminated in my immigration to Israel. I lived in a gorgeous desert town on the Ramon Crater. I painted distance, weather, seasons, wind, gazelles, ibexes, friends and my daughter dancing. The technique that was emerging used a lot of linseed oil and no turp. It was direct, alla prima, like the action drawings even though I strove for

representational clarity. The air was 100% non-polluted. The colors out there were pure. You could see green iron oxide in the far off mountains and cobalt as well as pthalos in the skies above. I put down the animals with immediate fluidity. It didn't matter how fast they moved, because I had studied action drawing.

During this period I was experiencing hemorrhaging. After having given birth to three healthy, beautiful and intelligent daughters I had the notion that the womb was the basket of my creativity. Mitzpe Ramon, where we lived, was an hour away from the nearest hospital in Beersheva. Menopause for me, was a seven year fight for my right to remain an artist. I never did let the doctors take out my womb but they urged me to do so. In 1988 all the bleeding stopped on its own. I thanked G-d by using the gift He gave me. I got down to work. *The Pickle Jar*, painted on masonite from the side of a vegetable crate in 1986, in oils, was one of a beginning of hundreds of paintings in my style. Galia Bar-Or, director of the Museum of Art at Ein Harod and curator of my exhibition there in 1990, said that no one used paint as I did. I had my own technique which when coupled with my images, was beautiful.

In 1996 Mr. Frank Stern asked me to help him. He was living in Mallorca, alone and ill. "Just call out my name" and I went. I also enrolled in the doctorate program at the University of the Balearic Islands in Palma, just to have something to do. I divided the year between the academic one in Spain and when the university recessed, home to the Negev in Israel. I wrote papers for the doctorate courses in art history, all of which can be found on the web under artistlapidot.com in essays. I also joined an artists' society. Many paintings and drawings from that period, the sea and the pomegranates, are in private collections. There were praised shows as well. Before I decided to take a break from my thesis and to settle in Jerusalem seven years ago, the Balear Government appointed me to be one of three judges for their Association of Artists and Artisans.

Mr. Stern made aliyah in 2003. We moved to Jerusalem. I paint at home. A painting of mine, an easel painting within the measurements of something that can be held even with outstretched arms as in one meter square, is painted first thing in the morning. I often sneak my materials, i.e. paint box, canvas, palette and ceramic brush container into my room so my husband doesn't hear me, and from there out to my small private balcony where my heaviest non-portable easel is waiting for us, me and my materials. It is very quiet. Only the birds are singing. The sun rises in the living room on the east end of the apartment, but the early morning light pervades the sky even to the western exposure facing Bethlehem. Uninterrupted sky and distance dramatically reveal themselves under my line of vision. There are no buildings blocking or interfering with the landscape out there. The amazing incomprehensible uphill architecture of my neighborhood is close and sometimes dots my lower canvas, the villages and terraced land, the middle ground. Otherwise it's me and my paints and brushes putting down the moment of light, land and sky. How the action painting ever gets to look like what is out there I don't know. The results are, however, consistently recognizable, either this or that view. And then there are more imaginative figures painted as if there were a posed figure, nude or otherwise. These characters play the piano or breast feed or play with children or even sometimes in the past flew in as angels from the sky. A nude from the mirror might develop. One that I call *Saskia* because one leg is forward and bent as if entering the bath, was in my one-man show two years ago in Jerusalem. Then there are the large paintings. These

are two meters of wide canvas unrolled and taped to a board. Larger swings of the brush-wielding-arm invade the canvas with an inexhaustible, rapid energy. There is no time for self-criticism or ideas. A shape presents itself coinciding with Jewish universal images. I pick it up by merely making sure not to pass my brush over this area thereby obstructing it unintentionally. With luck, or G-d's help, something beautiful in color and form emerges and with skill and experience, selection and enhancement, the painting is finished that same morning. Like a ping-pong ball on both sides of the net, the paintings go from impulse to attempted representational prowess and free again to impulsive spontaneity. Once in a while the two, form and technique, unite.

I am entering the mature period, the third of my life as a Modern artist, an oil painter with fresh ideas and fresh impetus. Improvisation is wonderful and of course it will continue to be a large part of my output. However, were I able to enclose the Succah balcony I should then have a proper studio, in which I could do some prolonged impasto work, the noxious cadmiums drying at their own pace with ventilation to the outside and the door to the apartment closed. I am especially looking forward to a double glass wall with heated coils between the layers of glass that warm the room using solar energy. Jerusalem winters, high upon the hill as we are, can be extremely cold. I envision paintings that depict emotion. Figures expressing Romantic emotional responses to genre. Israeli body language, hand gestures and facial expressions which I still see with an objective eye after thirty years. There is a reserve and a depth in the Sabra that I will record in paint. Expenses rise with large stretched paintings. There is transport if not shipping, framing and storing aside from the glorious possibility of exhibitions. Now is the time for me to do this. A grant would afford me the possibility of financial freedom easing a pressure that weighs heavily upon me. For this reason I am applying for a Guggenheim and a Pollack-Krasner grant as well as one that perhaps I am eligible for from Banff, Canada.

Settling in Jerusalem involves serving your fellow man. At a certain point in life that is where the fun is. It is a privilege to live and to paint in Jerusalem. The paintings are showing luminosity, at last. I attribute this to the aura of the Holy City. Luminosity begets luminosity.

Ellen Lapidus Stern artistlapidot@gmail.com www.artistlapidot.com

+972-2-6760734 0525-468-037

Rehov HaMamtzi 5/18, HarHoma, Jerusalem, 93123, Israel

2009 resume list of exhibitions & participation in professional art organizations

date of birth: April 16, 1938

formal education: 1951-1955 Brooklyn Museum Art School

1955-1957 Bennington College, Vt.

1957-1959 Brandeis University, Mass. B.A

1959-1961 Atelier 17 William Stanley Hayter Montparnasse, Paris

2000-2002 University of Balearic Islands, Mallorca, Spain,

Certificate in advanced Doctoral Studies

I resided in Europe during the early sixties and again during the early seventies in Paris and in Ibiza, Spain

Two daughters were born in the American Hospital in Paris. My youngest daughter born in New York in 1976, immigrated to Israel with me in 1979.

One Man Shows since the year 2000

10/2000-11/2000 Fine Arts Gallery of the Town Hall in Andraitx, Mallorca

2000 Café Taamon, Jerusalem, Israel

2000 Histadrut Culture and Sports Center, Rishon-le-Zion, Israel

2001 Univ. Balearic Islands Cloister, Mallorca, Spain

2001 Histadrut Culture and Sports Center, Holon, Israel

2002 Rentadors del Jonquet City Gallery, Palma de Mallorca, Spain

2003 Sheraton City Tower Hotel Lobby, Ramat Gan, Israel

2006 Emunah College Art Gallery, Jerusalem, Israel

2007 Ella Gallery, Jerusalem, Israel

2008 Local Community Cultural Center, HarHoma, Jerusalem, Israel

2008 Yitchak Rabin Youth Hostel Lobby, Jerusalem, Israel

Group Show participation since 2000

2000 Porto Pi Centro, Palma de Mallorca, Spain

2000 XV11 Concurso de Pintura, Andraitx, Mallorca, Spain

2001 Art-Viu, Valldemosa, Mallorca, Spain

2001 Gremial Art Viu, Alaro, Mallorca, Spain

2001 Porto Pi Centro, Palma de Mallorca, Spain

2002 Baleart –government show, Palma de Mallorca

2002 Salich and Lapidus, Andraitx, Mallorca, Spain

2004 National Diamond Center Restaurant, Ramat Gan, Israel

2006 National Diamond Center Art Gallery, Jerusalem, Israel

2008 Art Jerusalem-international art fair, Jerusalem, Israel

Awarded the Danforth Graduate Fellowship for Women in 1967-1969 in Fine Arts

Galleries of Art, current participation

Galleria de Arte Aguilar Caballero C/Call,4 07001 Palma de Mallorca, Spain

Ella Gallery Ella Klier 1 Tura St. Yemin Moshe, Jerusalem, Israel

Ellen Lapidus Stern artistlapidot@gmail.com www.artistlapidot.com
+972-2-6760734 0525-468-037
Rehov HaMamtzi 5/18, HarHoma, Jerusalem, 93123, Israel

Professional Organizations, current participation

Impact-the Professional Visual Arts Association, Israel

www.impact-artists.org.il 9 Alharizi Street Tel-Aviv, Israel

International Association of Art Unesco 1, Rue Miollis 75015 Paris, France

Collections, recent acquisitions of my work

Senor Rafael Ferragut director, Auditorium Palma de Mallorca, Spain

University of the Balearic Islands, dept. of Humanities, Mallorca, Spain

Maneo Gallery director's private collection Palma de Mallorca, Spain

Israel Museum Jerusalem, dept. prints and drawings, Jerusalem, Israel

Rubin Academy of Music, Jerusalem, Israel

Private Collections in Spain, the United States and Israel

Rehov HaMamtzi 5/18
Har Homa, Jerusalem 93123, Israel
E-mail: artistlapidot@gmail.com
www.artistlapidot.com
October 30, 2009

Grants Department
The Pollack-Krasner Foundation, Inc.
863 Park Avenue
New York, NY 10075

Dear Grants Intake Manager,

At present, a painting of mine, an easel painting within the measurements of something that can be held as in one meter square, is painted first thing in the morning. I often sneak my materials, i.e., paint box, canvas, palette and ceramic brush container into my room so my husband doesn't hear me, and from there out to my small private balcony where my heaviest non-portable easel is waiting for us, me and my materials. It is very quiet. Only the birds are singing.

It is a privilege to live and to paint in Jerusalem. The paintings are showing luminosity, at last. My career has brought me to this prized life which your grant would enrich. I am requesting \$18,000 from the Pollack-Krasner Foundation for the specific purposes of enclosing a 2 x 3 meter space, thereby affording me a studio, which is estimated at \$15,000. The remaining \$3,000 I will distribute for painting materials and local transport of the large paintings.

I am entering the third period of my life as a Modern artist, an oil painter. Improvisation is wonderful and of course it will continue to be a large part of my output. How the action painting ever gets to look like the subject, I don't know. The results are consistently strong in both content and form. Were I able to enclose the *sukkah* balcony, I should then have a space in which I could do some prolonged impasto work, the noxious cadmiums and cobalts drying at their own pace with ventilation to the fresh air and the door to the apartment closed. I am especially looking forward to a double-glass wall with heated coils between the layers of glass that warm the room using solar energy. Jerusalem winters, high up on the hill as we are, can be extremely cold.

There is another purpose to this grant. This purpose seeks support that is more valuable than financial. I request your recognition of my lifelong dedication to art. A dedication that has resulted in powerfully beautiful paintings depicting my life and its surroundings. A life worth recording, that of an American Jewish woman in Israel at the beginning of the twenty-first century. The relationship of the artist to society is, as we all know, lacking. There are no frontiers in time or place to the unjust subservience that the artist who brings order and spiritual wealth into the community must sweetly submit to if he or

she is to be more than ignored, ridiculed, or tossed a few crumbs by the patron, the critic or the public.

I have been truly blessed. So many crumbs have been tossed my way in the form of scholarships, awards and public praise from strangers. Even many sales have come my way. For example, the Israel Museum of Jerusalem, Department of Prints and Drawings can honestly claim to own five drawings of mine plus a notebook of sketches. It is a bitter victory to realize that those drawings stay protected from the light in a great archive.

The third purpose relates to my work. I listen to Arthur Schnabel on the radio, playing Beethoven's last sonata, No. 32 in C minor, and understand purpose. Rhythm and dynamics are resolved after mazes of delightful adventure. Melody in music is in painting the receding and advancing lines and planes which develop into subject matter, in and out through color. Rhythm is the broken brush stroke repeated and varied. Dynamics are intensity or lightness of touch, the conceptualized and felt energy, not the brush-in-hand itself. Quite like at the piano, the dynamics come from inside oneself, guts not touch. Color, like changes in key signature, is arbitrary to the master, all sense and intuition. We have said goodbye to reason long ago.

Knowing is nothing. The attributes, human and pictorial, are relentlessly driving toward perfection. Violent, albeit silent, emotional growth, no repeats, no Rondos, no derivatives. This is what the third and last voyage into the blank canvas requires of me.

A blessing from you in the form of financial assistance will be most positively received.

Thanking you in advance for your kind attention,

Very truly yours,

Ellen Lapidus Stern