Art on Campus

Curator: Yivsam Azgad
יהושע גריפית
מדרשת פיינברג / מרכז דוד לופאטי למוסמכים, מכון ויצמן למדע

יהושע גריפית מצייר יפה. יפה מכדי להיות מציאותי. טוב מכדי להיות אמת. ההגזמה הסרקסטית הזאת כל-כה חמקמקה, עד שלא אחת היא מסכלת את יכולתנו להבין מה הוא מנסה להגיד לנו. במידה ידועה, אפשר לומר שגריפית חוטא באחד החטאים הבלתי-נסלחים של התקשורת והאמנות המודרניות: הוא מערי את צופיו, את קוראיו-מבקריו בהערכת יתר.

ההערות של גריפית על תולדות האמנות, הדרכים שבהן הוא "שואל וממética" מרכיבים מיצירות ידועות ומוכרות, כמו "מחשבות מיד שנייה", מעידות על אי-מושלמות מסוימת, על وهناילה שאנו חוזים בו במהלכו, על מסע שטרם הגיע לע CONDITIONS. ובינתיים, הן משמשותאות לניסוח צרוף, ממוקד, חד ומדויק יותר של הלעג שהוא משפיע עליינו, על הדר שבו אנו מנסים לבצר, בתמימותנו, את העתיד לבוא, לצבור נכסים לפנסיה, "להבטיח את העתיד". העתיד, לפי גריפית, נוכח איתנו כאן, בהווה. הוא מביט בשקט מעבר לכתפינו, וממתין בביטחון עצמי לרגע שייראה לו מתאים, ואז יפסע פנימה. העתיד הוא רע לתפארת, הוא גיהנום, הוא הזדקנות, הוא אובדן, הוא מוות. וסיבת המוות – כפי שכבר גילה ג'ון לה קארה - היא הלידה.

Bad is Beautiful - Joshua Griffit

Joshua Griffit

Feinberg Graduate School / David Lopatie Hall of Graduate Studies, Weizmann Institute of Science

Joshua Griffit paints beautifully. Too beautiful to be real. Too good to be true. Griffit’s sarcastic exaggeration is so elusive that we are unable to grasp what he is actually telling us. To some extent, we can say that Griffit intentionally commits an unpardonable sin of modern art and media: He overestimates his viewers and readers.

Federico Fellini said that everyone knows that time means death, but death hides his timepiece. In staging his paintings, Griffit tries to ensure that everyone knows, understands and internalizes this. His way of achieving this goal – to convey this message – is by taunting us. His paintings are flooded with strong, bright colors. A vintage aircraft taking off. Gentlemen in bowlers, flirtatious ladies, cars with extreme features. This (perhaps) is the way we once were, but now, at this moment, Griffit’s hyperrealism is merely the starting point for the real story. After the “once upon a time” comes the horror film. The aircraft will crash, the ships’ sails will tear, steam boilers will launch certain disaster, the guys and girls turn into dummies and amputees. The good life – and our dream of a better future – is, in fact, only catalogued memories. Without a present, without a future.

The technique, a sort of “copy-paste” – something in the way that programmers attach “ready-made script” to new code – throws together components, characters, pieces borrowed from historically significant works of art. He then edits them into new contexts, connecting the past and present in a way that indicates, by way of extrapolation, that we are all film heroes – some more tragic than others.

Griffit’s comments on the history of art – the ways in which he “questions and quotes” elements of well-known works, like secondhand thoughts – point to a certain lack of perfection, processes that we witness while they are happening, the journey that has not yet reached its destination. In the meantime, he uses these to refine, focus, sharpen and calibrate his mockery of us, the way in which we innocently put aside pensions to “ensure the future.” The future, according to Griffit, is here with us in the present. It looks quietly over our shoulders, waiting with complete assurance for a moment that it deems appropriate, and then it steps inside. The future is spectacularly bad: It is hell, it is aging, it is loss, it is death. And the cause of death – as John le Carré tells us – is birth.
Joshua Griffit, "Tramcar", 2010
Acrylic on canvas, 95/115 cm

Quoted: Thomas Eakins, "The Kayak Champion"
The woman plunging into the water suggests apprehension and impending disaster
Joshua Griffit, "Nefertiti", 2008
Acrylic on canvas, 105/130 cm

Quoted: Jean Ingres, "Portrait of the Baroness James de Rothschild", woman's head; ancient Egyptian art, "Nefertiti"
Joshua Griffit, “The Boat”, 2010
Acrylic on canvas, 85/113 cm

Quoted: Vincent van Gogh. Van Gogh’s fishing boat removed from the shore and placed in a private lake in a display of status and power.

Joshua Griffit, "Nana", 2008
Acrylic on canvas, 110/92 cm

Quoted: Édouard Manet
Joshua Griffit, "Transportation", 2011
Acrylic on canvas, 67 / 142 cm

Quoted: Paul Cézanne, landscape; the Wright brothers, airplane
יוסף גריפית, "מגדלור", 2014
אקריליק על בד, 105/130 ס"מ

מוצט: לודוויג בלום. הדמויות מארץ-ישראל מצויות בלוזמימה. הדמויות חשופות במגדלור מקשים כיוון tragel.
Joshua Griffit, "Untitled", 2016
Watercolor and pastel pencils on paper, 46 / 29.8 cm

Quoted: Édouard Manet, "The Fife Player"

Joshua Griffit, "Play Something for the Guests", 2014
Acrylic on canvas, 91 / 62 cm

Quoted: Édouard Manet, "The Fife Player";
Jean Ingres, "Miss Riviere", woman's head
Joshua Griffit, "Untitled", 2015
Mixed media on paper, 35.5 / 38.5 cm

Quoted: Walt Disney Studios, Mickey Mouse

Joshua Griffit, "Untitled", 2015
Mixed media, collage on paper, 54 / 44 cm

Quoted: Fernand Léger
Joshua Griffit, "Untitled", 2015
Mixed media on paper, 32.5 / 22.5 cm
Quoted: Joshua Griffit

Joshua Griffit, "Untitled", 2015
Mixed media on paper, 48 / 30 cm
Quoted: "Vogue" fashion magazine, 1960s issue
Joshua Griffit, "Untitled", 2015
Mixed media, collage on paper, 29/42 cm

Quoted: Edgar Degas and fashion drawings
Joshua Griffit, "Untitled", 2016
Watercolor, collage on paper, 37 / 51.5 cm

Quoted: The silent movie, "Battleship Potemkin"
Director: Sergei Eisenstein
Joshua Griffit, "Untitled", 2016
Watercolor, collage on paper, 48 / 38.5 cm
Quoted: "The Young Technician", 1960s children's magazine published in Hebrew

Joshua Griffit, "Untitled", 2016
Watercolor, collage on paper, 55 / 38.5 cm
Quoted: "The Young Technician", 1960s children's magazine published in Hebrew
Joshua Griffit, "Untitled", 2016
Mixed media, collage on paper, 34.5 / 49 cm

Quoted: Pablo Picasso
Art on campus

Dorit Feldman and Tamir Shper

The exhibition, which is held at the center in the name of David Lopatnik, Institute of Science and Culture, is an attempt to reflect on the concept of the network, in this case, it is similar to "root-branch," or "network," which led Dorit Feldman, following the French philosophers Gilles Deleuze and Félix Guattari, to the vision of the world (the "real" one?) as a network that presents different faces, every time it is examined. It is a network that becomes more complex as we delve into it, with many intersections reflecting the effects that cause continuous change and generate new layers of reality.

Feldman, who departs from worlds that combine vision, science, and philosophy, also raises a question: Is our reality really a network of effects that float between different worlds, that influence each other, and change and design each other, as Deleuze and Guattari said? If so, Feldman and Shper offer us an interpretation, according to which the reality we experience is not but a point in "metrics" that moves and changes without halt, according to the rules that are far too deep for us to understand.

Y. U.

This program, in which Dorit Feldman and Tamir Shper, in reality, shape our reality, does it use the world we experience to present an accurate and reliable picture? How and why do changes occur around us? And, what characterizes, with a multiplicity of worlds, the world of the network that we spend so much time in? Where exactly is the boundary between the "real" world and the world that exists in the hearts of our computer users?

Tamir Shper examines this line and its points of transfer, which may lie along its course. As a graduate of the Technion (Computer Science), and as one who has led large projects in the industry, she suggests a surprising possibility: the movement between the computer network and the physical world is a question of transformation and effect that cross the boundary in both directions, and blur it, as the two worlds influence each other, changing each other without pause.

Reality (in Shper's interpretation, it is an urban landscape), is mixed. Under the surface, different winds, currents, and vectors are present, some of which come from the network (which, at least in its beginning, was created by humans and forces from the physical world). What is happening deeper than the surface? Is it possible that at the deep level, the interaction between the network and the reality is much stronger and meaningful than we can understand today?
Virtual, Reality
Dorit Feldman and Tamar Sheaffer

David Lopatie International Conference Centre, Weizmann Institute of Science

What really shapes the reality surrounding us? Does the way in which we perceive the world provide us with an accurate and reliable picture? How and why do things change? And what characterizes the virtual world that occupies so much of our time? Where, exactly, is the dividing line between the "real" world and the world that exists at the core of our computer processors?

Tamar Sheaffer explores this border and the two-way crossover points that might be situated along its length. As a graduate of the Technion – Israel Institute of Technology (computer science) – and one who has managed large projects in high-tech, Sheaffer proposes a surprising prospect in which traffic between the virtual and physical worlds is bustling. The causes of change and influence cross the border in both directions, so that the two worlds impact on and continuously shape one another.

Reality (the urban landscape in Sheaffer’s works) is layered. Below the visible surface are various significations, some of which come from the virtual world (which itself, at least originally, was created by people and forces from the real world). What, exactly, happens within the deeper layers of reality? Is it possible that deep down, the interaction between the virtual and real is stronger and more momentous than we are able to fathom today?

Dorit Feldman’s perception of computer networks as akin to "stems" or "rhizomes" led her – in the footsteps of the French philosophers Gilles Deleuze and Félix Guattari – to depict the ("real"?) world as a kind of network that displays a different face each time. It is a network that, the more deeply it is explored, the more complicated it becomes; its multiplying nodes represent the influences that change the frequency with which new layers of reality are created.

Thus Feldman, whose approach derives from the historical Western visual world as well as from science and philosophy, arrives, like Sheaffer, at the question of whether our reality is, actually, a network of influences that meander from world to world, affecting each other, and changing and shaping one another continuously (so that, in the words of Heraclitus, no man ever steps in the same river twice).

Feldman and Sheaffer, therefore, offer an interpretation in which the reality we experience is merely a point in a "matrix" that moves and changes continuously according to rules that we are still far from understanding on a deep level.

Y.A.
Dorit Feldman, "Salt Traces as Preservers of Culture", 2016
Photograph printed by pigment injection on archival paper
Dorit Feldman, “Observable Observatory” 1, 2, 2014
Photograph printed by pigment injection (treated as a drawing) on archival paper
Dorit Feldman
"Homage to Leonardo's Scientific Manuscripts – Conscious Observation", 2014
Painting and photography, in mixed media on paper
Dorit Feldman
"Seal: Genetic Blueprint", 2016
Photograph printed by pigment injection on archival paper
Dorit Feldman

"Homage to Leonardo's Scientific Manuscripts – Spread Out Archive", 2014
Painting and photography, in mixed media on paper
Tamar Sheaffer
“Real Virtuality”, 2013
Wall installation
Pencil on painted wood and objects
Tamar Sheaffer
"Real Virtuality”, details, 2013
Wall installation
Pencil on painted wood and objects
Tamar Sheaffer
"City 2", 2015
Pencil on painted wood

Tamar Sheaffer
"City 1", 2015
Pencil on painted wood