

FOR GOD AND COUNTRY: SOLDIERS OF THE NAHAL BRIGADE'S ULTRA-ORTHODOX UNIT ARE NOT HAPPY ABOUT THE DISENGAGEMENT *PAGE 8*



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**CRAFT ARTISTS TAKE NOTE:
ANDREA BRONFMAN HAS
A PRIZE FOR YOU** *PAGE 16*



Mr. and Mrs. Philanthropy

Andrea Bronfman, patron of the decorative arts in Israel, received an unusual 60th birthday gift from her husband, Charles: a foundation, named after her, that each year will grant an NIS 50,000 prize to an Israeli artist

By Aviva Lori

Photos by Reli Avrahami

A billionaire who lost hundreds of millions can allow himself a smile. Which is what Charles Bronfman does while relaxing in the garden of his Jerusalem home in the elegant Talbiyah neighborhood. He smiles. With a small, light green pool on one side, his wife, Andrea, on the other, and birds chirping in the background. The housekeeper serves iced tea in beautifully designed glasses and small dishes of fruit. Looking at the surroundings, it's tempting to say that this is a gate to paradise.

So goes another lovely day at the Bronfman's Jerusalem estate, for a couple currently observing several private celebrations and one public one: the 60th birthday of Andrea (called Andy by everyone), the 74th birthday of Charles, the birth of a new grandson two months ago and the birth of a new foundation named after Andy to support the arts, which was publicly inaugurated last month.

With a personal fortune of about \$2.8 billion (he ranks fifth on the list of Canada's 10 wealthiest people, according to an article in *Forbes Magazine*, and 112th in the world), the Bronfmans could just sit back and relax, divide their time among their three homes (in New York, Palm Beach and Jerusalem), enjoy their wealth, their good health, peace and quiet, their grandchildren and their dogs. Instead, they work hard, investing time and money in various philanthropic endeavors: He in the Karev Foundation and the birthright israel project ("It's my baby") and she in AIDA ("It's my baby") and now in a new project - the Andy Foundation.

"No one does anything if he doesn't get pleasure from it," says Andrea. "I really appreciate noble thoughts about pure philanthropy, but it doesn't work like that. We do it because it's exciting and challenges us. It gives us satisfaction." They're excited by their active involvement in life in Israel and the ability to influence and promote areas dear to them, especially education and culture, and also politics to a small degree.

Charles and Andrea Bronfman don't like the Hebrew terms *nadvanut* [benevolence] and *terumah* [donation]. They feel they carry the whiff of charity, and the Bronfmans not merely donors - they are donors with an ideology. "Nadvanut is giving someone money and feeling good," says Andrea. "We invest in people." Charles, who has learned over the years that it's better to invest in people than in failing businesses, cites the familiar allegory of the fishing rod. "We give people a rod, not the fish. That's the investment."

A facelift for crafts

AIDA - the Association of Israel's Decorative Arts - came into being three years ago following a visit to Israel by an American couple, Doug and Dale Anderson, friends of the Bronfmans, at the height of the intifada. "They'd never been to Israel," says Andrea, "and I explained to them that it wasn't such a good time, that no one was coming to Israel now, but they insisted and they came and we gave them a tour of the country and they asked to see ceramics and glass works and to meet with artists."

The Andersons, like the Bronfmans (though on a much smaller scale), are serious art collectors, particularly of ceramics, textiles and glass. Aviva Ben-Sira, director of the Eretz Israel Museum shop in Tel Aviv, hosted them on that visit.


"Andy and Charles come to my shop to buy presents," she says. "I've known them for many years. When the Andersons came to Israel, I took them around to artists' studios and they were amazed by what they saw and said, 'There's a colossal, bursting talent here - Why doesn't anyone know about it?' They thought about organizing a group of collectors and museum curators who would come to Israel, but because of the intifada, no one came. Then they said, 'Let's bring the mountain to Mohammed' and decided to establish AIDA and bring the Israeli artists to SOFA (the International Exposition of Sculpture Objects and Functional Art)."

SOFA is the largest art exposition in the United States. It is held twice a year, once in New York and once in Chicago. The fair in Chicago is considered the more prestigious. Important gallery owners come from all over North America to present the works of the artists they represent, attracting collectors, professionals in the field and the general public for a total of about 35,000 visitors over three days. For artists who aren't represented by galleries, it's hard to stand out there; all the more so for artists from distant lands like Israel. That is, unless they enjoy the patronage of the Andersons or the Bronfmans (see box).

"After the Andersons' visit to Israel," says Ben-Sira, a graduate of the ceramics program at the Bezalel Academy of Art, "we got to work. I asked artists to send me their portfolios and I sent nearly 200 portfolios to the United States. The Andersons set up a panel of judges that included the chief curator of the Racine Museum in Wisconsin and the curator of decorative arts at the Metropolitan Museum - all of whom participated on a volunteer basis - and the judges chose 10 artists. Andy runs the association in Israel. She's the one who brings everything together. She does PR among her friends and contributes her time and money."

Thanks to the Andersons' connections, a permit was given to construct an Israeli pavilion at SOFA. "It's unusual," says Ben-Sira. "They don't usually have pavilions from different countries there. Andy and the Andersons came to SOFA three days before the exposition and physically worked on the pavilion. They helped the artists, arranged things and examined everything themselves. The SOFA management was very pleased because they brought a lot of wealthy people to the exposition. They had a reception for the Israeli artists and introduced them to all the gallery owners. The responses to the works by the Israeli artists were fantastic. We sold close to \$100,000 worth."

The term "craft," as in "arts and crafts," has undergone a facelift and is now called "decorative arts." Under the rubric of decorative arts, museums - including the Met in New York and the Louvre in Paris - exhibit jewelry, fashion, glass sculptures, ceramics and textiles. In Israel, these arts are taught at Bezalel and the Shenkar School of Design. In the absence of a lively market for their creations, many graduates end up going into teaching. →



Andrea and Charles Bronfman at home in Jerusalem. "My wife and birthright are my most successful investments," he says.

← "These artists are the underdogs of art," says Ben-Sira. "They don't get the recognition or the exposure that people in the plastic arts do. But lately there's been a noticeable change in the world. There's a trend of collectors who have raised these crafts up a notch and works can now sell for thousands of dollars."

"Not too long ago, photography wasn't considered an art," says Andrea Bronfman. "And if you look at the prices of photographs today, you see that there's been a change and recognition. Glass artists today, as well, in good galleries, sell works for between \$20,000 and \$200,000 an item. I think recognition is beginning to come here, too. Let's hope the Israel Museum follows in the footsteps of the world's great museums and gives a place to decorative art."

A family tradition

The "Andy Prize," which was announced last month, was a 60th birthday gift from Charles Bronfman to his wife. One Israeli artist from the field of decorative art will be awarded the NIS 50,000 prize each year. In addition to the financial award, the winner will have an exhibition of his works at the Eretz Israel Museum, accompanied by a catalog.

Andrea Bronfman recently learned that she is continuing a family tradition. "I found out that my mother was one of the founders of a British art exhibition in the late 1950s, which took place at one of the museums in London," she says. "She was also one of the first to donate money to the Association of the British Friends of the Israel Museum."

Andrea Bronfman was born in London. Her father, Hyam-Scotty Morrison, was born in Scotland and her mother, Doris Kappel, was born in New York. Her parents met in the Czechoslovakian resort town of Carlsbad in 1936. "My father's parents came from Talin, Estonia," she relates. "They were on their way to Milwaukee, where they had family, but they stopped in Manchester and stayed there for seven years. Then my grandmother decided it wasn't a good place to raise a Jewish family and they moved to Glasgow, where there were even fewer Jews than in Manchester."

During World War II, Hyam Morrison enlisted in the Royal Air Force and was posted to Canada. By then he was the father of a daughter, Marcia, who is seven years older than Andrea. After the war, the family moved from Glasgow to London, where he established a chain of clothing stores. At its peak, before Hyam sold the chain in 1957, he had 250 branches. By the time Andrea was five, the family was well-off enough to settle in the upscale Kensington area, and a few years later, the young girl was sent to a girls' boarding school in Lausanne, Switzerland.

Jewish identity and a strong connection to Israel were integral parts of the household in which Andrea grew up, and her parents were involved in Jewish institutions. Her father was active in Britain's United Jewish Appeal, first as treasurer and later as chairman. "My father had been to the country in 1928 and 1932 and after World War II, he came here again with my mother. They had a house in Michmoret and some years later they bought two houses in Arad. I was there when the city's first baby was born and I remember there was just one store in the whole city where everyone shopped."

After the Six-Day War, the Morrison family made Israel its second home. In 1969, Andrea's parents bought a plot of land on the side of a slope in Talbiyah and started planning the small stone

Cinderella stories

Michal Zehavi, a 38-year-old pottery artist and Bezalel graduate, was one of the artists in the first group sent by AIDA to the SOFA exposition in Chicago. "I brought seven works there - dishes and large jugs," Zehavi says. "Everything sold and I got very good responses."

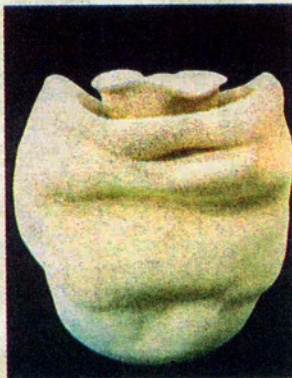
Another artist who was part of the first group is Yehudit Katz, who studied textile design at Bezalel and now teaches at Shenkar. Her creations border on sculpture and incorporate materials such as metal wires, flax and silk. "For 25 years I designed fabrics for industry," she says. "And when I quit I was staring into the void." Artist David Reed was very impressed by her works at SOFA and has already organized two solo shows for her in St. Louis. "The reactions were wonderful," she says. "Suddenly you have something to work for. I'm getting invited to all kinds of places around the world and there is feedback."

Dafna Kaffeman, 32, a glass artist who will soon become head of the glass track at Bezalel, earned her bachelor's and master's degrees at the Academy of Art in Amsterdam. She was also selected to be part of the first group sent by AIDA to SOFA and consequently formed connections with American galleries: one in New York, where she had a solo show in October 2004, and another in

Portland, Oregon, where she has also exhibited her work. One work of hers was purchased and then donated to the Museum of Decorative Art in Racine, Wisconsin and private collectors also purchased some of her works. "This exposure gave me a big push forward," she says. "It enables me to live in Israel and not feel limited."

Up to now, 28 decorative artists from Israel have been given assistance by AIDA. These artists see AIDA - under Andrea Bronfman's management - as a good fairy who with a wave of her magic wand transported them to the land of their fantasies. "She came and pulled us out of here," says Kaffeman. "It's the dream of every artist to have a patron to look after him and do the dirty work of public relations. At the opening of my show in New York, she organized a reception at her home and people from the museums and the art magazines and collectors also came, and connections were made." Thanks to this exposure, some of the artist were invited last year to present works at Collect, an annual exhibition of decorative and applied arts held at the Victoria and Albert Museum in London.

Tel Aviv jewelry artist Shay Lahover, 46, a Bezalel graduate who has a studio and shop on Dizengoff Street, was one of the eight artists chosen to present their works at SOFA in the second group sent by AIDA. "Andy (Andrea Bronfman) is involved in every detail," he says in admiration. "She organizes everything, arranges everything and at the end even vacuums the dust from the AIDA pavilion."



Three works by decorative artists who are members of AIDA: a glass portrait by Sergey Bonkov, jewelry by Shirli Bar Amotz and a ceramic sculpture by Michal Zehavi.

At SOFA, Lahover formed a connection with a gallery in Birmingham, Michigan, which has been representing him since. On the gallery's Internet site, his hand-crafted rings of gold and precious stones sell for between \$5,000 and \$10,000. Also as a consequence of the Chicago exposition, a gallery in Holland presented a solo show of his creations. "It was something really thrilling," he recalls. "A lot of people came and they were very enthusiastic. Without their push, it wouldn't have happened. And they stay in touch - send e-mails, ask how things are going, come to visit." (A.L.)

house where Andrea and Charles Bronfman live today. In those years, the Morrisons also deepened their social ties with the country's top leadership. In a family album that Andrea and her sister recently published, one can see them photographed with all the Who's Who: David Ben-Gurion, Moshe Dayan, Levi Eshkol, Pinchas Sapir, Sonia and Shimon Peres and many others. In 1986, her parents took another step: They settled permanently in Israel. Her father died here in 1990; her mother in 1994.

In 1966, Andrea married David Cohen, a clothing manufacturer from Montreal, and moved to Canada. During the 1970s she was active in the Canadian Jewish Appeal and led a group of 25 women who worked on behalf of Soviet Jewry.

Charles Bronfman and Andrea first met at the opening of the Israel Museum in 1965. He was married; she nearly was. "Some years later, what often happens, happened," he says. "Life is what it is and we let it flow." Eventually, both divorced, and they were married in 1982. He brought two children to the marriage; she brought three. "Together we have five children and six grandchildren," says Andrea.

Homeland? What homeland?

They live most of the year in their Fifth Avenue penthouse in Manhattan, and spend the three summer months at their home in Jerusalem. They go to Palm Beach in the winter, hopping down there on especially cold weekends. Their work is split between Jerusalem and New York, and they maintain offices in both places. The Israel office, a small and charming stone house not far from theirs, is where all of the couple's Israeli philanthropic activity is headquartered.

"I feel like the wandering Jew," says Andrea. "Homeland? What homeland? My mother was American. My father was Scottish. My sister and I were born and grew up in England and we both married Canadians. I'm a British, American and Canadian citizen. In Israel I'm a tourist." Charles has only Canadian citizenship. In the U.S. he has a green card and in Israel he has tourist status.

Charles Bronfman is known in the local business community as an investor; among other things as chairman of Koor Industries and as the concern's largest stockholder (a 29 percent share worth \$260 million). Once it was a goldmine; nowadays, it's more like a bottomless pit. He sardonically refers to it as "my little trouble" (more on his bigger troubles below). In 1989, Claridge Israel was founded and managed Charles Bronfman's investments in Israel. Wunderkind Jonathan Kolber ("I was his godfather") was put in charge of the group's management. At first, Claridge made very successful investments. Bronfman made hundreds of millions of dollars from his investments in Teva, Osem and Orbotek. In 1997, Claridge, which was competing in the Bank Hapoalim tender, decided to withdraw from the tender and buy stock in Koor.

The investment in Koor totaled approximately \$400 million (at \$24 a share). During the big crisis of 2001-02, the concern, which had invested in high-tech among other things, lost NIS 3 billion and almost ended up in bankruptcy.

Koor wasn't Bronfman's first failed investment in Israel. In the 1960s, he invested in the first branch of Supersol, on Ben-Yehuda Street in Tel Aviv. "It was the first economic scandal in Israel," he says. "We had debts there of \$3 million that we couldn't pay. I was the chairman, the president was Canadian, the director was American and I didn't understand what was

happening, why we weren't repaying debts. It turned out that the managers invested the money in all kinds of businesses of the Supersol suppliers and the whole thing collapsed. One of the managers went to jail and the Canadian president said he'd never invest in Israel again."

Two years ago, Bronfman officially retired from business activity. He transferred what was left of the Koor stock to the control of his two children and since then has devoted his time and money solely to philanthropy. "I don't want to be in business anymore," he says. "I'm totally out of it now."

But you're still the chairman of Koor. "I'm not really involved in the management. I'm not an active chairman. I don't receive a cent and I don't do too much, except make sure that each one of the subsidiaries is properly run by a board of directors. As long as we're invested in Koor and as long as they want me, I'll stay, but it would be better for the company if the chairman was in Israel and not traveling all over the world like me."

They say that your relationship with Kolber cooled after the crash.

"That's not true. When the situation was bad, I was very angry at him, I was really tough on him, but that's normal. We had big arguments in the board of directors. Some said he should be thrown out, but he put together a recovery plan and things look better now. His father is my best friend. It creates complications."

Big troubles

Charles Bronfman was born in Montreal. When his grandfather came to Canada from Bessarabia in the 1890s, Charles' father Sam was 2 years old and one of eight children. The family may have been involved in the alcohol distilling business while still back in Europe, which could be the origin of the surname Bronfman ("whiskey" in Yiddish). The grandfather had a hotel in western Canada, where young Sam learned that alcohol was the name of the game.

"When my father was growing up, he worked in my grandfather's hotel and saw that the big money came in through the hotel's bar. Then he decided to start a business transporting and distributing alcoholic drinks. Later on, he bought a whiskey distillery."

The business was dubbed Seagram's and developed into a major economic empire in North America, thanks in large part to Prohibition in the United States. "The prohibition applied to the sale of alcoholic drinks, not to their transport," says Bronfman. "My father was an amazing guy, incredibly intelligent. He didn't go to college. He was lucky to finish high school. But he knew how to get along in hard times."

In 1934, after Prohibition ended, Sam opened a Seagram's branch in New York and eventually placed its management in the hands of his son Edgar, who today is president of the World Jewish Congress. His second son, Charles, remained in Montreal until 1996 and ran his father's Canadian business from there. The Bronfman brothers have a sister named Phyllis; their sister Minda died of cancer in 1986.

In the mid-50s, Sam Bronfman gambled on petroleum. He bought a company for \$25 million, planning for his brothers to run it, while he kept the whiskey businesses for his sons, Edgar and Charles. "I asked him what he needed it for and he said: 'Oil is liquid gold.'" When his brothers decided they didn't want the company, Sam sold it a few years later for \$2 billion.

Charles Bronfman remembers himself as a pale wealding of a youth with low self-esteem, living in the shadow of his dominant father and suave brother. "My father was a genius and a tough

character. Very tough. You can't be sweet when you're running a big business. I could never run a big business because I'm not that tough. My brother was much tougher than me."

After Sam Bronfman died in 1971, Edgar naturally took over the running of the company. Charles, two years younger, bought himself a baseball team. "I loved sports and I always wanted to be an athlete, but it didn't work out too well. Mostly I wanted to make something of my own, without my family's supervision. Baseball is a masculine world. I really loved it. Suddenly, everyone knew me. I was on the front pages in the newspapers. It was a terrific investment, for my ego too. The best one I ever made."

His wife smiles sweetly: "I thought I was your best investment."

"Actually," he says, hugging her, "my wife and birthright are my most successful investments."

In the early 1990s, Edgar transferred management of the family businesses to his son, Edgar, Jr., a rebellious young man who was fond of glamour and the good life. He received a well-established company, which at its peak in 1984 was worth \$40 billion (including a quarter of the stock in chemical giant DuPont). In 1998, Charles left the joint management of the company and the board supported Edgar, Jr.'s policy of converting Seagram's field of specialization to media. In the early 1990s, the company had already made several acquisitions in the fields of music, cinema and entertainment, the most prominent being the purchase of Universal Studios.

The sexy image of the media boosted Seagram's stock, and in the summer of 2000, the company was sold to the

of social and diplomatic issues and to encouraging aliyah had paid for polls in the Barak campaign - he hasn't donated to political activity. "I believe in the disengagement and in what Sharon is doing now. To me, the only solution is two states for two peoples, and everyone knows this is how it will end. The question is how many more people will be killed until then."

In the family businesses, Charles always played second fiddle to his brother Edgar, and the same is true in Jewish public affairs, where he remains in the shadow of his big brother, the president of the World Jewish Congress. But in Israel he feels like a hero, even after the big losses with Koor. His public stature was preserved here largely thanks to his Karev Foundation, which began operating in Israel in 1987 with the purpose of strengthening reciprocal ties between Diaspora Jews and Israel.

Since then, the goals have changed direction and expanded and the foundation functions under the broad umbrella of the Andrea and Charles Bronfman Philanthropy, which comprises extensive and varied philanthropic activities. Among other things, the Bronfmans contribute to Hebrew University (recently, to the construction of a studio for the computer engineering school), to the Israel Museum (this year, there was a need to refurbish the archaeological wing, which is named after Charles' parents) and to the Foundation for Excellence in Art. The Bronfmans won't say just how much all this costs them. But it's estimated their philanthropy totals tens of millions of dollars a year.

The Karev Foundation is ranked ninth in Israel in terms of the scope of

Ministry, parents and local authorities. The foundation pays for the 4,000 instructors (many are students employed via a manpower company) and the operational mechanism, at an investment of about \$3 million a year.

Not everyone is happy with the Karev Program. Many see it as an unequal privatization of the education system whose content is dictated in an undemocratic fashion. Complaints have been made that there was no tender before the government decided to join the pilot plan, and that subcontractors are profiting at the state's expense.

Two years ago, the central parents' committee in Sderot petitioned the High Court, requesting that the Education Ministry be required to fund the long school day out of its own budget. "Since 1997, Sderot was supposed to receive a long school day, according to the law," says Batya Katar, chairman of the city's parents' committee. "No one told us about this and all those years we were paying Karev about NIS 200 per child. And we weren't a party to any of the decisions regarding the content of the enrichment programs."

In her decision, Justice Dalia Dornier required the Education Ministry to provide the children of Sderot with a long school day at its expense, and the Karev Program left Sderot, except for the kindergartens and the religious elementary school.

Bronfman acknowledges he has the ability to influence the program's content, but says he has not tried to do so. "In the Karev Program, only 5 percent is private money. All the rest is managed and directed by the government. We just manage the

"These artists are the underdogs of art," says Ben-Sira. "They don't get the recognition or the exposure that people in the plastic arts do. But lately there's been a noticeable change in the world. There's a trend of collectors who have raised these crafts up a notch and works can now sell for thousands of dollars."



French media giant Vivendi, in return for a Vivendi stock package. At the end of 2001, Vivendi crashed and the Bronfmans' fortune shrank by 70 percent. The \$3 billion that Charles had on paper became \$800 million. These are his "big troubles."

"I was very much against the DuPont sale. I was very much against all the entertainment deals. I vehemently objected to everything we did. It was all a mistake."

So why didn't they hear you say so out loud?

"I decided that I wouldn't wage a public war against my family."

It cost you a lot of money.

"There are certain situations in life where it's hard to say what's right and what's wrong. You do what you believe you must do and that's it."

"This is still a very wealthy family," comments Andrea. "And in life there are things that are a lot more important than money. We're fortunate that we have enough money left for the things we like to do. What's in the soul is more important than what's in the pocket."

The junior partner

Bronfman is identified politically with the dovish camp. In his philanthropic activity, he contributes to joint Israeli-Palestinian projects intended to promote coexistence. In the past, he contributed money to the Labor Party and to Ehud Barak. But ever since the affair of the nonprofit organizations - when Bronfman found out that money that was supposed to go to discussions

its activity. Its big project is the Karev Program for Educational Involvement. "We discovered a niche in the development towns and distressed neighborhoods and decided to introduce a pilot plan that would lengthen the school curriculum by six hours a week and give the kids enrichment programs in music, dance, communications, sports and science," says Janet Aviad, director of the foundation.

The experiment began in Beit Shemesh, Jerusalem, the Ta'anakh district and several places in the south of the country. In 1992, at the height of the wave of immigration from the former Soviet Union, Avraham Shochat, then Yitzhak Rabin's finance minister, went to Bronfman and asked him to absorb immigrant teachers into the Karev program. "We told him we couldn't finance it ourselves," says Bronfman. "He said the government would allocate special funds to this thing, which would become a national program, and he kept his promise. The state really did put in a lot of money."

Since then, the program has been operating in 112 localities and running over 400 enrichment programs for 250,000 students. Essentially, it's already a thoroughly governmental program, apart from the name: the foundation's share in the program carrying its name has shrunk to 5 percent of the budget, but it still enjoys much of the prestige. Thanks to the program, 40 percent of the children in elementary schools and kindergartens throughout the country are able to have a long school day, funded by the Education

organization and the senior advisors and administrators."

Dr. Ilana Zeiler, director of the Institutions Branch in the Education Ministry, rejects the contention that there has been a privatization of the education system here. "There is no privatization because the ministry is involved in a serious share of the financing," she says. "But the idea that characterizes the education system today - not just in Israel, but all over the world - of the involvement of the third sector in public systems, is an issue that ought to be researched. There's a price to pay because the public system cannot satisfy all the needs."

Charles Bronfman's other baby, birthright Israel, began 5.5 years ago on a small scale and has grown to a \$22 million annual investment. The idea was to bring Jewish youth to Israel for a visit in order to strengthen their connection to the country. So far, 88,000 young people have come on one of the 10-day trips. Also involved in the project are Charles' brother Edgar and his friend Michael Steinhart; together they are responsible for covering a third of the overall cost. Here, too, as in the Karev Program, most of the money comes from public sources: a third from the Israeli government and a third from the Jewish Federations.

"We brought \$140 million into the Israeli economy during the intifada," Charles Bronfman points out. "No one besides birthright was using the tourist buses or the tour guides or the hotels then."