



# Unearthed

Cynthia Ebin





In 2017, while walking after a rainstorm in Woodland Hills, I was captivated by the Unearthing of the natural formation of an elongated figure holding a child with the initial 'E' clearly embossed near the legs; the 'E' could also be viewed as an animal. This natural formation, 6' x 18", created out of tar, mud, sand, leaves etc. was resting at the base of a driveway on the street.

I continued to chronologically photograph this emergence and gradual disintegration over the next half a year, eagerly looking forward to capturing images on my daily morning walks.

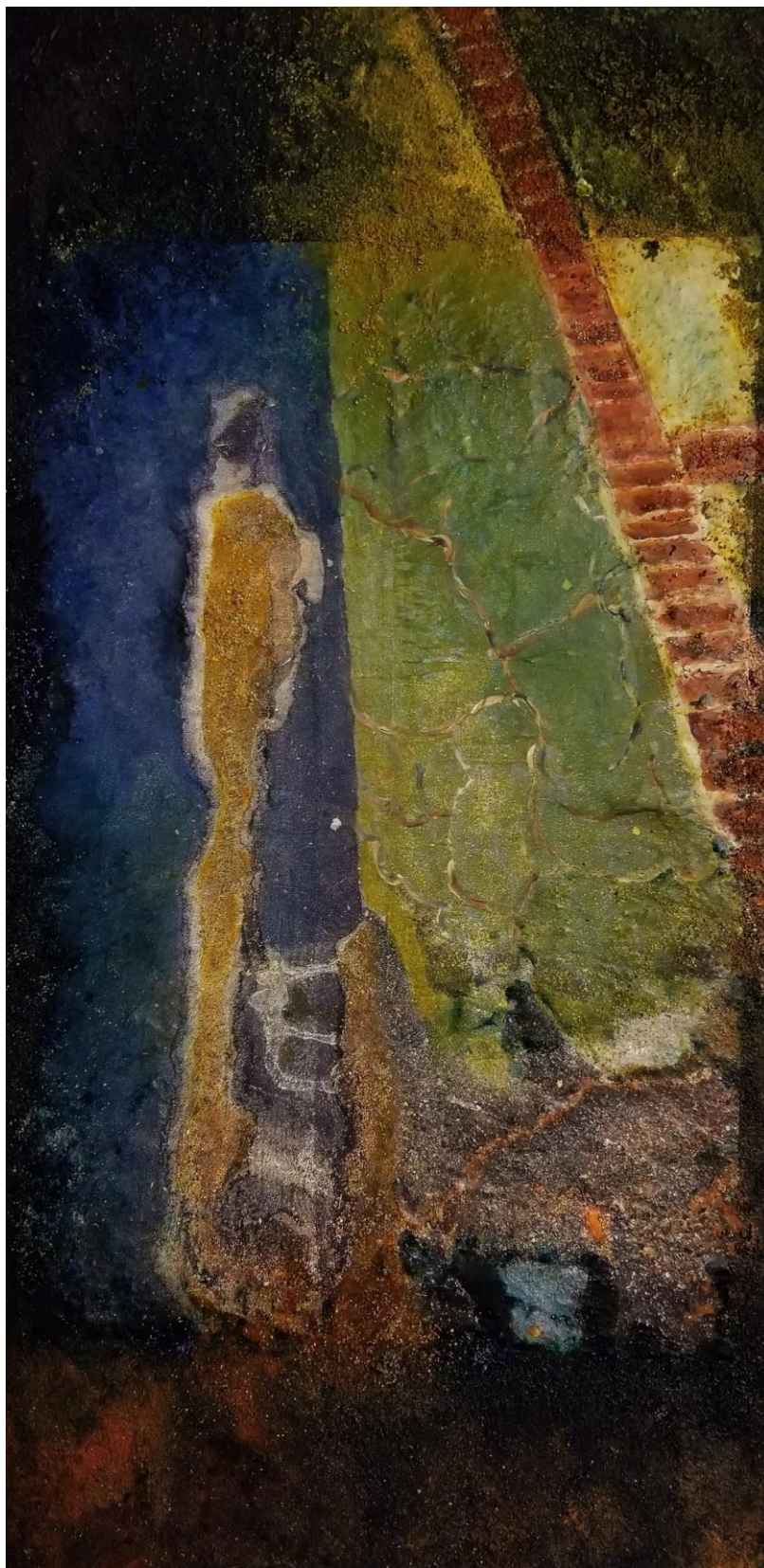
I am continuing to reflect upon and paint this revelation on wood panels trying to portray its unearthly timely message. Personally, its initial appearance and subsequent decomposition back into the earth became a visual confirmation of our All to Brief Existence on Earth.





**Unveiled**  
Photographs 2017

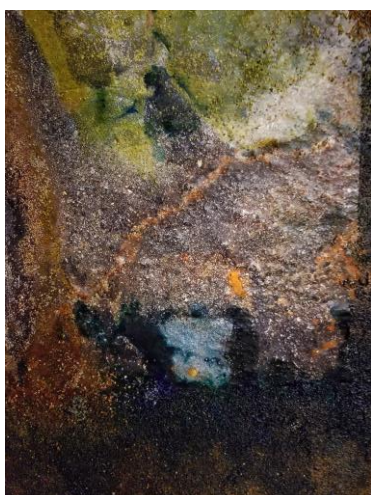
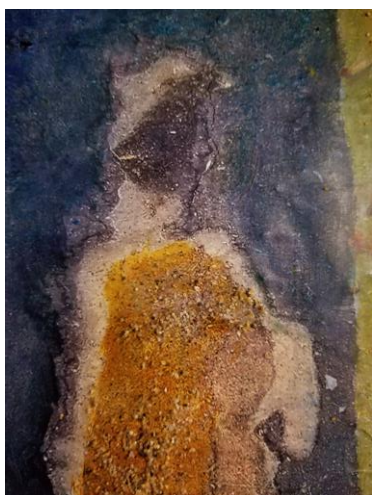
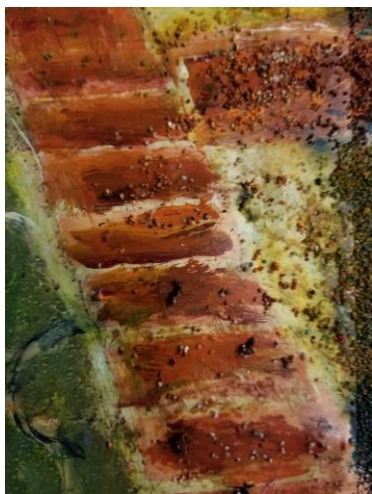




## Unveiled

2018 – 4' x 2', acrylic, mixed media on wood panel

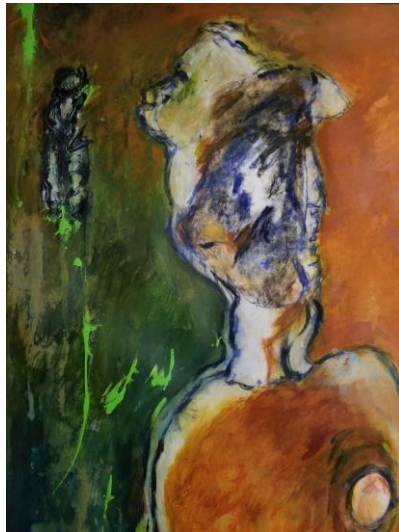




**Unveiled**

Details



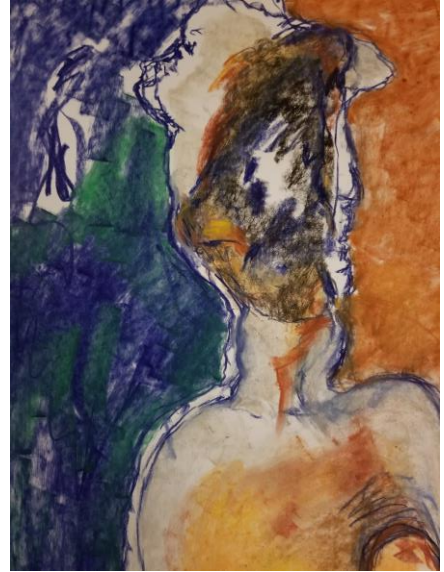


## Unveiled

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper



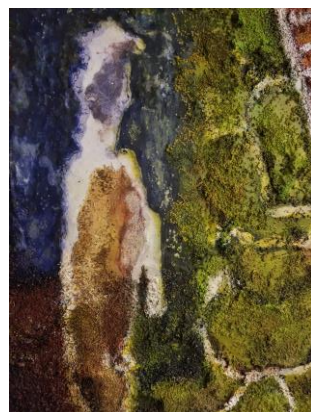
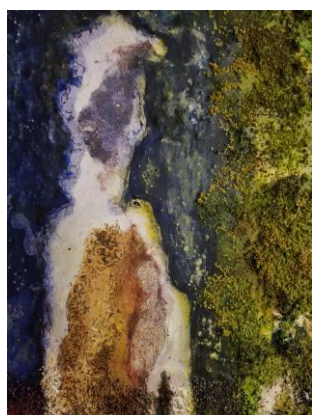
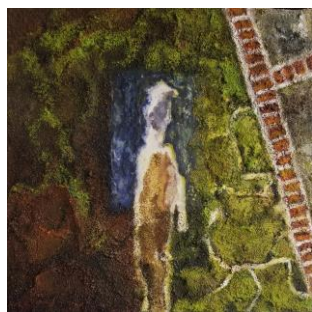


## Unveiled

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper



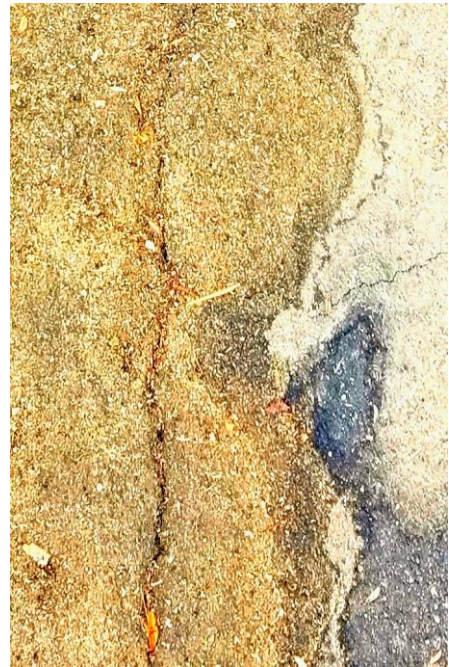


## Unveiled

Detail on Wood

2019 – 24" x 24", acrylic, mixed media on wood panel

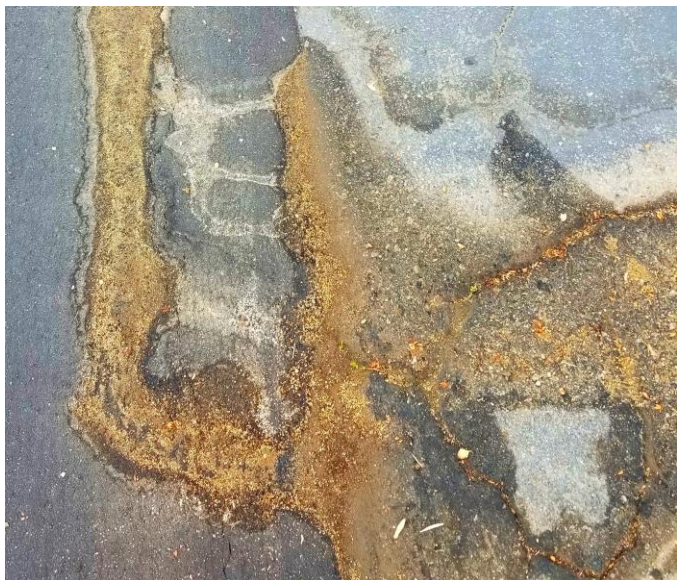




# Degeneration I

Photographs 2017

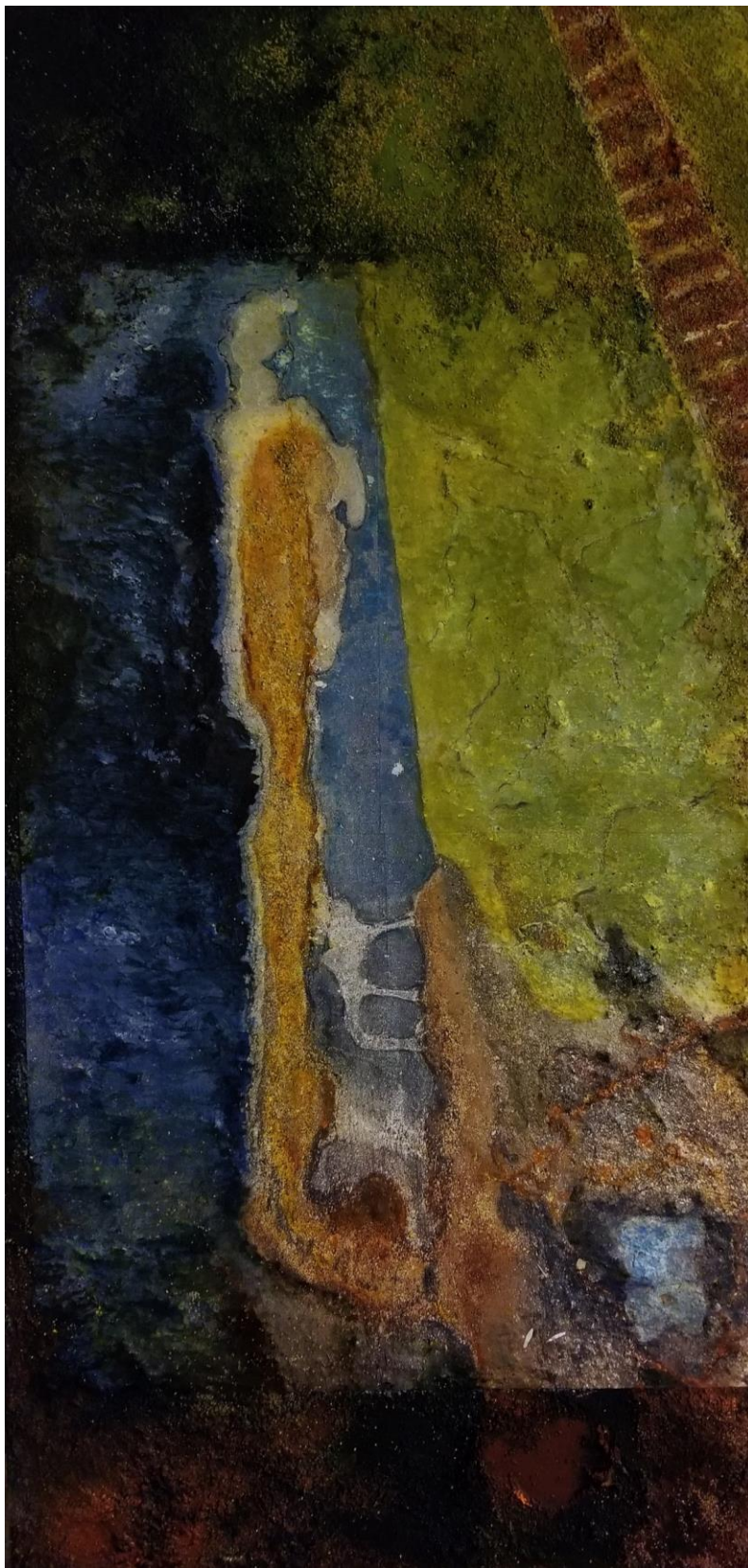




# Degeneration I

Photographs 2017

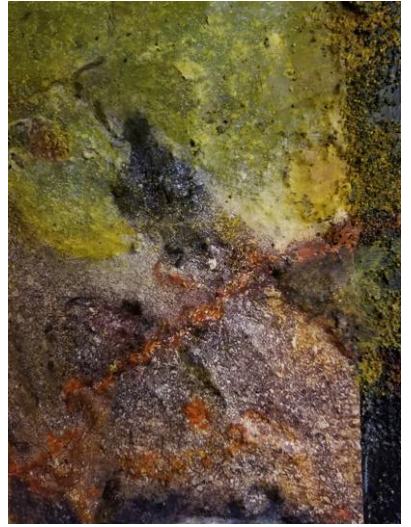




## **Degeneration I**

2018 – 4' x 2', acrylic, mixed media on wood panel

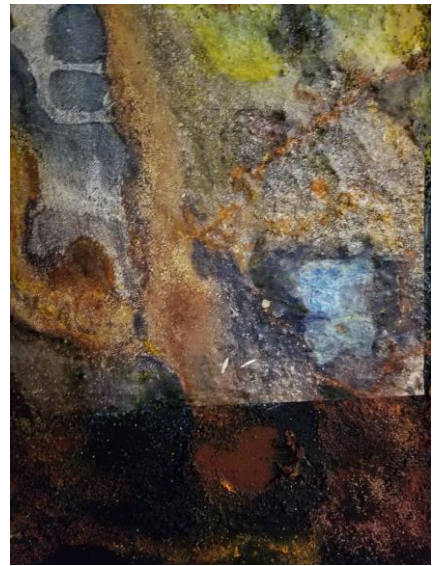
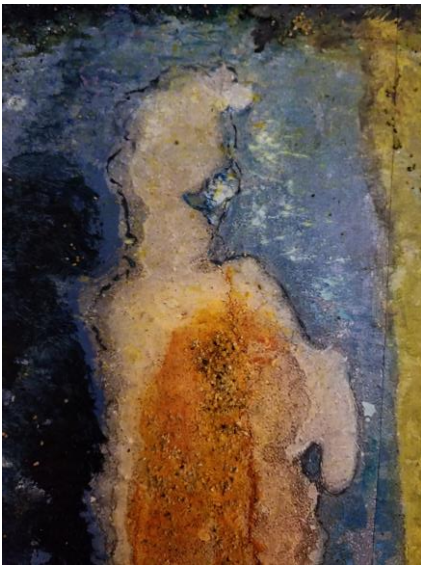




# Degeneration I

Details

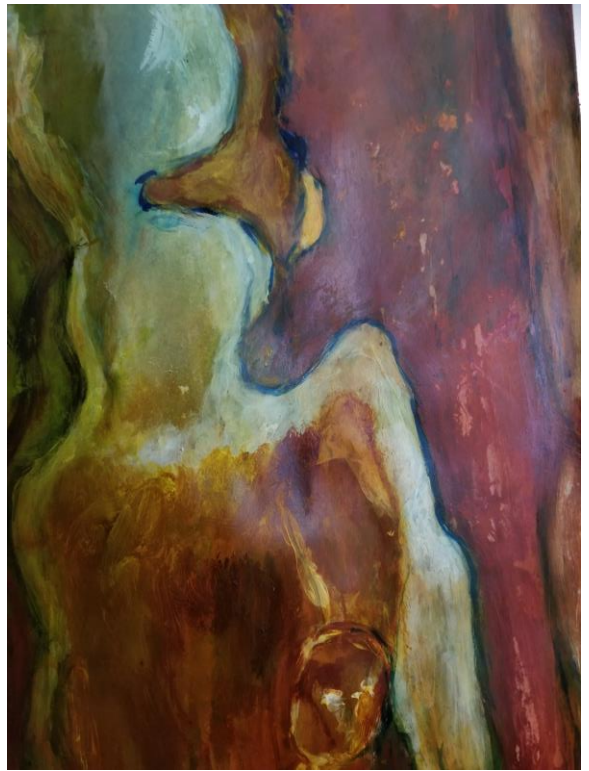




# Degeneration I

Details



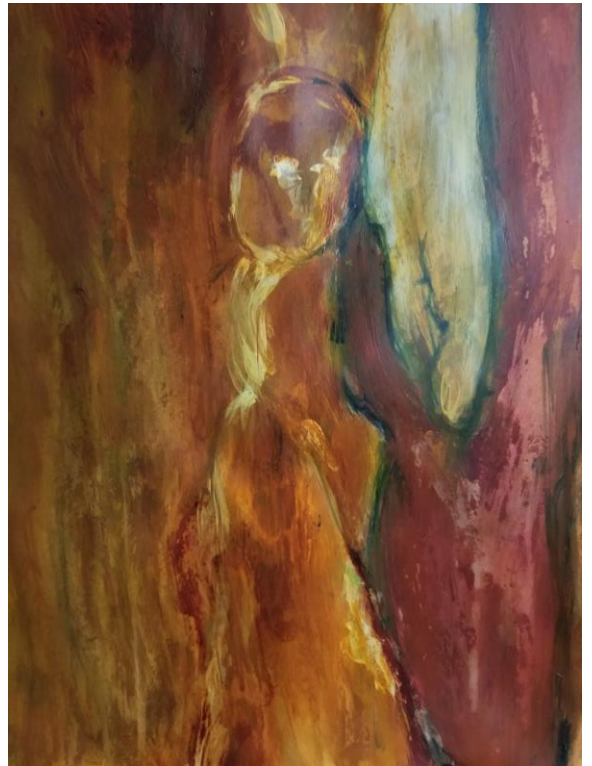
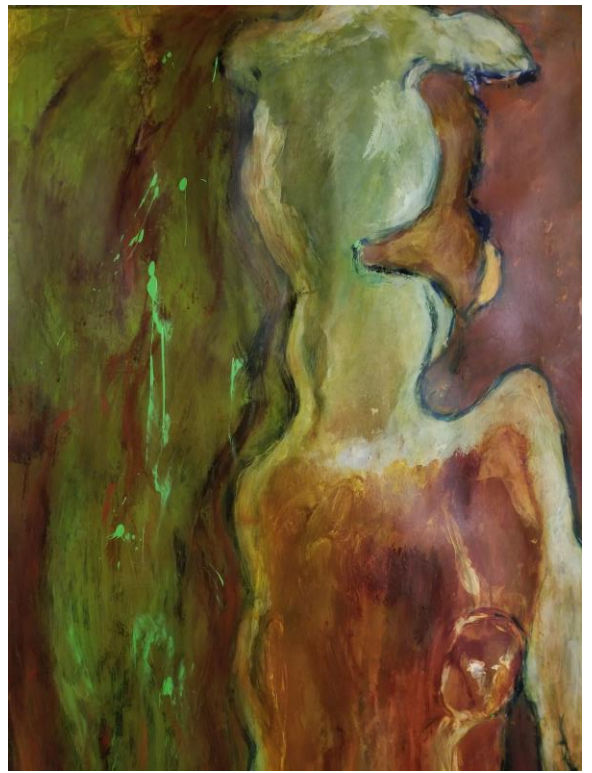


## Degeneration I

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper



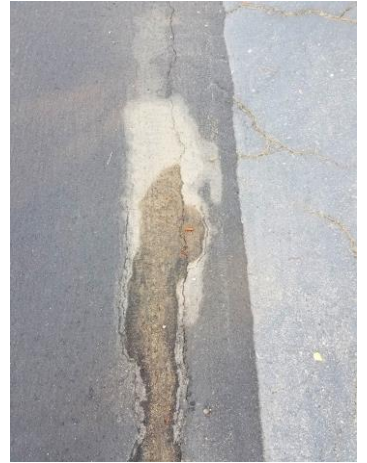


## Degeneration I

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper

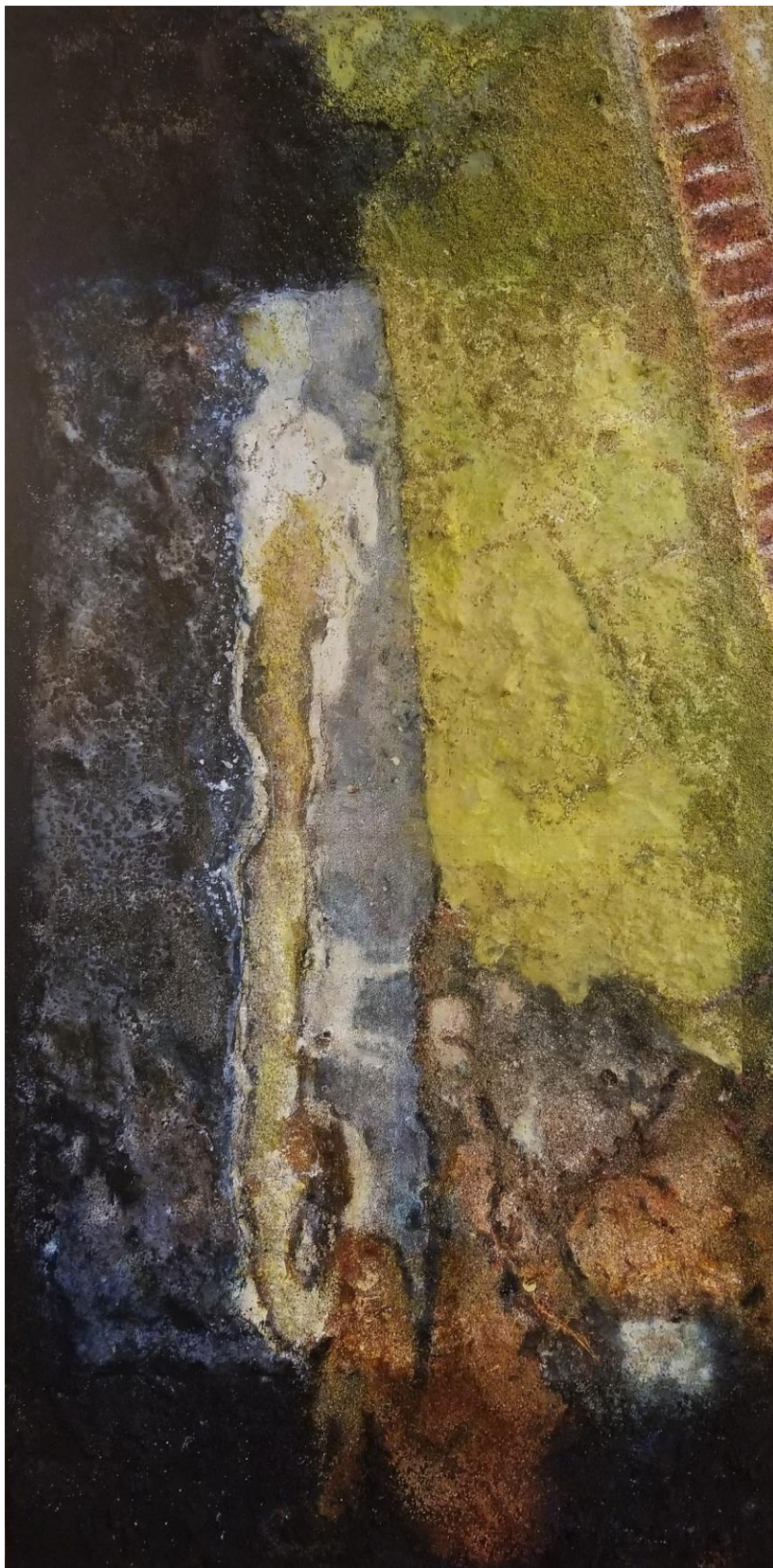




## Degeneration II

Photographs 2018

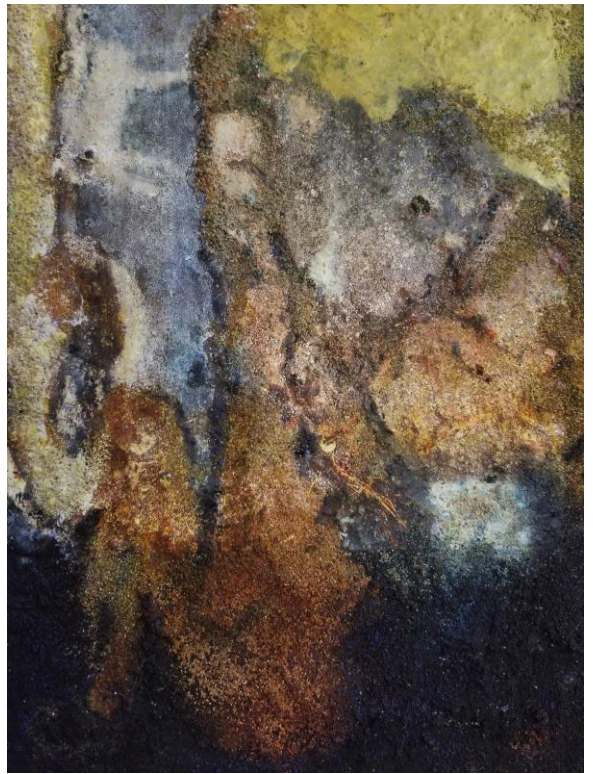
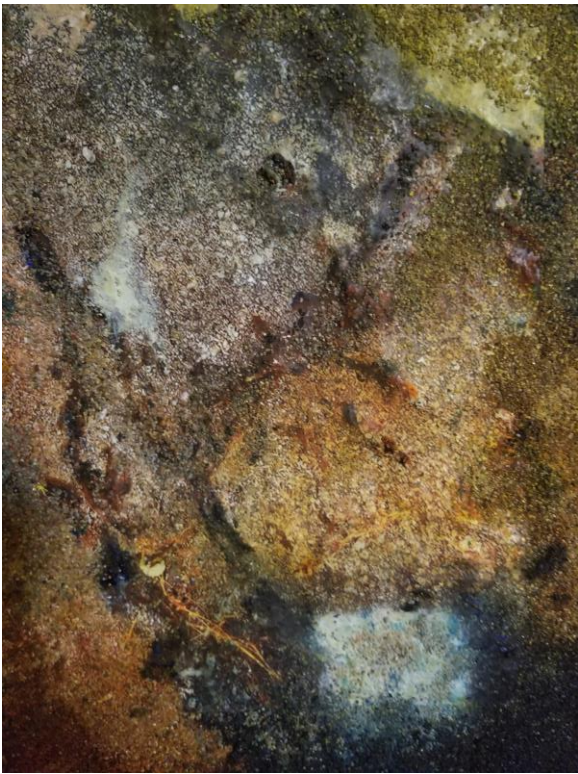




## **Degeneration II**

2018 – 4' x 2', acrylic, mixed media on wood panel

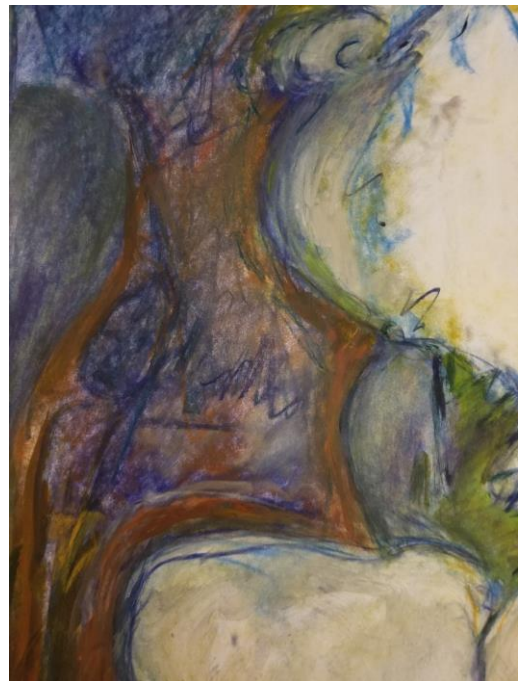
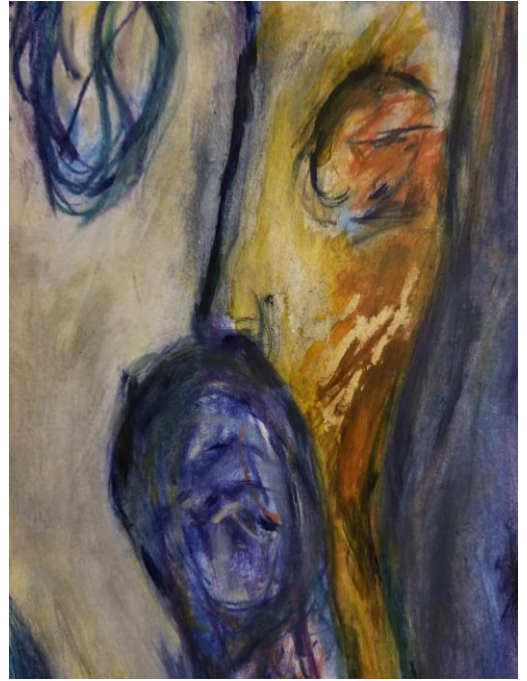




## Degeneration II

Details



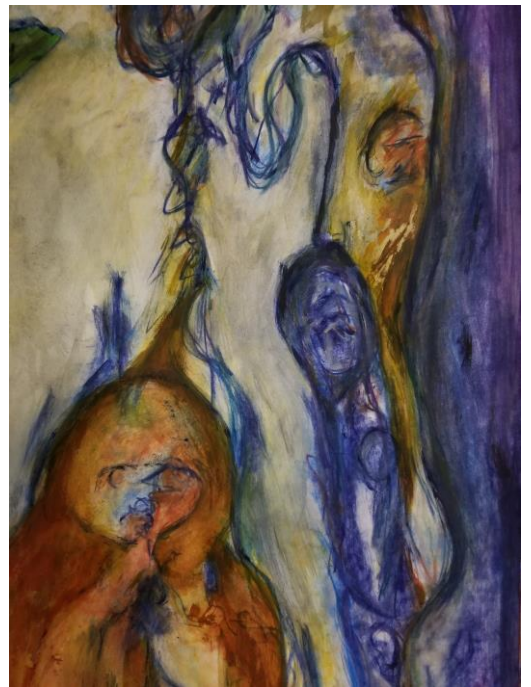
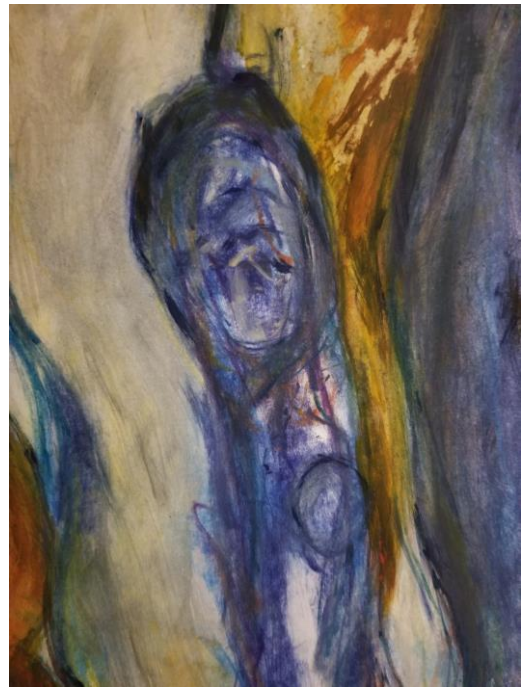


## Degeneration II

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper



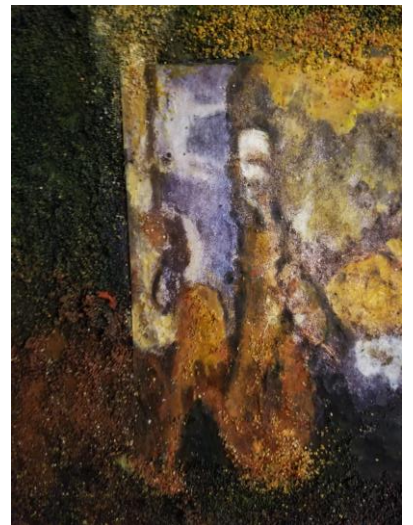
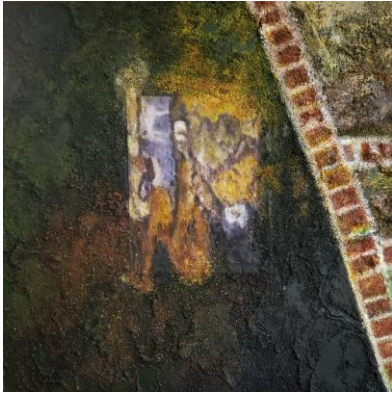


## Degeneration II

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper





## Degeneration II

Divergent

2018 – 24" x 24", acrylic, mixed media, collage on wood panel



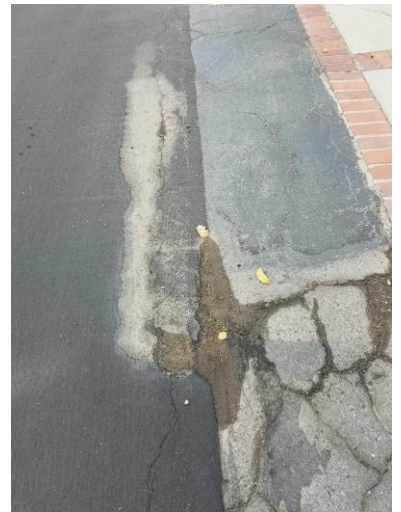
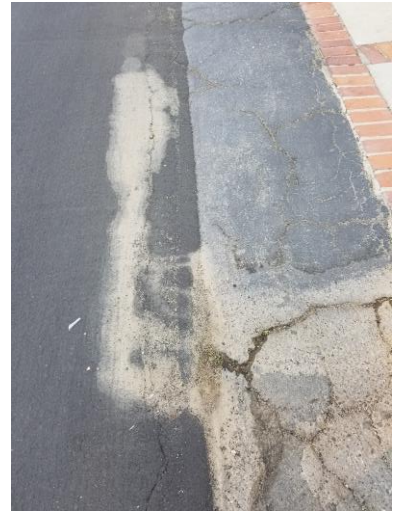


## Degeneration II

Divergent - Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper

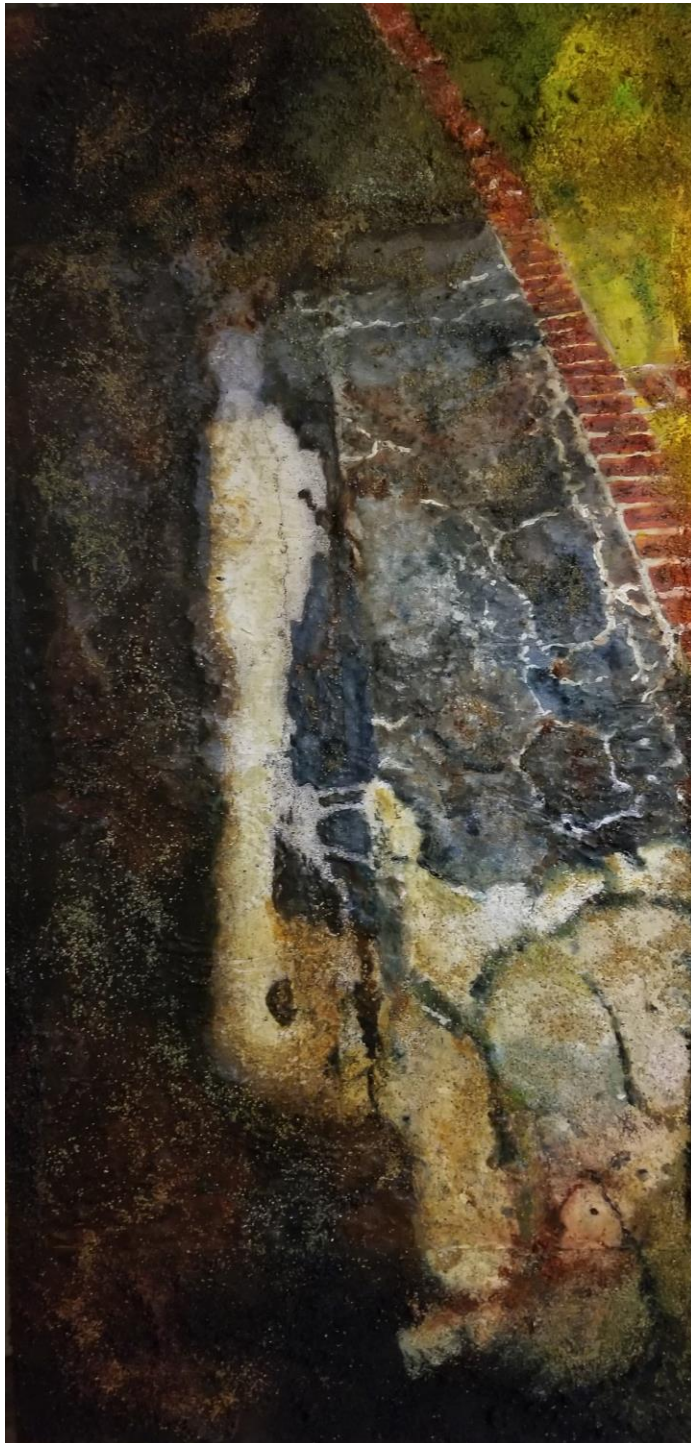




## Degeneration III

Photographs 2018

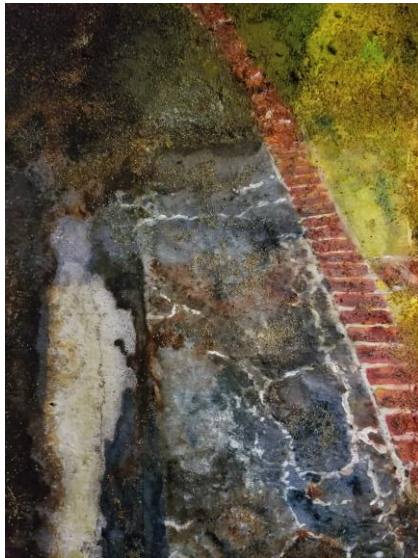
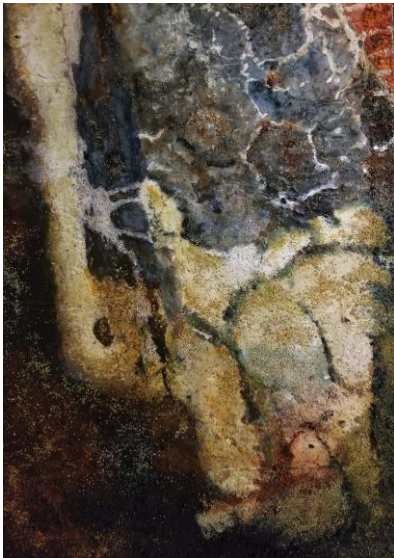
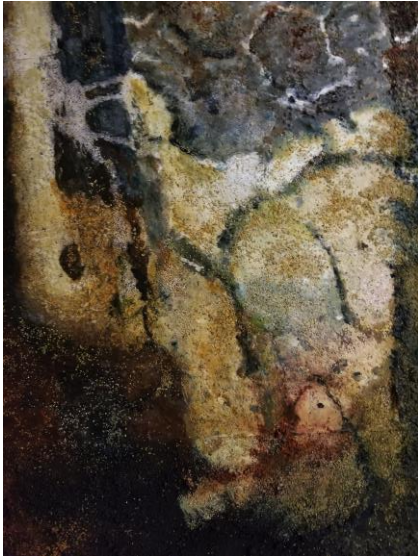




## **Degeneration III**

2020 – 4' x 2', acrylic, mixed media on wood panel

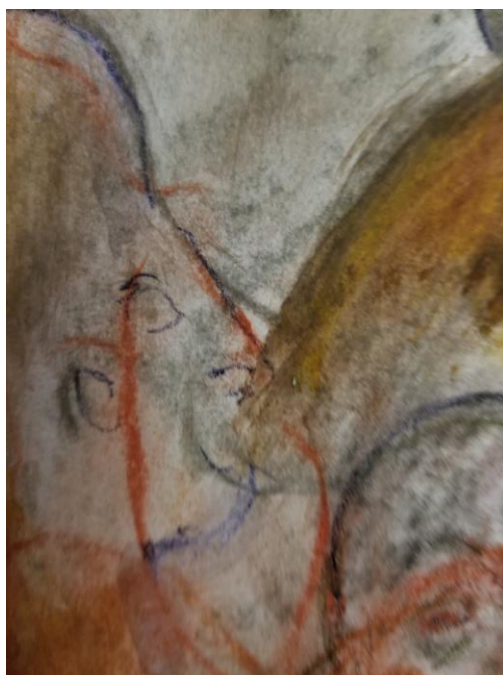
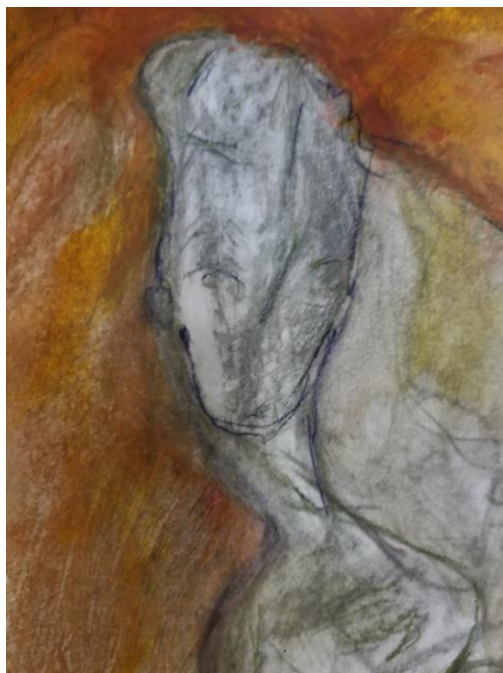




## Degeneration III

Details



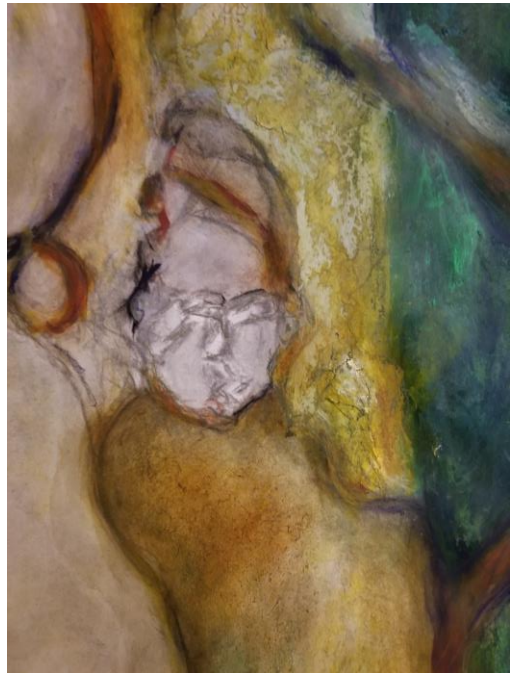


## Degeneration III

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper



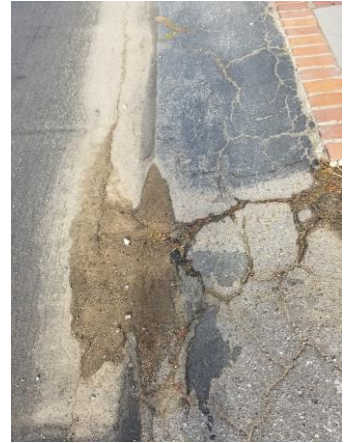


## **Degeneration III**

Preliminary Study on Paper

2018 – 35" x 23", pastel, acrylic, mixed media on paper

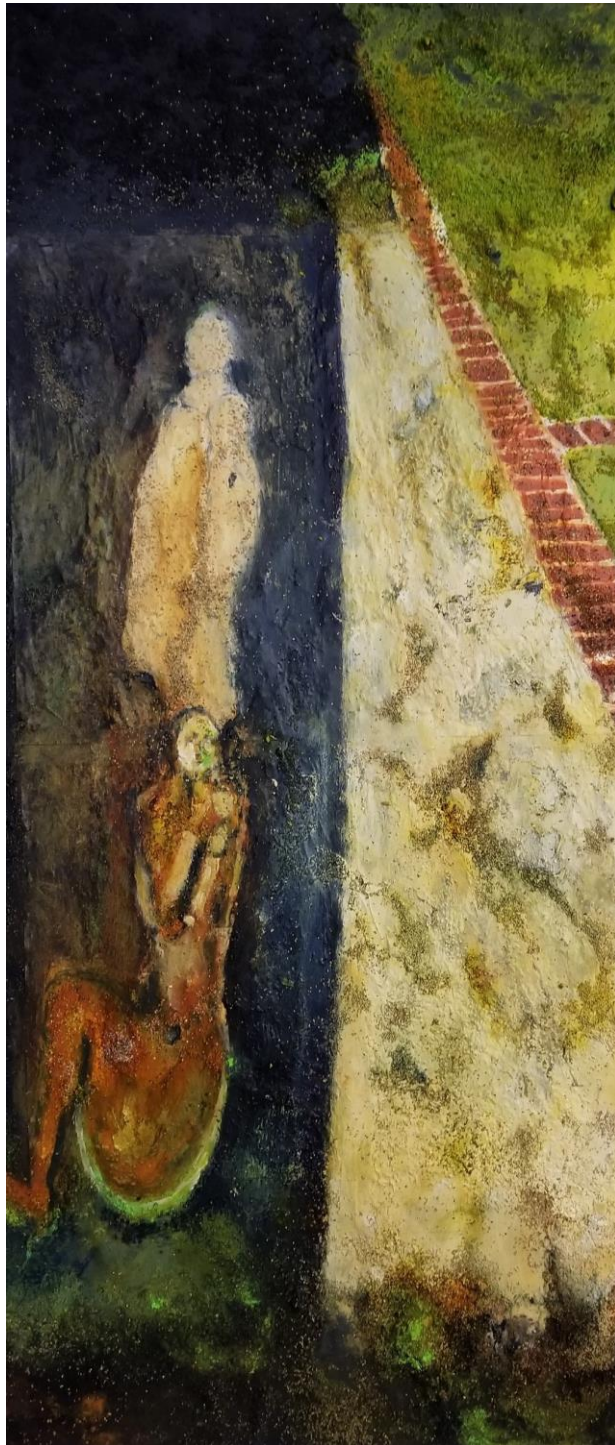




# **Regeneration I**

Photographs 2018

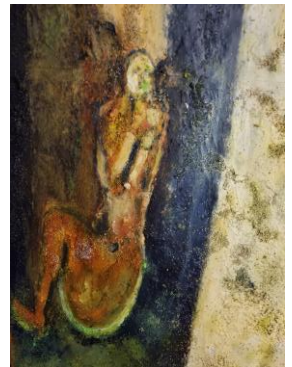
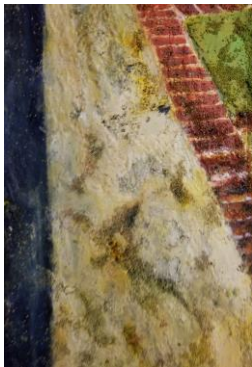




## **Regeneration I**

2020 – 4' x 2', acrylic, mixed media on wood panel

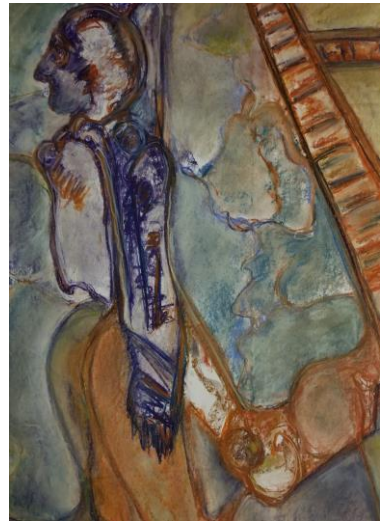
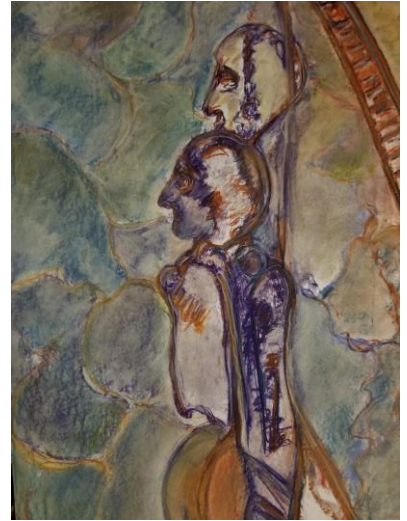
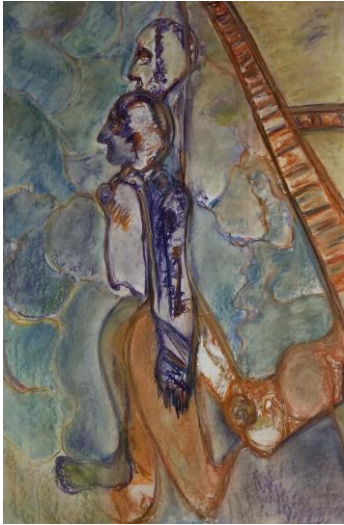




# Regneration I

Details



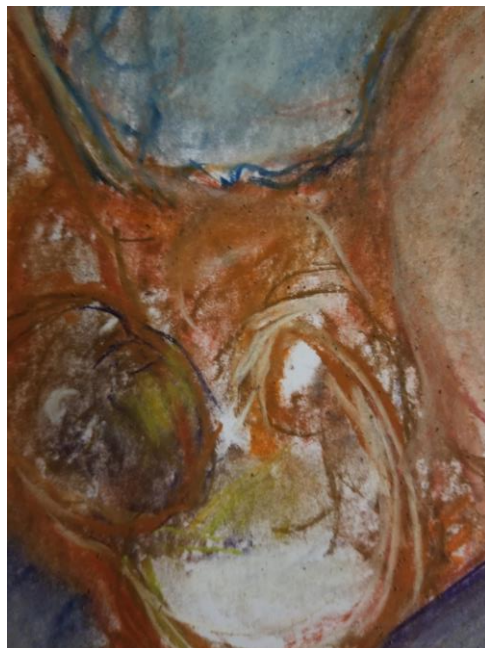
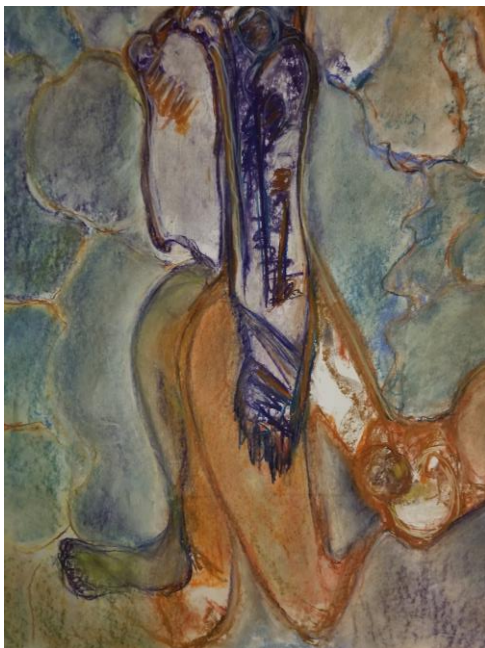
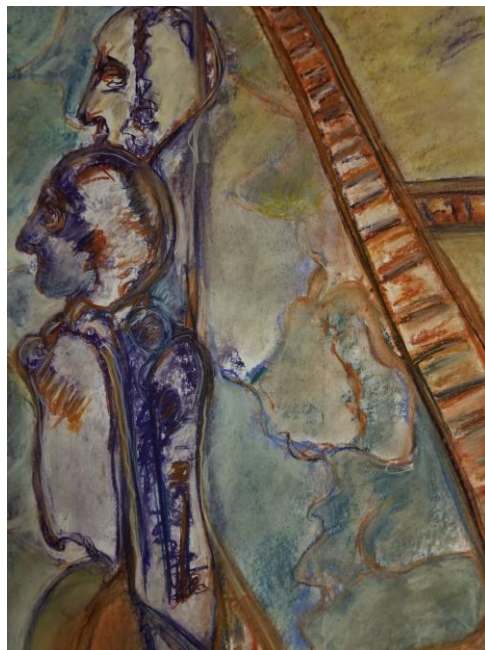
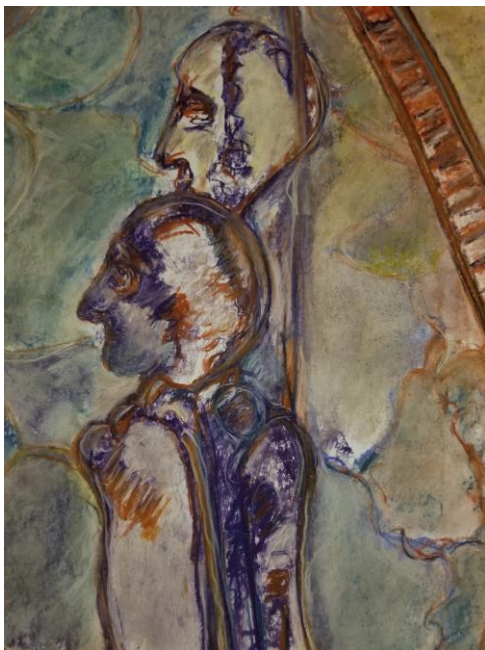


# **Regeneration I**

Preliminary Study on Paper

2019 – 35" x 23", pastel, mixed media on paper





## **Regeneration I**

Preliminary Study on Paper

2019 – 35" x 23", pastel, mixed media on paper

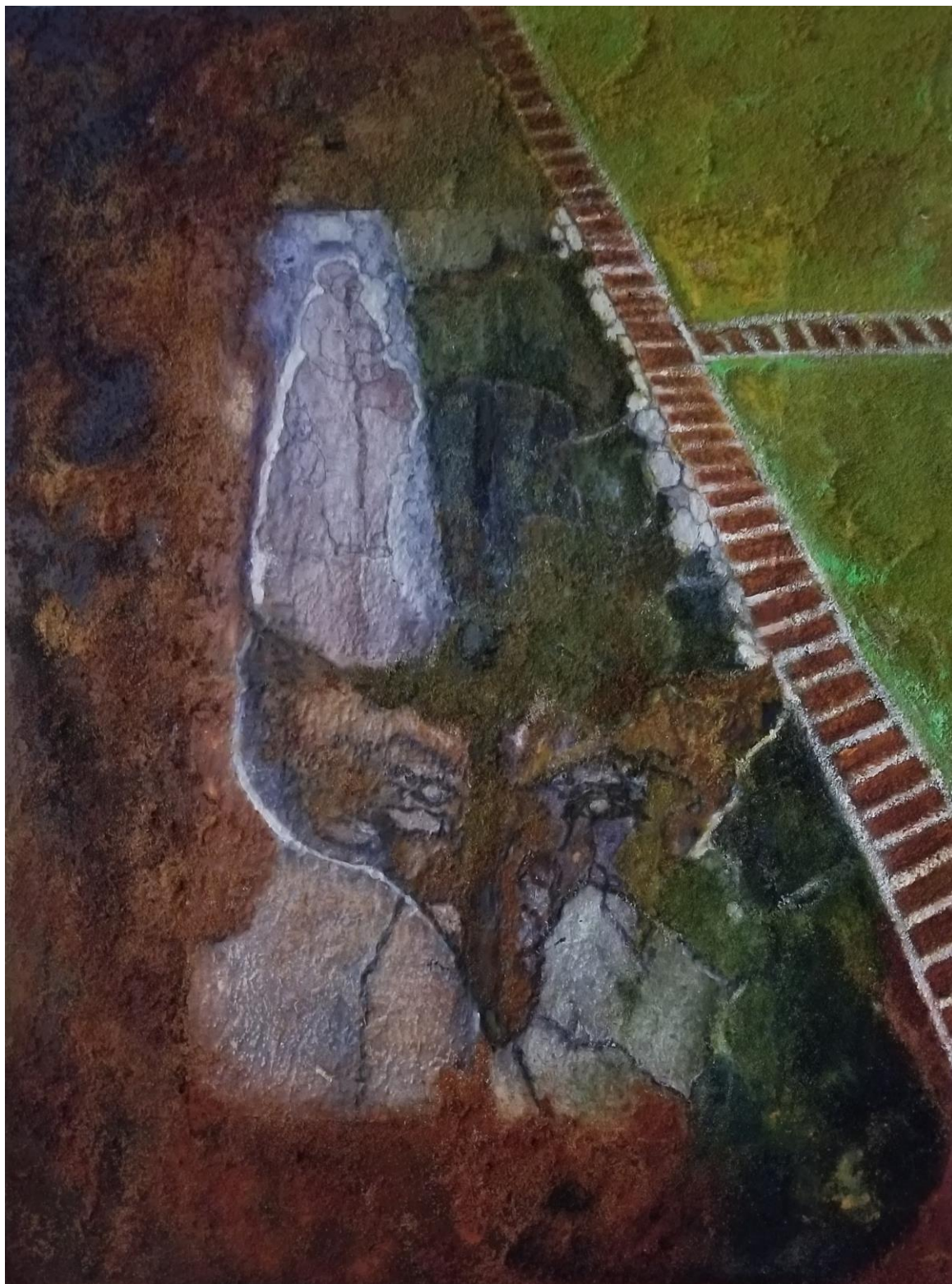




## **Regeneration II**

Photographs 2018





## **Regeneration II**

2021 – 4' x 3', acrylic, mixed media on wood panel

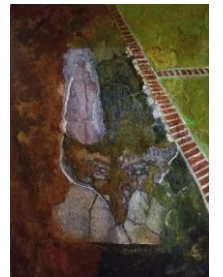
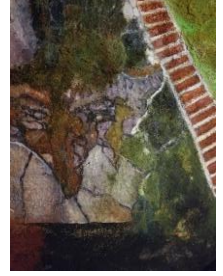




## Regneration II

Details

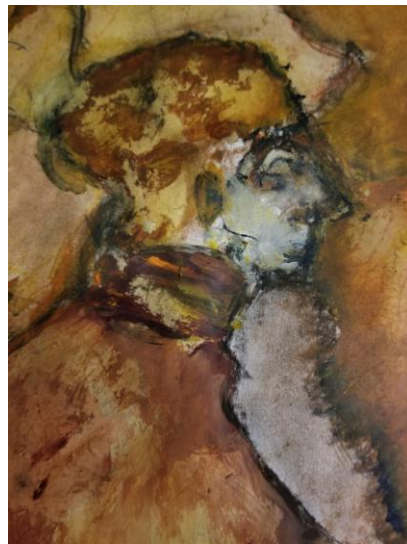
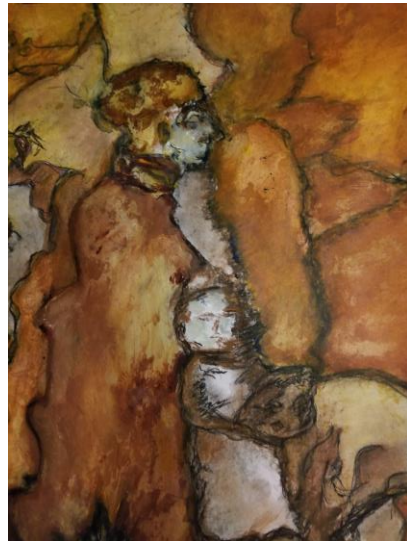




## Regneration II

Details



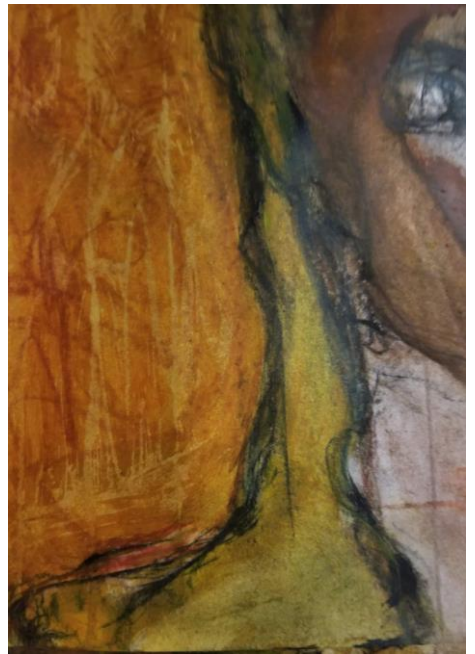
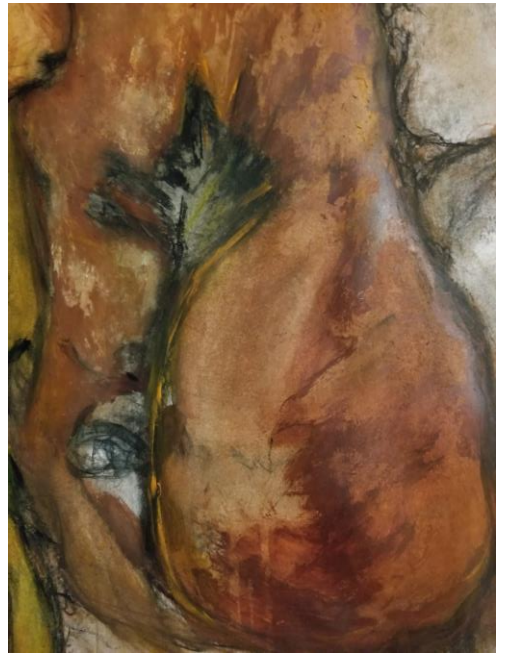
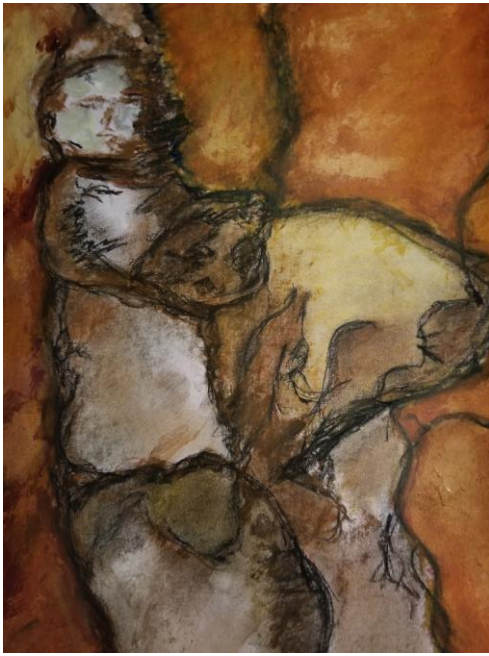


## **Regeneration II**

Preliminary Study on Paper

2019 – 35" x 23", pastel, mixed media on paper





## **Regeneration II**

Preliminary Study on Paper

2019 – 35" x 23", pastel, mixed media on paper

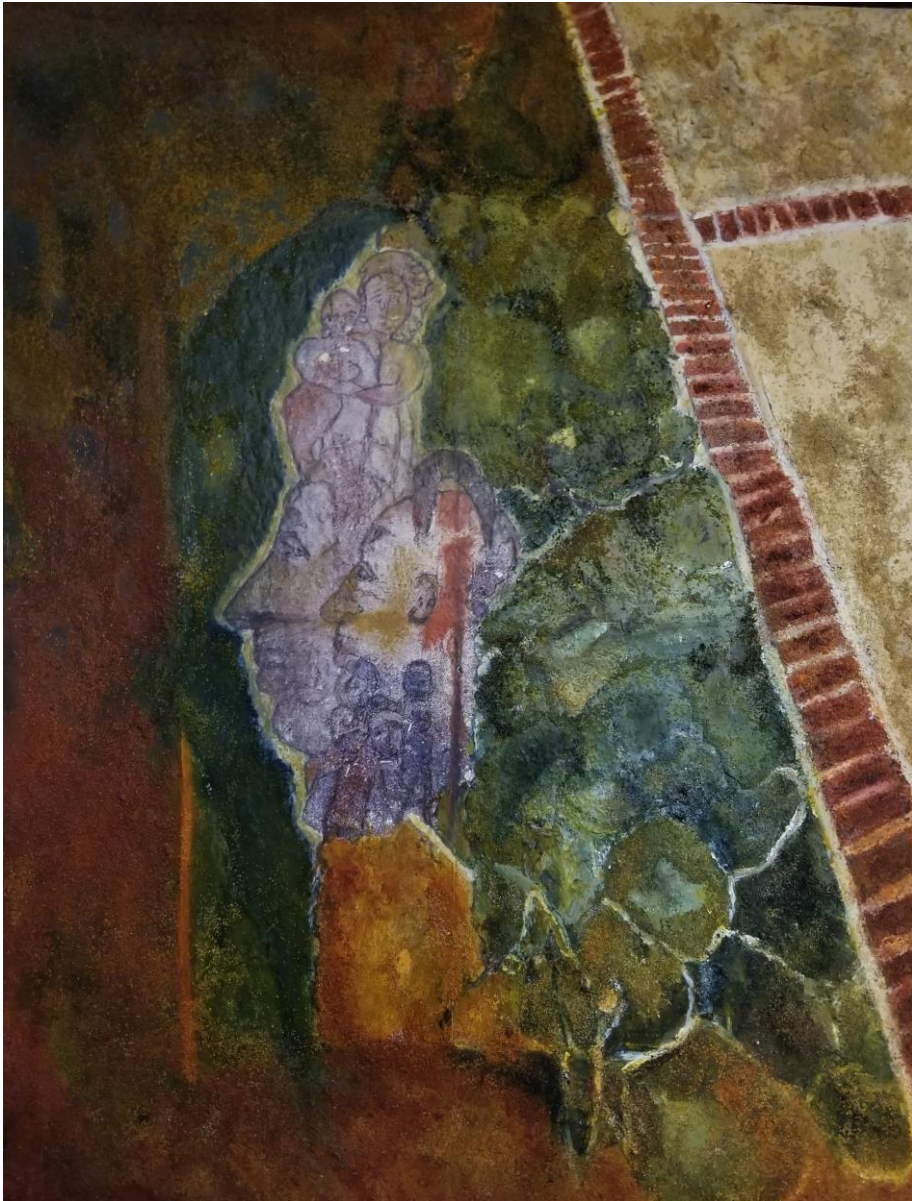




## Regeneration III

Photographs 2018





## **Regeneration III**

2020 – 4' x 3', acrylic, mixed media on wood panel





## Regneration III

Details

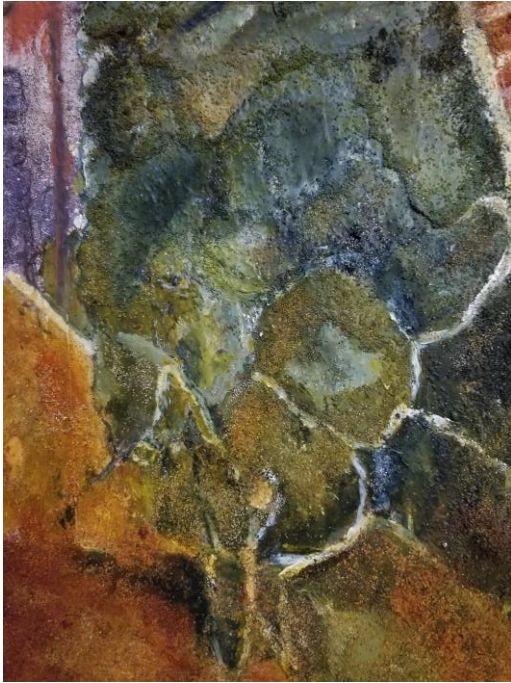
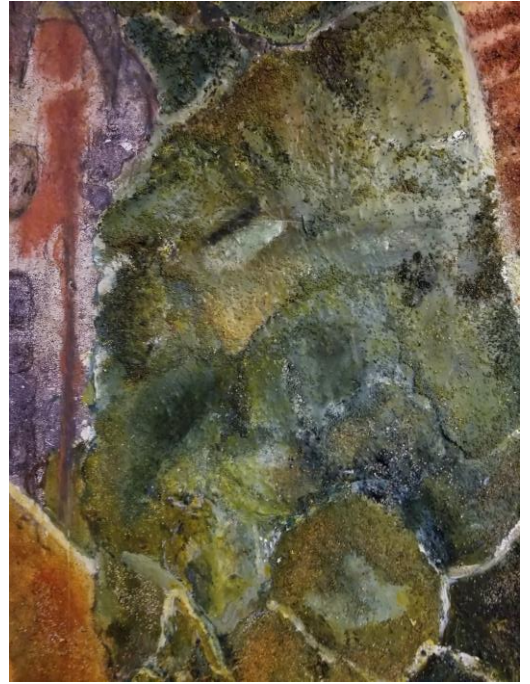
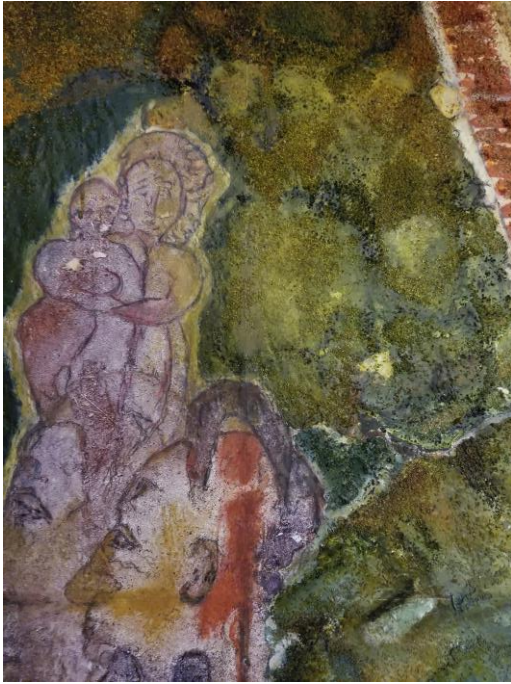




## Regneration III

Details





## Regneration III

Details

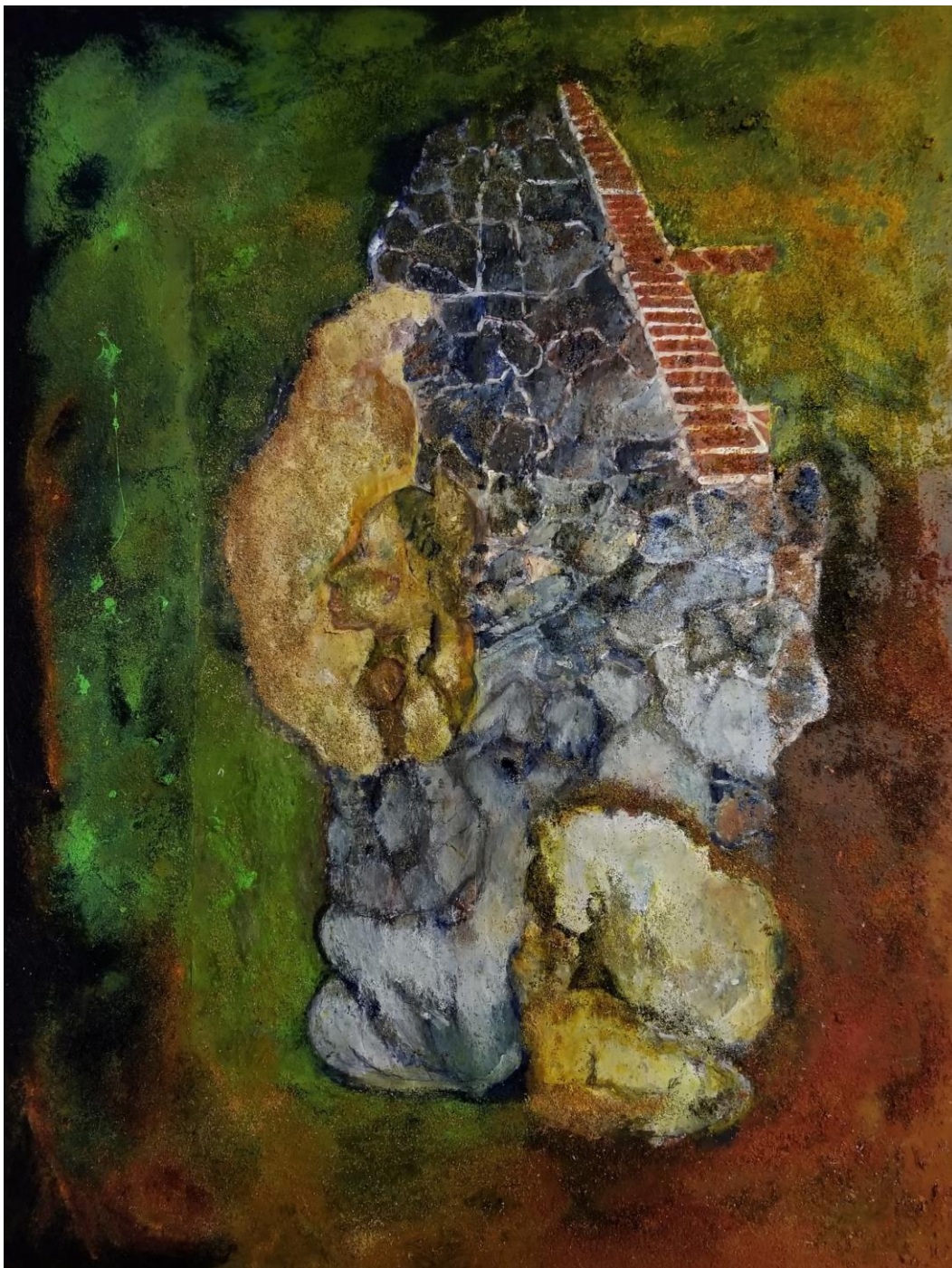




## **Regeneration IV**

Photographs 2018





## **Regeneration IV**

2020 – 4' x 3', acrylic, mixed media on wood panel





## Regneration IV

Details

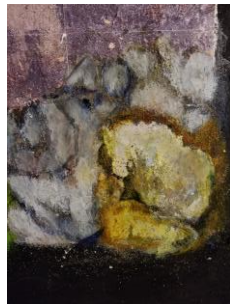
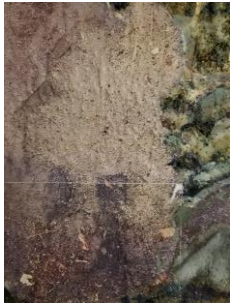




## Regneration IV

Details





## Regneration IV

Details





## Regneration IV

Details

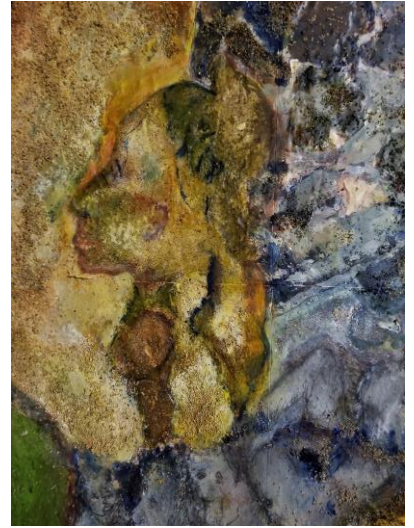
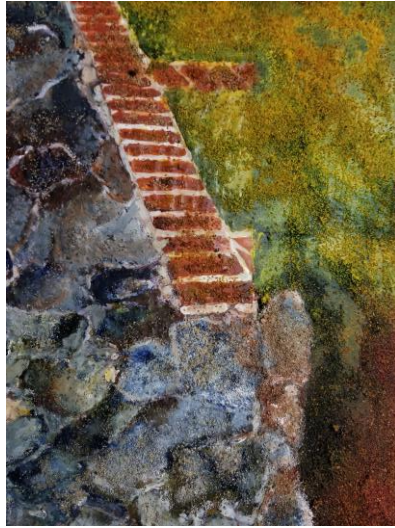




## Regneration IV

Details

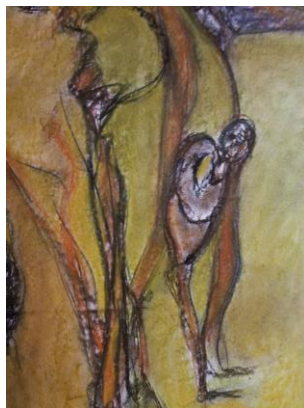




## Regneration IV

Details



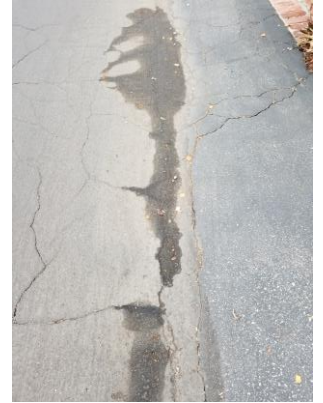


## **Regeneration IV**

Preliminary Study on Paper

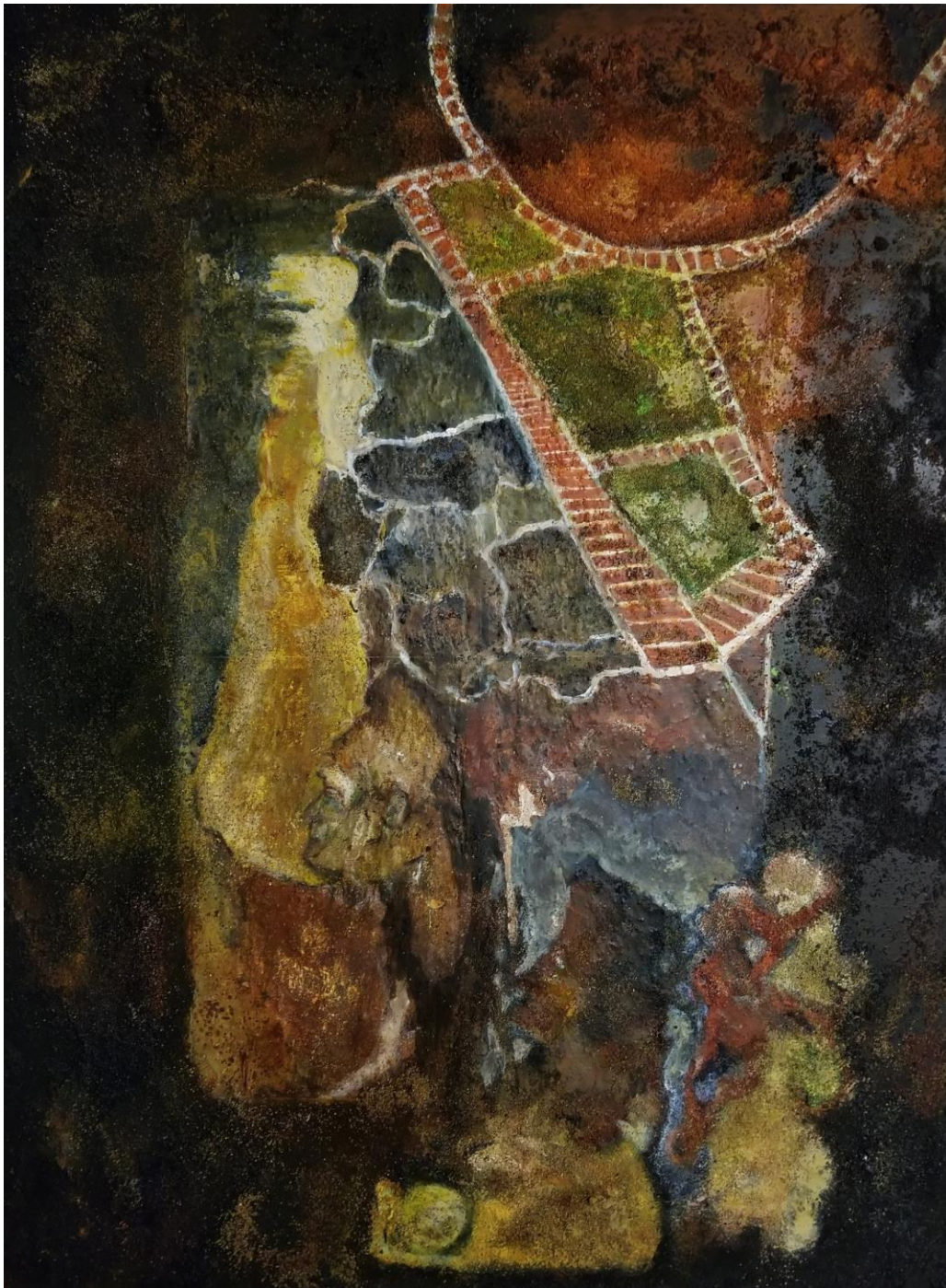
2019 – 35" x 23", pastel, mixed media on paper





## Regeneration V

Photographs 2018



## **Regeneration V**

2020 – 4' x 3', acrylic, mixed media on wood panel





## Regneration V

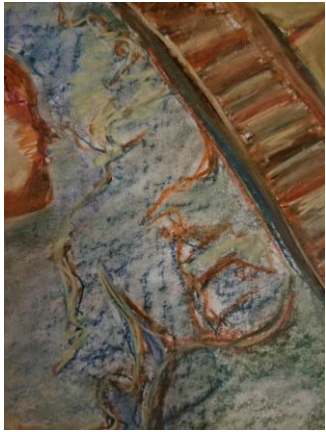
Details



## Regneration V

Details



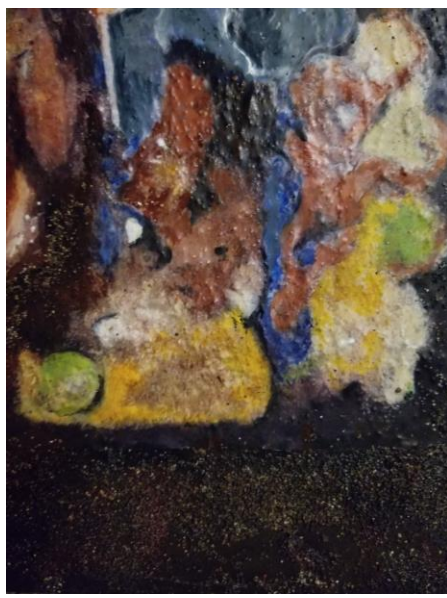
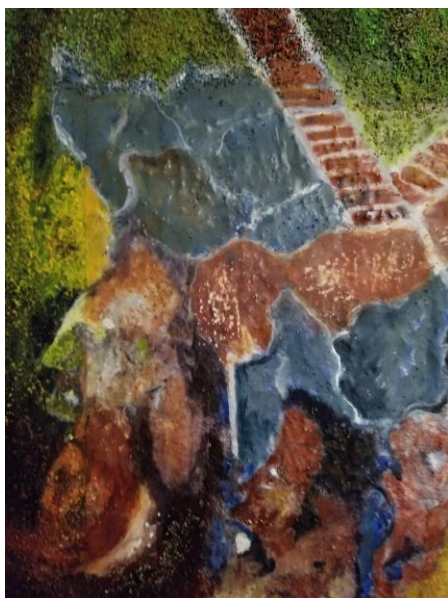
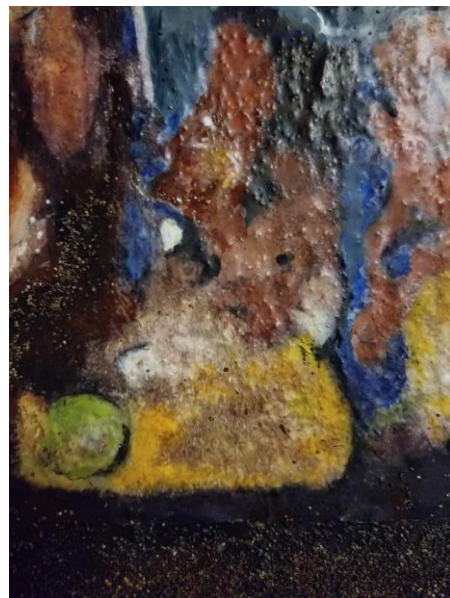
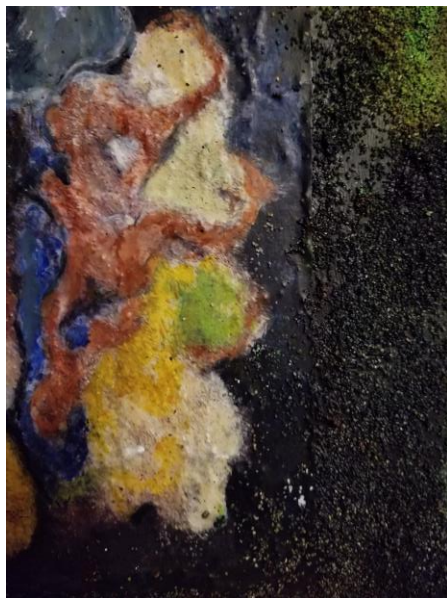


## **Regeneration V**

Preliminary Study on Paper

2019 – 35" x 23", pastel, mixed media on paper



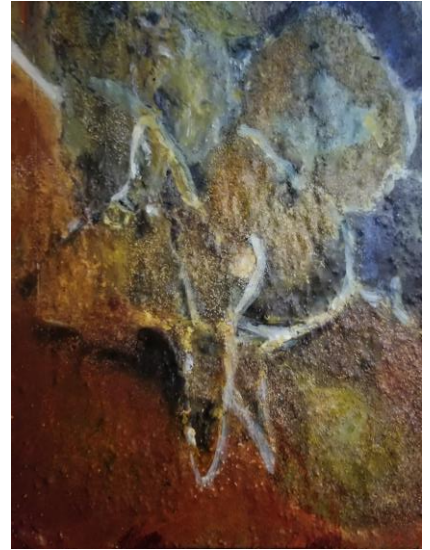
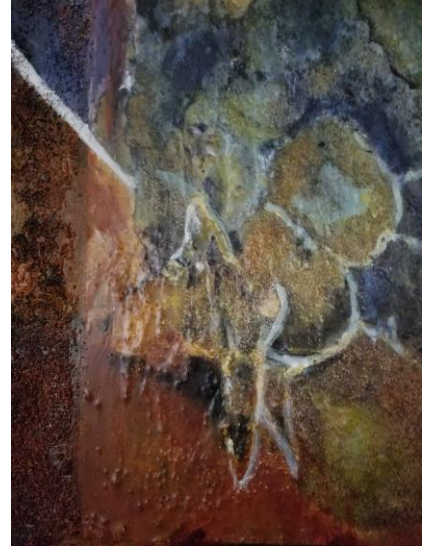
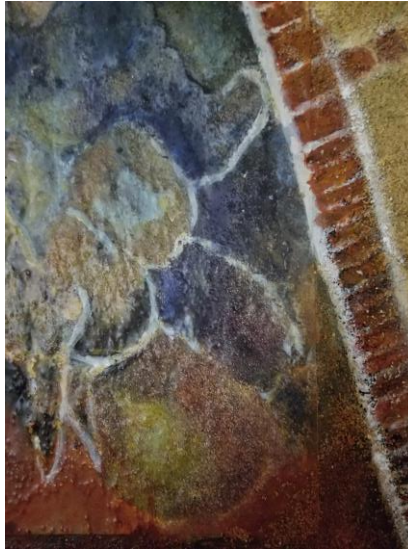


## **Regeneration**

### **The Drummer and the Red Monkey**

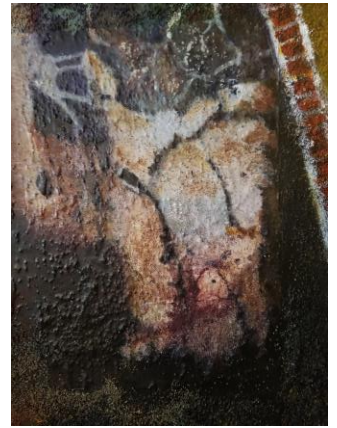
2020 – 21.5" x 17.25" x 1", acrylic, mixed media, collage on wood panel





## **Regeneration Animal Power**

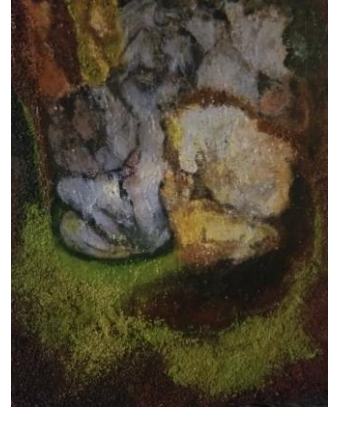
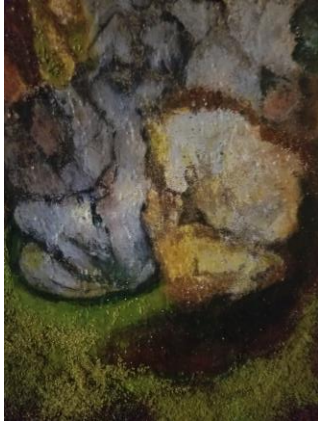
2020 – 21.5" x 17.25" x 1", acrylic, mixed media, collage on wood panel



## **Regeneration Two Figures and Dog**

2020 – 21.5" x 17.25" x 1", acrylic, mixed media, collage on wood panel





## **Regeneration**

### **Blue Figure with Horse and Lion**

2020 – 21.5" x 17.25" x 1", acrylic, mixed media, collage on wood panel

## CURRICULUM VITAE

CYNTHIA EBIN

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[www.ebinartstudio.com](http://www.ebinartstudio.com)

Facebook, Instagram, LinkedIn

### EDUCATION

- 2001** University of California Los Angeles, L.A., CA (Creative Arts Teaching Credential)
- 1989** California State University, Long Beach, L.B., CA (M.F.A., Sculpture)
- 1983** California State University, Northridge, Northridge, CA (M.A., Sculpture)
- 1981** California State University, Northridge, Northridge, CA (B.A., Sculpture)
- 1964 - 67** Studied with Irving Marantz group "10", Greenwich Village, N.Y.
- 1960 - 63** Boston University - Fine Arts, Boston, MA

### PROFESSIONAL AND RELATED EXPERIENCE

- 2001 - 03** Los Angeles Unified School District Creative Arts Instructor
- 2001** Pepperdine University, Malibu, CA, Painting - Adjunct Professor
- 1997 - 00** Pierce College, Woodland Hills, CA - Painting and Drawing Instructor
- 1990 - 01** Studio, Woodland Hills, CA - Private and Group Instructor
- 1992** Pepperdine University, Malibu, CA, Sculpture - Adjunct Professor
- 1989** California State Summer School for the Arts - Cal Arts - Lecturer and Workshop Instructor
- 1983** California State University, Northridge, Northridge, CA - Adjunct Professor
- 1978 - 79** Glendale Art Forum, Glendale, CA, Artist in Residence

### MUSEUMS

- 2023** Sasse Museum of Art, Pomona, CA – Solo Retrospective
- 2022** Sasse Museum of Art, Pomona, CA – Art & Stories (invitational group exhibition)
- 2013** U.S. Holocaust Museum, Washington D.C. - Archives
- 1999 - 01** Los Angeles County Museum Rental, Sales and Exhibition Gallery, Los Angeles, CA
- 1993** The Jewish Community Museum "Purim Mask Invitational," San Francisco, CA
- 1991** Downey Museum, Downey, LA, Invitational, Director, Scott Ward
- 1991** The Jewish Community Museum "Purim Mask Invitational," San Francisco, CA
- 1989** The Jewish Community Museum "Purim Mask Invitational," San Francisco, CA
- 1984** Craft & Folk Art Museum, Los Angeles, CA
- 1984** University Art Museum, California State University, Long Beach, CA
- 1984** Newport Harbor Art Museum, Newport Beach, CA
- 1984** Laguna Beach Museum, Laguna Beach, CA

### SOLO & TWO PERSON EXHIBITIONS

- 2016** The Lantern House, Venice, CA (Invitational solo)
- 2010** Tracy Park Gallery, Mailbu, CA (Invitational solo) painting and sculpture
- 2003** Upstairs Gallery, Ventura, CA (Invitational)
- 1991** JCC, Tenafly, N.J. Holocaust Exhibition (Invitational)
- 1991** Brand Library Art Gallery, Glendale, CA (Invitational)
- 1990** 14 Sculptor's Gallery, SoHo, New York (Invitational)
- 1988** Finegood Art Gallery, West Hills, CA (Invitational)
- 1988** The Platt Gallery, University of Judaism, Los Angeles, CA (Invitational)
- 1988** OverReact Gallery, Long Beach, CA (Invitational)
- 1988** California State University, Long Beach, Long Beach, CA
- 1987** Warner Center Art Gallery, Woodland Hills, CA (Invitational)
- 1984** Udinotti Gallery, Scottsdale, AZ (Invitational)

### FILM CREDITS

- 2000-03** ER, West Wing, Twilight Zone, General Hospital, Crossing Jordan, Days of Our Lives, Friends, CSI, Passions, Spiderman the movie

### GROUP EXHIBITIONS (Partial List)

- 2008 - 10** Orlando Gallery, Reseda, CA (Invitational)
- 2006** The Founders Award 3<sup>rd</sup> Annual Art Exhibition, Hollywood, CA
- 2006 - 07** Moda Rouge Contemporary Art Gallery, Black Rock, Australia
- 2005 - 06** Joseph Wahl Art Gallery, Woodland Hills, CA
- 2004** Channel Islands Art Exhibition, Camarillo, CA
- 2003** Finegood Gallery, West Hills, CA
- 2002 - 07** Mats Bergman Gallery, Stockholm/Karlstad, Sweden
- 2002 - 04** Cultural Affairs Studio Tour, Woodland Hills, CA – Pierce College – Madrid Theatre, Woodland Hills, CA
- 2001** Sulkin-Secant Gallery at Bergamont Station, Santa Monica, CA
- 2000-01** Mats Bergman Gallery, Stockholm, Sweden
- 2000** Carnegie Art Museum, Oxnard Ca
- 1992** Pierce College Art Dept., Woodland Hills, CA, Installation, ARTIFACTS "Ancient Offering"
- 1990** Los Angeles City Hall Bridge Galley and Rotunda, LA, CA "Images and Origins – Reflections of Women Artists"
- 1990** Momentum Gallery, Ventura, CA "Convocation of Spirits" (Invitational)



- 1989 Long Beach Art Gallery - "Reality - Not Just another Pretty Picture," Homeless Benefit, Long Beach, CA, Curator, Heather Green (Invitational)
- 1989 Artworks Gallery, Santa Barbara, CA (Invitational)
- 1989 Gallery of Functional Art, Santa Monica, CA (Invitational)
- 1989 Orlando Gallery, Los Angeles, CA (Invitational)
- 1988 The New Ash Grove Gallery/Annex, "Reality - Not Just Another Pretty Picture," Homeless Benefit, Hollywood, CA (Invitational)
- 1988 Loyola Law School "Taking Liberties" - SCWCA, Los Angeles, CA
- 1987-88 The Finegood Gallery, An Art Awakening, West Hills, CA
- 1987 Brand Library Gallery, Artist's Equity, Glendale, CA
- 1986-87 Artists' Society International Gallery, San Francisco, CA
- 1986 Eilat Gordin Gallery, "Artists for the Homeless" West Hollywood, CA (Invitational)
- 1986 Century Gallery, "Animal Magnetism", Sylmar, CA (Invitational)
- 1985 SPARC, Venice, CA 40th Commemoration of Hiroshima (Invitational)
- 1985 Thinking Eye Gallery, Los Angeles, CA 40th Commemoration of Hiroshima (Invitational)
- 1984 Baxter Art Gallery, Cal Tech, Pasadena, CA
- 1984 California State College, San Bernardino, CA
- 1984 Udinotti Gallery, Scottsdale, AZ (Invitational)
- 1984 Cal Poly, Pomona, CA
- 1984 Brand Library Art Galleries, Glendale, CA (Invitational)
- 1984 Roy Boyd Gallery, Los Angeles, CA
- 1984 Otis Art Institute, Los Angeles, CA
- 1983 Udinotti Gallery, Scottsdale, AZ (Invitational)
- 1981 California State University, Northridge, Northridge, CA

## LECTURES

- 1990 Parsons School of Design, N.Y., NY, Fig. Sculpture, Arch. Design Depts.
- 1990 Rider College, Lawrenceville, N.J., HOLOCAUST Resource Center, Art History Dept., Bachelor Honors Program
- 1989 California State Summer School for the Arts, Cal Arts, Valencia, CA
- 1989 U.C.L.A. "The Art of Collecting Art" Mumsey Nimeroff, Los Angeles, CA
- 1988 Stephen Weiss Temple, Jewish Singles, Los Angeles, CA
- 1988 California State University, Long Beach, CA, Painting
- 1987 Hadassah, Jewish Federation Council of Los Angeles, Los Angeles, CA
- 1987 American Association of University Women, Warner Center, Los Angeles, CA
- 1987 West Valley Jewish Community Ctr., Senior Adult Div., Woodland Hills, CA

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M. Davidson, "Women's History Honored with Convocation," ArtSpeak, Ventura, CA, Vol. 2, Feb-Mar. 1990, pp.3-4

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Suvan Geer, "Journey of the Soul," Artweek, Jun. 4, 1988, Vol. 19, Num. 22, p. Exhibitions 4

Gail Fremel, "Art News," Grunion Gazette, May 26,1988, p.10

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Stephen London, "Art From the Ashes" Lifestyle, Feb.1987, p.10

Lionel Rolfe, "A Testimony to the Holocaust" B'nai B'rith Messenger, Mar. 11, 1987, p.4

Jill Schwartz, "New Gallery to Showcase Works of Artists in Valley" Daily News, Neighbors, Nov.1,1987, pp. 2-6

C. Steinberg, "Sculptor in Valley Art Exhibition" B'nai B'rith Mess., Nov. 1987, Fp

Leo Noonan "Artist Explores Our Darker Side" Jewish Journal, Nov. 20, 1987, p.7

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Hebrew Union College Skirball Museum, Robert F. Ebin, Esq., Meg Lewis, Esq., Fern Topas Salka, Esq., Larry Israel, Esq., Barry Schwartz, Esq., Dr.Michael Platt, Dr. Donald Bain, Dr. Ronald Rothman, Dr. Leon Sharp, Dr Charles Young, Lois Lambert, GFA., Dr. S. Unterhault, H. Katersky, N.Yuval - Israel, David Kronen, A. Matsuda - Japan, G. Loiseaux, French Consulate, Avignon - France, Marika Svalstedt, Karlstad - Sweden, TietoEnator Art Club - Sweden, L.Padilla - Arch., Isserow, Cape Town - South Africa, H. Zakson, Esq., L.A., Lindberg - Sweden, U.S. Holocaust Museum, Washington D.C.

# ART GALLERY INTERNATIONAL

THE CONTEMPORARY COLLECTOR'S MAGAZINE

DECEMBER

## CYNTHIA EBIN

by M.J. Van Deventer



*An Archeological Discovery.  
Detail.*

Cynthia Ebin's sculptural images are powerful in their fragmentation, but convincingly figurative. Archaic in appearance, they suggest a birthright in ancient civilizations that have been eroded or erased by time. These are sculptures inspired by natural holocausts and Ebin's angst for humankind.

They have been called "art from the ashes" and "volcano-inspired expressionism." Her work explores and profiles the darker side of the human condition, one critic claimed.

The Los Angeles artist seems to straddle two cultures. Her sculptures, life-size or larger, look as if they were unearthed from an excavation site in ancient Rome. Instead, they are the product of a contemporary mind that is creating sculptures with contemporary materials and processes.

Ebin is also an artist with a social message. And she is passionate about her causes and her art. The genesis of her commentary often has its roots of protest in man's inhumanity to his fellow man, and his inhumanity to nature's creatures.

She attributes the philosophical viewpoints that now inspire her sculpture to a childhood that included family recollections of the genocide that occurred under Hitler's regime in Germany in the 1940s.

"My parents lost many of their family members in that atrocity," she recalls. "And because my mother's mother lived with us, there were many conversations about that holocaust when I was growing up in Massachusetts. I'm very influenced by socio-political history. But I know the Jewish Holocaust has been extremely influential on my work. I feel I was there. And the fact that a whole society was being decimated during World War II by inhuman horror has greatly affected my sculpture.

"My father escaped from Germany before the atrocities. But he used his artistic talent to chronicle what happened. He wasn't an artist by profession. But he was much more than a Sunday painter and had mastered charcoal. He was very prolific and he did many graphic paintings and sketches of the concentration camps. I grew up with a sense of that horror . . . He was still working on a piece of art six months before he died in 1985."

The Holocaust and the impact it had on Ebin's childhood, were catalysts for the sculpture she would eventually create.

"I realize there are many holocausts," she says, quickly citing outrages in Biafra and Cambodia, as well as offenses against nature and offenses in Africa against elephants, gorillas and numerous endangered species.

Her social stance on inhumane issues has propelled Ebin on a mission that is both personal and emotional, universal and archeological. "I am always trying to link the past with the present," she says. "But not in a fossil-like way. I like to



think my work is really a spiritual link with the past. I believe all men are connected. I'm very concerned with the humanity of man and ultimately the inhumanity of man to man."

The result of Ebin's beliefs is best witnessed in her numerous series. Each is devoted to a particular theme. Each is dramatically compelling in its portrayal of a civilization or genre of species that has come to the brink of disaster. Her sculpture portrays those frozen moments in time.

Initially, it was the disintegration of a series of self portraits in clay, created from 1979 to 1981, that nudged Ebin toward the strong archeological theme that has become her artistic hallmark.

"I had started this series," she recalls. "And then I moved. The first piece dried and cracked. I thought, 'This is interesting.' The pieces in the series represented a time line of about six months and in that period I had made five latex and mother molds from one piece. One looked African. Another seemed to go back to primate. For me it was like watching the movie, *Altered States*."

"About the same time I had done a bust of my father. He looked like Einstein. I let the clay dry over six months and break down. During this period, the clay seemed to take his bust back to primate. It seemed to me that something spiritual was going on, something that was leading me in a direction for my sculpture."

During that same time frame, Ebin was preparing for her one woman master show as a student at California State University and was struggling with a concept that would give the exhibition a cohesive theme. Her dreams came to her aid.

"I saw images of faces floating, of a hide and a totem pole," she relates. The totem pole was particularly significant. "Man has used totems for protection and documentation for centuries," she says. "And it seemed to me that a totem pole and a hide were appropriate symbols for that show."

"I pressed clay into those primate-like mother molds, raked each one individually — about one hundred twenty — and placed them on either side of the totem. It looked very German expressionistic," she says in retrospect.

Numerous works in raku followed. And those experimentations deepened her compulsion to profile man in various states and to experiment with sculptural processes.

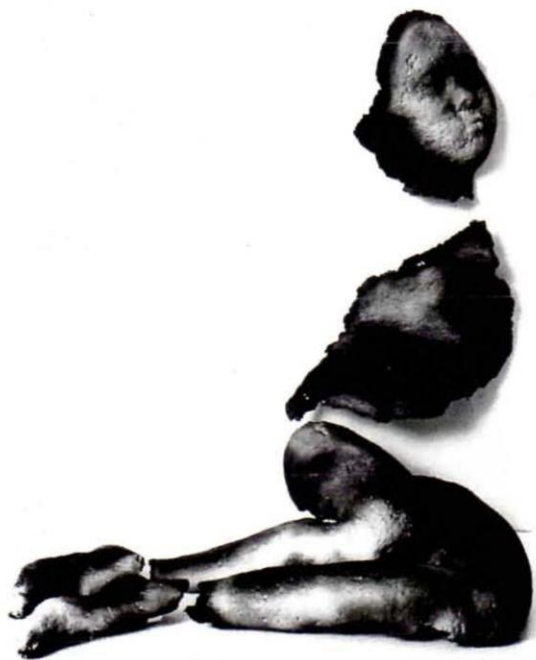
"I'm not tied into formal beliefs," Ebin contends. "Most of my ideas come from abstract thoughts. I have a concept and I just let it work itself through the creative process. I let the idea come and flow through me. The masks that I used on the totems were the forms that were developed from clay breaking down."

The breakdown of the clay has become a signal in the evolution of Ebin's development as a sculptress. While other artists might merely toss the fragments of a decaying sculpture, Ebin studies them. She finds in that gradual disintegration of shape and form a creative phoenix, a *raison d'être* for a new artistic statement to exist.

The totem with its multiple masks was the centerpiece of her master's show. The backdrop, however, was a hide, stretched ten feet high and twenty-eight feet across a wall.



*Backthrough Woman*, 1988.  
Lifesize, clay, smokefired,  
welded interior.  
Photo credit George T. Bennett



It had a concave and convex side, lit by framing lights from behind.

That interpretation of art was dramatic enough. But during the same time period, Ebin read a magazine article about the disaster at Herculaneum that occurred August 24-25, A.D. 79, when Mt. Vesuvius erupted, burying the towns of Pompeii and Herculaneum.

An archeological crew had gone to the excavation sites expecting to unearth ancient pottery. Instead they found the remains of that city's populous; bodies captured by the violence of nature in all states of repose and disaster. Their volcanic graves were mute testimony to lives that had been swiftly and violently cut short.

Ebin recalls, "When I read the archeologists' accounts of their tragic discovery, I felt destined to erect a testimony to the city. I worked for the next two years on a Memoriam to Herculaneum. Researching the way the people perished, I proceeded to select models who would best represent a cross section of their society. I had students, a psychiatrist, my artist friends posing every Sunday afternoon for two years," she relates.

The experience would ultimately alter her views on man's relationship to nature and the fragile balance of life.

She recalls, "I wanted to create a time capsule of a moment in history, a very stoic, but proud reflection of how the people met their fate."

The series was as much a historical adventure for Ebin as it

was a journey into new sculptural processes. Although she now frequently wraps bodies in gauze and creates body casts, the Herculaneum series was the first time she had experimented with this method of sculpture.

"I knew I wanted to recreate the figures as fragile, organic, vibrant, emotional, full of dignity, respect, love and innocence, spiritually and psychologically aware," she says. "So I proceeded to plaster body cast my models and after six months ended up with more than one hundred thirty plaster separate sections."

Over the next nine months, Ebin pressed raku clay into all the separate body segments allowing them to slowly dry in a damp environment. When the clay had reached a leather-hard quality, she released them from their molds and had them bisque fired. When they came out of their first firing, they were a pink, virgin state, without any of the demarcations that glazes or color would impart.

From there, Ebin decided to recreate the affect of hot ashes dropping out of the heavens as the people in Herculaneum must have thought was happening. She used a combination of hard wood sawdust, motor oil, greens and compost, layering the sculptures between this mixture and letting them smoke for three days in fifty-five gallon metal drums.

When she retrieved the pieces from the smoke, the resulting subtle colorations of blacks, browns and grays had imparted qualities of antiquity and uniqueness within and about the negative and positive surfaces.

The gradation of textures, together with the spontaneous, symbolic gestures of the figures called forth the internal and external realization of impending doom.

Some of the pieces broke in the firing process. But this did not deter Ebin. She linked the body sections by using quarter inch steel rods and a cement mixture to adhere to the fragments — a reverse process for traditional sculpture methods.

The pieces can be assembled like a puzzle for exhibition purposes, Ebin explains. And she says, "The negative spaces that occurred between each body shape became as important as the pieces themselves. These areas suggested the exposed intrigue and mystery of people with private pasts that are now depicted in a semi-visible confronting state."



The dramatic sculptures were first presented at a show at the Udinotti Gallery in Scottsdale, Arizona, and have since been featured at more than thirty galleries and museums.

Benno Fisher, a Holocaust survivor and the architect for Martyrs Memorial Museum in Los Angeles, was quoted in a *Los Angeles Times* review as saying of Ebin's body of work: "Ebin's figures are shot through, disjointed, with burnt hands, legs and torso — perfect for depiction of Holocaust survivors. The material that Ebin's figures are made of isn't polished. It's rough, like life."

"Penetrating," one reviewer called her work. "Visceral and moving" claimed another.

Ebin's "Herculeum Series" was more than an artist's chronicle of a tragic incident in the chain of human development. It became for her a way to deal with death; specifically the deaths of her parents, which occurred six months apart.

"I had a lot of anger, sorrow and frustration about their deaths," she relates. "But I wanted to present death in a very loving way. Each piece was very emotional for me. I wanted to create a surrealist impression. I suppose the series was therapy for me. Now, I realize that I am tied emotionally to every sculpture I create."

"Primal" was a series of life size clay figures tracing the human from its fetus until its death. Two of the pieces in that series were labeled *Two Figures* and Ebin says they reflect the universality of love. Another piece in the series, a lifesize figure of a man half buried in rock, is compelling in its size and abstraction. *Primal Sorrow* is a disjointed figure, stooped in sorrow. Its symbolic message is both archeological and spiritual and conveys the weight of humanity on its shoulders.

"Armour, Armour," was a series of twelve pieces that depicted the paradox that lives within the chests of man. "Man always has worn shields as a form of protection for his chest. Yet the chest is the metaphorical seat of love," she notes.

She achieved a new level of acclaim in 1988 with a series titled "An Archeological Journey." The twenty-eight sculptures in handmade paper using pulp made from cotton linters, depicts an archeological discovery, Ebin says. "I call them the hieroglyphic documentation of the spiritual past of man. All figures are metaphors representing the family unit, surrealism, one's past, present and future in one

cohesive gesture." They will be featured in an exhibition to be held in March, 1990, at the 14 Sculptors Gallery in Soho in New York City and later at the Orlando Gallery in Sherman Oaks, California.

The figures are fragmented, some patinaed, some repetitious. All are lifesize or larger, ranging in size from a small child to a man more than eight feet in height, which Ebin says was created to represent "a ghost-like image of his past." Each section hangs alone with no visible connecting structure. All other sections are placed on the walls, including *Back and Legs*, which Ebin says "represents the basics of all human-kind — a spiritual shouldering of universal cares."

*Backthrough Woman* is one of Ebin's favorite pieces in this series. Her back faces the viewer, her feet are disconnected from her body and her slightly cowering shape appears caught in prayer, or perhaps crouched for escape. It is also a symbolic commentary on our collective turning of our backs to life's horrors. *Backthrough Woman* also symbolized a personal crossroads for Ebin.

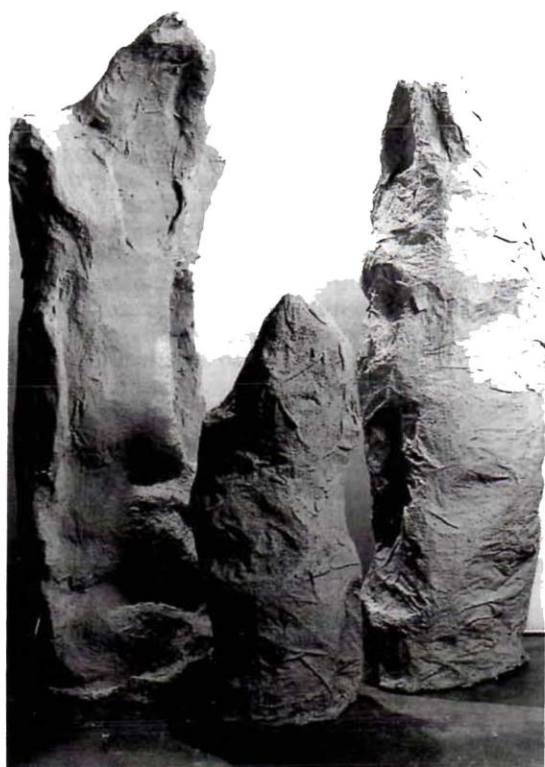
"I had reached a time in my life, both personally and professionally, when I wanted to get minimal. I wanted to get rid of all the connections. I was feeling encumbered. I wanted to become more free. I began working more in handmade paper. I could deal with the fragments of life in sections."

Ebin contends that man is "very fragmented. By using fragments in my art — whether in stone or paper, I am trying

*Primal-Two Figures, 1987.*  
Lifesize, clay, smokefired,  
welded interior.  
Photo credit Jesse Silver



*Hooded Sentries. 1989.  
Mixed media. 3 of 17. 6' x 70" x 44"  
Photo credit George T. Bennett*



Although Ebin is continually experimenting with new processes, the seventeen "Hooded Sentries" are in keeping with her affinity for surfaces that resemble antiquity. "I'm not at all moved or attracted by smooth, plastic surfaces. I much prefer to create sculptures that are organic," she says.

"For me, the most exciting part of creating a sculpture is coming up with the idea for a series. Producing the work may take six months to a year and once I get the first piece done, there is an initial euphoria that carries me along. In many ways, the excitement and the realization of an idea is almost as good as having a finished piece."

Ebin believes that her concepts, rooted like tightly-wrapped mummies in archeological inspirations, her rough organic surfaces and her manipulation of the concepts and processes help her achieve her ultimate artistic goal.

"I am always trying to capture some kind of human emotion, or trying to elicit an emotion in an organic way," she says. "I always see new and different things in each one of my sculptures," she relates. "I like how the light hits a piece of work . . . or how I might see something again and have a new concept or feeling about the work."

"But as a sculptor who tries to express sociological and political ideas in my work, I am also forever searching for a new personification of the human figure, man frozen in time in all of his various stages of human emotion." ▲

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to make a statement about life."

Her latest series, "Hooded Sentries," is seventeen abstract sculptural forms developed from an image of large rock formations that resemble man in humble and stoic positions. They range in height from two and a half to more than eight feet high and one to four feet in diameter. They are organic human shapes suggestive of the earth's composition. All figures are in a pose of humility, head bowed as if in prayer. Yet they are confined souls trying to emerge from their silent wrappings, Ebin says.

While Ebin is as comfortable working with stone as she is handmade paper, this work is mixed media, each comprised of a welded steel armature secured on a wooden base, covered in mesh wire that is bent and shaped to give the feeling of trapped human beings.

The wire is covered completely with paper and a hardening paste and then acrylic resin with silica sand and pigment is applied to give the final feeling of stone, thus creating a sculpture where the environment and man become as one.

*Primal Sorrow. 1987.  
Lifesize. clay, smokefired,  
welded interior.  
Photo credit George T. Bennett*

