Art on Campus

Curator: Yivsam Azgad
יוושע גריפית
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יוושע גריפית מצייר יפה. יפה מכדי להיות מציאותי. טוב מכדי להיות אמת. ההגשה הסרקסטית הזאת כל-כך חמקמקה, עד שלא אחת היא מסכלת את יכולתנו להבין מה הוא מנסה שלנו. בהדיעה, אפשר לומר שגריפית חוטא באחד החטאיםハウスי-נסלחים של התקשורת והאמנות המודרניות: הוא מעריך את צופיו, את קוראיו-מבקריו בהערצת יתר.

פדריקו פליני אמר, שכל אחד יודע כי הזמן משמעו מוות. גריפית, כבמאי של ציורים, מנסה לוודא שאכן כל אחד יודע, מבין ומ汾ים זאת. בדרכו להשיג את המטרה הזאת, להעביר את המסר הזה, הוא מתעתק בינו. ציוריו מציפים אותנו בצבעים חזקים, בהירים. מטוסי וינטג' ממריאים אל-על. גברברים במגבעות, חתיכות מתחננות, מכוניות עזות-מבע. כך (אולי) היינו, אבל בינתיים, עכשיו, ההיפר-ריאליזם של גריפית אינו אלא נקודת פתיחה של הסיפור האמיתי. ה"היה היה", שאחריו ת้ง האימה. המטוסים ייפלו מהשמים, מפרשי הספינות ייקרעו, דודי הקיטור ישגרו אותן לעבר אסונות ודאי, הברגנים והחתיכות הם אימונים גידומים. החיים הטובים – והחלומות שלנו על עתיד טוב יותר - הם, בעצם, רק זכרונות מקוטלגים. בלי הווה, בלי עתיד.

בטכניקה שאפשר לכנותה "העתק-הדבק" הוא מגבב – כפי שמתכנתים נוהגים לצרף "משפטים מוכנים" לקוד חדש - מרכיבים, דמויות, חפצים מיצירות של ציירים שניצבים לצמתים משמעותיים בתולדות האמנות, וערכהognito את התוכן על- butterknife, לצורות וכותבים "החברה וההעתק".

הערותיו של גריפית על תולדות האמנות, הדרכים שבהן הוא "שואל ומצטט" מרכיבים מיצירות ידועות ומוכרות, כמו "מחשבות מיד שנייה" מעידות על אי-מושלמות מסוימת, על תהליך שאנו חוזים בו,trבביו, על מסע שטרם הגיע לתעודתו. ובינתיים, הן משמשות אותו לניסוח צרוף, ממוקד, חד ומדויק יותר של הלעג שהוא משפיע עלינו, על הדרך שבה 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, ממתין 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 קרוי - היא הלידה.

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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
Joshua Griffit, "Lighthouse", 2014
Acrylic on canvas, 105 / 130 cm

Quoted: Ludwig Bloom. The figures from Israel were sent back to Europe. The figure looking up at the lighthouse searches for direction.
Joshua Griffit, "Play Something for the Guests", 2014
Acrylic on canvas, 91 / 62 cm

Quoted: Édouard Manet, "The Fife Player"

Joshua Griffit, "Untitled", 2016
Watercolor and pastel pencils on paper, 46 / 29.8 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

Death, Palimpsest
Do you see the world in which you live as it is? Is what we think of as the real world really what it is? Can it be that it is really changing and shaping our surroundings?

Dorit Feldman examines the line between what, in her view, may be the real world and the world that exists in the minds of our computer users. Where do the two worlds overlap? What is the line that separates the real world from the virtual one? Feldman, a graduate of the Technion (Computer Science), and who has led large projects in the industry, offers a surprising possibility: the movement between the virtual and the physical world is changing. Agents of change and influence are crossing the borders in both directions, blurring the line, so that the two worlds influence each other and design each other without pause.

The reality, according to Feldman, is much deeper. Under the surface, different spirits and vectors can be seen, some coming from the virtual world (which is, at least in its original, created by people and forces in the physical world). What exactly is happening in the deeper layers of reality? Is it possible that in the depths, the interaction between the virtual and the real is much deeper and more significant than we can know today?

Feldman’s approach, like that of the French philosophers Gilles Deleuze and Felix Guattari, led her to see the world (the real?) as a kind of network that presents different faces every time. It is a network that, as we go deeper into it, turns out to be much more complex, with many nodes that reflect changes that constantly create new layers of reality.

This is where Feldman, who has left behind the worlds of visualization, science, and philosophy, also enters the question: is our world not, in fact, a network of influences that moves between ‘worlds’ that influence each other and change each other without stop (as Herakles said, you can’t go into the same river twice)?

If so, Feldman and Shapir offer us a reading that our world is nothing but a point in a ‘metrix’ that is in constant motion and change, according to rules that are still far from being understood.
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.
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

דורית פלדמן
״חותם: בלו-프ינט גנטי״, 2016
תצלום מודפס בהזרקה פיגמנטית על נייר ארכיוני
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

תמר שפר
״Real Virtuality״, פרטים, 2013
מיצב קיר
עיפרון על עץ צבוע וחפצים
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Tamar Sheaffer
"City 2", 2015
Pencil on painted wood

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

Tamar Sheaffer
"City 3", 2015
Pencil on painted wood