

DAVID LEVIATHAN



דויד לוייתן
(1950)



Leviathan working on sketches in his home
(Amsterdam, 1989)



- **1950** Born in Kibbutz Givat Brenner, Israel
- **1972-1975** Studied at the Avni Institute of Fine Arts, Tel-Aviv
- **1975-1976** Worked as assistant of Israeli worldwide renowned painter Yehezkel Streichman at the Avni Institute of Fine Arts, Tel-Aviv
- **1975-1978** Scholarship from America-Israel Cultural Foundation
- **1976** Group exhibition - Artists Residence Gallery, Tel-Aviv
- **1977** Group exhibition - Jerusalem Theatre Gallery, Israel
- **1977** Group exhibition - Haifa Museum of Modern Art, Israel
- **1977-1978** Group exhibition - Tel-Aviv Museum of Art (1st prize granted by America-Israel Cultural Foundation), Israel
- **1978** Solo exhibition - Sara Levi Gallery, Tel-Aviv
- **1979** Scholarship from Ministry of Education & Culture, Israel
- **1979** Solo exhibition - Third Floor Gallery, Jaffa (Israel)
- **1979** Solo exhibition - New Gallery, Tel-Aviv
- **1980** Solo exhibition 'The Fall, Homage to Albert Camus' - Artec Gallery, Amsterdam
- **1980-1992** Lived and worked in Amsterdam, Holland
- **1986** Solo exhibition - De Looier Gallery, Amsterdam
- **1987-1989** Scholarships from Ministry of Education & Culture, Holland
- **1989** Grant from Amsterdam Council of Cultural Department, Holland
- **1989** Solo exhibition - Sara Levi Gallery, Tel-Aviv
- **1991** Solo exhibition - Witteveen Gallery, Amsterdam
- **1991** Solo exhibition - De Gele Rijder Gallery, Arnhem (Holland)
- **1991** Solo exhibition - Smith-Andersen Gallery, Palo Alto (USA)
- **1992-1993** Grants from 'Stichting voor Beeldende Kunsten' Foundation, Holland
- **1992** Solo exhibition 'Heads' - Museum 'De Librije' for Contemporary Art, Zwolle (Holland)
- **1992** Group exhibition - 'Le Génie de la Bastille' Gallery, Paris
- **1993-1994** Lived and worked in Paris, France
- **1993** Grant from 'Prins Bernard' Foundation, Holland
- **1993** Group exhibition - 6th Biennale de Paris (Grand Palais), France
- **1993** Group exhibitions - Art International, Amsterdam & Tilburg (Holland)
- **1994 (July)** Moves back permanently to Israel
- **1995** Solo exhibition 'Man and Earth' - Horace Richter Gallery, Jaffa (Israel)
- **1999** Solo exhibition - Givatayim Theatre / Tel-Aviv Performing Arts Center, Israel
- **2000** Solo exhibition - Horace Richter Gallery, Jaffa (Israel)
- **2003** Solo exhibition - Artists Residence Gallery, Herzliya (Israel)
- **2004** Group exhibition - Salon du Monde des Arts et de la Culture (M.C.A), Cannes (France)
- **2004** Group exhibition - ALTERNATIV Art Gallery, Jaffa (Israel)
- **2004** Group exhibition - Salon des Indépendants, Paris
- **2006** Group exhibition - Wilfrid Israel Museum, Kibbutz Hazorea (Israel)
- **2006** Solo exhibition 'Human Expression' - Municipal Artists Studio, Dusseldorf (Germany)
- **2010** Solo exhibition - Contemporary Art Center, Hadera (Israel)
- **2012** Group exhibition - Salon d'Automne, Jaffa (Israel)
- **2013** Group exhibition - Salon Business Art (Espace Pierre Cardin), Paris



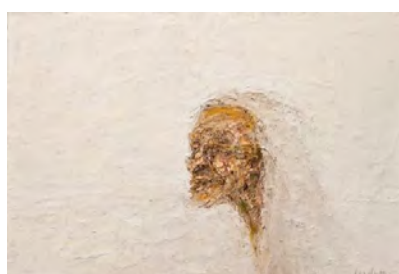
Old man, 2011
100x80cm (40F)



Praying man, 2012
50x60cm (12F)



Two eagles, 2012
70x100cm (40P)



Portrait of Nepali Amma, 2012
50x70cm (20M)



Eagle (1), 2003
75x80cm

DAVID LEVIATHAN



דויד לוייתן
(1950)



Joyful woman, 1988
93x60cm (30M)

«...This great, beyond understanding, wonder and mystery that we call Life may probably last forever, this way or another, and some of it will always be beyond the grasp of mankind, or whatever comes next on the travelling circus road of evolution. As far as it concerns me, as an artist with a limited number of tools (thoughts, senses, emotional involvement, etc.), I try to check the relations between myself (the human being), and the universe with items such as: Passion for life, Infinity (in which I am busy with mainly in my abstracts, trying to touch eternity beyond the forms) and more...

I have inquisitive thoughts and reflections of that very point, full of tension, as the human being is standing, or hanging between two worlds. When he or she is aware of just about moving to a new, unknown form of life, death as we usually call it, and on the other hand, is clinging strongly, with passion to this very life on earth.

Trying to reach heroic atmosphere in my painting is essential to me. Titles actually are quite unnecessary, but as they are given by me, they are often related more to an Atmosphere, or Mood, rather than to a form. The written above is a fair try, since words are actually, inadequate to the task...»

David Leviathan



Ursula with an ape, 1988
95x70cm



Reflections, 2013
50x60cm (12F)



Justine, 2006
60x50cm (12F)



Leviathan presenting recent works in his studio
(Amsterdam, 1987)

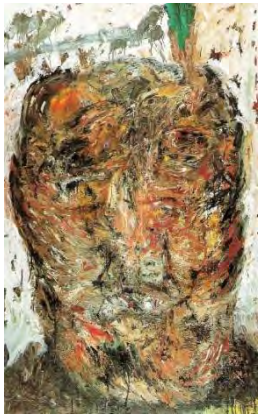


Love is all you need, 2012
200x240cm



The ape statement, 1988
100x80cm (40F)

DAVID LEVIATHAN



Head I, 1990
265x166cm



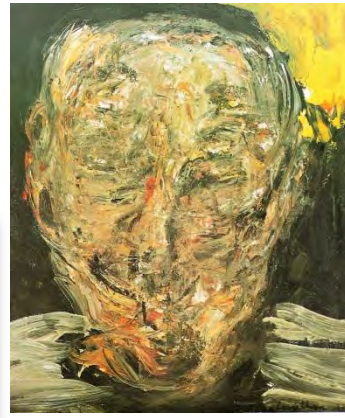
Head IV, 1991
325x240cm



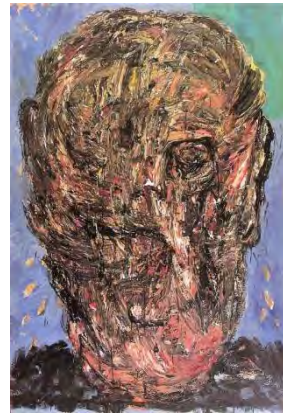
דויד לוייתן
(1950)



Leviathan during one of his 'Heads' series dedicated exhibitions
(Amsterdam, 1992)



Head in the night, 1990
100x85cm



Head IX, 1991
200x230cm

Extracts from the book-catalog '*LEVIATHAN - Works 1985-1991*', by J. Samra (with text by Prof. August J. Fry), Germany (1991):

«...Leviathan's recent work, especially his 'Heads', do not relate to this or that particular human condition. It touches the core of life, as far as man and his environment are concerned, from anthropological, philosophical, sociological, psychological, ethnic, and scientific points of view, and this is what art is about, isn't it? It looks to me as though his 'Heads' are looking upon earth and upon the history of man and his environment, since the first man on earth to this very day, all at once, and at the same time, looking towards the future...»

J. Samra



«...I think it is irrelevant to paint a head of which you can only see the exterior. Here I have to distinguish between the head made of paint and the 'real' one. In my other life, the one in which I am not busy in my studio, where I am confronting people, the opposite would probably be true. It would probably be irrelevant to see the interior of an actual human face. But not in painting! No! When I make an image of a human head with paint, I want to be able to see both sides, the exterior and the interior, at the same time...»

David Leviathan

«...There is no way to catch these physically as well as spiritually great paintings in words; language is inadequate to the task. We can skate around them, we can even try to force our ideas upon them, but in the end they elude the detail of our interpretations. They are Man, of Earth, of the Universe, all three. They speak of how these three are related if they are to endure. They proclaim Man and his duties toward the other two. And they are acts of hope, for the artist's own words: 'Could my work and especially my 'Heads' ever make a contribution to mankind. Well I hope that one day, man, while confronting my 'Heads' will say to himself: These make me immortal, so I need fear Nature no longer. From now on I can live in friendship with Nature, I do not need to fight her any more. Perhaps, we'll survive after all'...»

Prof. August J. Fry



A study of the first man, 1987
183x70cm



Imaginary self-portrait as an old man, 2011
140x140cm



Portrait of a friend, 2011
40x30cm (6F)



DAVID LEVIATHAN



דויד לוייתן
(1950)



Extract from the solo exhibition catalog 'David Leviathan - Images of Life / Reflections of Immortality', Performing Arts Center, Tel-Aviv (1999):

«...David Leviathan creates personal, experiential and romantic art with independent interpretation. His colossal painting invite the viewer to embark on a journey into the recesses of the soul and into the depths of emotion, while delving into the foci of the conscious and the mind...»

Orly Hoffman & Doron Polak
(exhibition curators)



Leviathan working in his home-studio
(Kibbutz Nahsholim - Israel, 2006)

Extracts from the solo exhibition brochure 'Leviathan - New Works 2001-2002', Artists Residence Gallery, Herzliya (2003):

«...Large and mature figures of men and women, fading into the canvas or bursting out of it, are a typical subject of his work, a subject he studies and undermines with endless brushstrokes, asking to reach the innate vibrations of which the portrait consists. Thousands of massive, luscious and fluttering dabs of paint vibrate on the canvas, navigating the beholder to the flow of the fading borders between the background and the figure. The airy qualities of the drawing, accompanied by the massive thickness of paint, create a definite and outstanding artistic language...»

«...Although these are portraits, Leviathan is dealing with Abstract Painting. White, green, yellow, or red canvases inhabit many layers of paint, imprisoning in them qualities of inner light, which with a circulating and almost meditative motion form a religious experience of yearning for the absolute. Sensuality and religiousness are indeed the stated elements of Leviathan's work, using, in his own words, the expression 'An Eternal Cosmic Mating', or 'Elements of Earth, Air, Water and Fire'. The desire to bring together the transcendental and the mundane, is the charger of the brush...»

Varda Genosar
(exhibition curator)



Portrait of an old man, 2011
63.5x48cm (15M)



Woman in rose, 2011
120x100cm



Love in time of cholera (by G. G. Marques), 2012
100x80cm (40F)



Two heads, 2010
40.5x50cm (9F)



Excitement, 2011
80x80cm

Private collections:

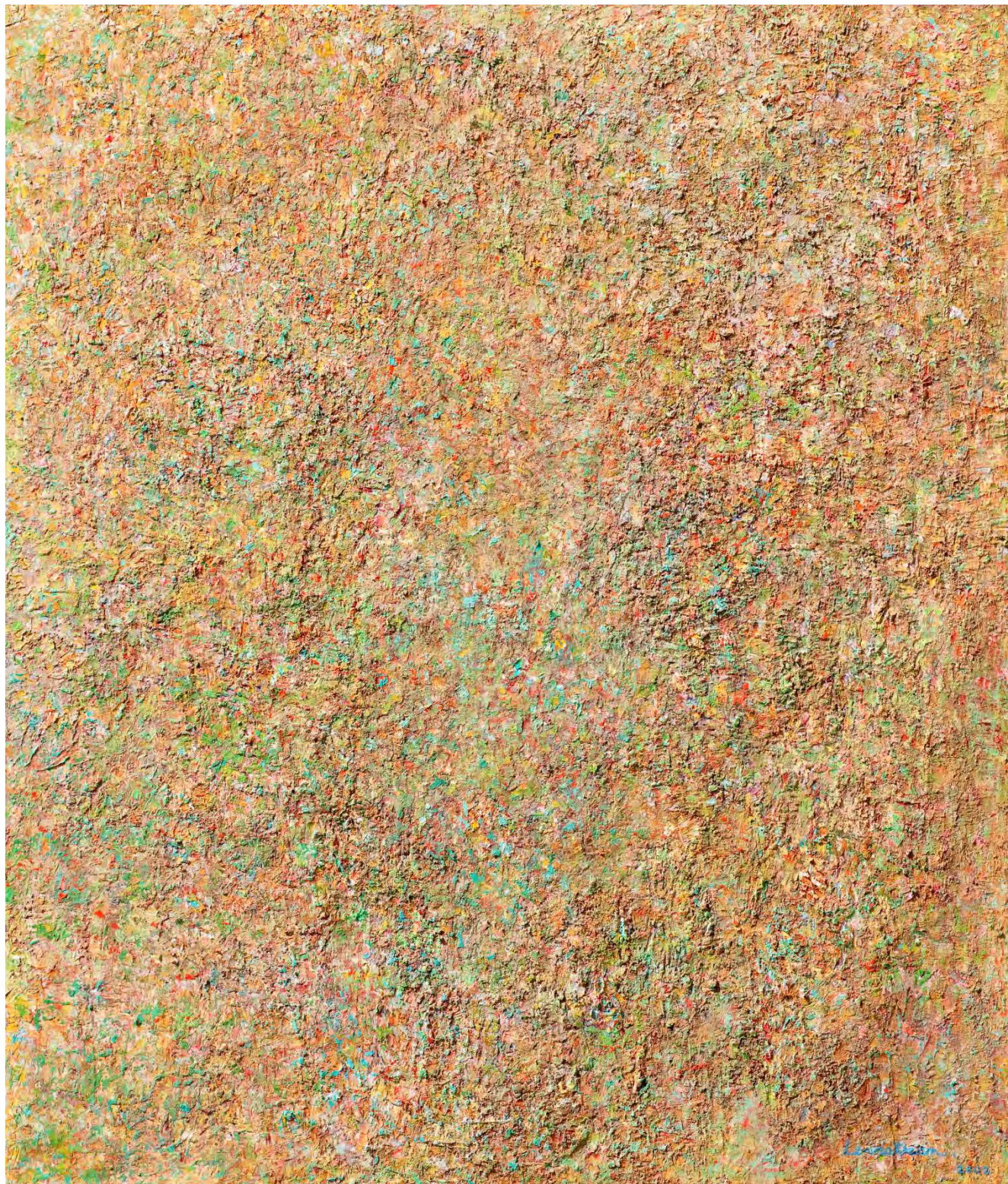
Tel-Aviv, Jerusalem, London, Paris, Amsterdam, Rotterdam, Antwerp, Milan, Berlin, Frankfurt, Zurich, New York, Los Angeles, New Mexico, ...



DAVID LEVIATHAN



דויד לוייתן
(1950)



Lemon green, 1998
240x200cm



DAVID LEVIATHAN



דויד לוייתן
(1950)



Red sunset, 2005
166x263cm



Ladies of the moon, 2013
146x130.5cm



Pioneers, 2013
130x150cm

Leviathan