Art on Campus

Curator: Yivsam Azgd
Contemporary conceptual art, much like the art of science, sprouts from an inner seed, within the awareness of the artist or scientist. Each must then undergo a rigorous process of refinement, isolation, and experimentation. Each of these worlds is based on a central tenet of precision and consistency. In this, the ideologies and roots of the two appear not only to approach each other, but to abut in many places.

At the Weizmann Institute of Science, art is seen to be a complementary activity, so that scientists and artists can, together, observe the world from a higher vantage point in a more critical and precise way. In other words, the synergy that occurs when science and art are brought together—when the two world views meet—can lead to more significant achievements in the enduring quest to understand the world and our place in it. This catalog is dedicated to the art exhibits—as well as individual works—displayed on the seven floors of the Dewey Stone Administration Building of the Weizmann Institute of Science.

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Joshua Griffith is on the move. So claimed Gideon Ofrat in the 1990s. According to Ofrat, in those years Griffith – through his paintings – traveled in cars, trams, ships, carriages, motorcycles, airplanes, horses, sail and motor boats, gondolas and anything that could take him away from here, in a journey of disengagement, of distancing, of “let my part in life not be with you,” of someone who has excluded himself in the way of the wicked son of the Pesach Haggadah, so that his rejection borders on heresy.

But lately, Griffith has nearly exhausted the sense of distance in his journeys in the spatial dimensions, and therefore – in order to get even further – he began incorporating the fourth dimension into his travels. Griffith, as can be seen in his contemporary work, travels in space and time to eras, places and intersections in the history of art, returning with “souvenirs” or “quotes.”

In a technique which could be called “copy-paste,” he gathers figures and objects from the works of other artists and rearranges them in novel contexts, thus linking past and present in a way that can reveal, by extrapolation, the unraveling of a plot in which we all play starring roles.

Griffith’s comments on art history, the ways in which he “borrows and cites” from famous, familiar works, indicate a certain lack of perfection, a process that we witness as it unfolds, a journey that has yet to reach its destination. This transience and imperfection attest to a certain sense of urgency, a need to bring back into the reality of our lives those cultural and artistic assets that may be forgotten and lost in the course of the here-and-now. In this sense, Griffith’s current works can be viewed as “salvage paintings,” created under a dictate to “paint while it’s still possible.”
Jumbo
Acrylic on paper
Quote: Japanese metal toy catalogue Teq

A Race to America
Acrylic on canvas
Quote: Thomas Higgins
Paperback Writer
Gouache and pencil on paper
Quote: Rembrandt van Rijn

Summer Fashion Show
Acrylic and gouache on paper.
Quote: Clothing catalogue from the 1960s
Blue Skies
Gouache and colored pencil on paper
Quote: Peter Paul Reubens

Model With Long Coat
Acrylic on paper
Quote: Henri Matisse

שמיים כחולים
גואש ועפרונות צבעוניים על נייר
מצוטט: פטר פאול רובנס

דוגמנית עם מעיל ארוך
נייר
אקריליק על נייר
מצוטט: אנריו מטיס
Art on campus

Mickey Louri – 100+ Million Years - Evolutionary Series (100)

Mickey Louri was born in Kibbutz Geva in 1946, and has been producing art since 1975 in Paris. His work is shown in museums and galleries all over the world. Several exhibitions of his work were held in:
- Kunstmuseum Bochum
- Museum Goch (Germany),
- Museum of Modern Art, Saint-Étienne,
- Museum of Modern Art in Ein-Rod and the Weizmann Institute of Science (Israel). Mickey Louri expresses his views through a multifaceted, unyielding struggle against the oppressive social structures that have smothered him and created a kind of 'almond chocolate' titled 'If You Were a Chocolate Almond.' It is possible to see parallels in his work with a series of 15 etchings ('Painful Moths') by Francisco Goya (which were used to depict the invasion of Napoleon into Spain (1813-1814)). His work reminds us of the inscription on the etching 'Melancholy' of Albrecht Dürer (1514): 'Hours of sorrow bring everything to life.'

Mickey Louri presents scenes that capture 'states' (or dilemmas) over future generations of the species. Louri's exhibition is a reflection on the uncharted path that our species can take: a struggle against the risk of annihilation, and the need to adapt and continue (perhaps, even to retreat).

Louri presents the tension between the present and millions of years (100+10), between theism and evolution - a series of 15 etchings.

The question of what matters most is the question of what remains, and what will come. As long as civilization exists, the question of evolution and the future of humankind is valid, and the evolution of our world is valid, as long as it exists. The biologist Priman Duson wrote in his book 'Nothing is Infinite', that the difference between God and the soul ('capable of performing a symphony') is a matter of degree, not of nature. He believes that the evolution of systems depends not only on the adaptation of the species, but also on the trends of the universe. If the universe is closed, it will end in 'grand synthesis', and if it is open, it will continue to expand until the proton decay, and the 'nothing' that expands in between the past and the future. It raises questions such as 'What is the basis of knowledge? Is the universe like a mirror? Can human beings join their knowledge to create a synergistic knowledge? Or perhaps easier, or easier to combine natural knowledge and artificial knowledge?

The evolutionary function will separate the human species into different types according to their work. Which system does a man with his surroundings? Is the question of the civilization of the human species mixed with the civilization of the universe? When will we be able to settle in other worlds? Is it possible to transport people and loads to other worlds via 'direct transmission'?
Road Map

Micha Laury – Present Time and Millions of Years (+10^100) – A series of 15 etchings

There are few things that arouse our curiosity more than the urge to know what lies ahead. What extremes will life attain as it evolves into the distant future? Is there a finite limit to the Universe? Micha Laury, in a series of etchings, tests out some possible answers, or else he presents us with some theoretical milestones in future evolution – both of the Universe and humanity. The physicist Freeman Dyson, in his essay collection *Infinite in all Directions*, denies that consciousness is separate from matter. That is, the difference between mere matter and a mind capable of composing a string concerto is one of degree and not of substance.

He expounds that the evolution of living systems is not just a function of biological adaptation, but ultimately depends on the continuing evolution of the Universe. If one posits a closed universe – one that ends in a “big crash” – then life will end with it. But an open universe, which will expand indefinitely into the future, will grant life the opportunity to increase and survive (at least until the very particles making up the universe might finally be extinguished, marking the ultimate end).

The etchings in Laury’s exhibit are like a series of snapshots, each portraying a “situation” (or “dilemma”) that, taken together, create a sort of road map with signposts to the future. At first, the series is clearly rooted in the realm of the human: a laboratory, which symbolizes human curiosity and hope for the future. The final leg of the series is rooted in theory: ‘Dead Universe Expands Forever’ offers a vision that lies beyond the Universe as we know it – the eternal expansion of nothingness. Between the two – the present and the end of the Universe – Laury presents hypothetical questions: What is wisdom? Does the Universe function as a giant brain? Will humans one day be able to meld their brains to attain synergistic enlightenment? Or might it be preferable and easier to imagine combining innate intelligence with artificial intelligence? Will evolution eventually divide humanity into sub-species by profession or caste? How will the relationship of humans to their environment unfold? Can we (or when will we) succeed in colonizing other planets? Will it be possible to teleport people and things directly to other worlds?

What has happened/is happening/will happen in the intervals between these snapshots? Can we even define the connection between universal and human evolution (over and above the practical issue Dyson hinted at)? Laury leaves these questions to the viewer – and to future generations – to answer.

Micha Laury was born on Kibbutz Negba in 1946. Since 1975, he has been living and working in Paris. His works have been exhibited in museums and galleries around the world. Major exhibits of Laury’s work have been mounted in the Kunstmuseum Bochum and Museum Goch in Germany; the Museum of Modern Art, Saint-Étienne, in France; and the Museum of Art, Ein Harod, as well as the Weizmann Institute of Science in Israel.

Laury works in a wide range of media; his creations are an expression of the uncompromising struggle of the individual in a closed social system toward personal space. In one famous installation, Don’t be a Chocolate Soldier, he placed edible candy soldiers in the museum. This work and others reference Francisco Goya’s Disasters of War (depicting Napoleon’s invasion of Spain in 1813-1814).
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"Silicon Human Robotics"

"Laboratory fabrication of hypothetical future models"
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_exchange hyper intelligence

human intelligence

artificial intelligence

human robotic

ultra intelligence

machine
Ancient but continuous tensions unfold for the birds that Omer captures on ceramic and plastic plates – between nature and culture, between the free bird and the human constructs of flight – all of which Nuli Omer relates to and attributes to her images of birds.
Unraveled Planes

Tal Lev

On the fourth day of the Yom Kippur War, when the air force command called on its officers to “keep playing the tune,” Zurik Lev, the commander of the Ramat David air force base flew on a mission to the Egyptian front. His plane was hit and dove into the ocean – and his body was never found. His widow, mother to his six children, Tal Lev, painted a series of paintings she called Unraveled Planes, in which a recurring element is an airplane torn and ripped from its natural and proper place – in the sky – and now is found in “another place.”
Photography – especially nature photography, can be scientific, documentary or artistic. As a bird photographer, the physicist Prof. Itamar Procaccia sometimes finds himself looking to report and sometimes going for the artistic point of view. To see the difference between the two, one can compare the two photos of the white-breasted kingfisher on the facing page. The first focuses on recording the fact that kingfishers – in nesting season – carry back food in their beaks that includes lizards, and not just fish or frogs. Procaccia does not show us this bird on a pleasant background. In the second photo, he chooses the artistic path, blurring the background.

Israel is one of the places in the world that offers an opportunity to photograph birds of a great variety. Twice a year, millions of birds migrate over its land, skirting the desert on the east and the sea on the west. Procaccia says that with reasonable equipment and a lot of patience, it is possible to join the ranks of bird photographers, and to enjoy the beauty of nature when it is so bountiful.
Grey heron

Great egret
Art on campus

White stork

Common kestrel

לבנה חסידה

חסה לבנה

מציאי

בז מציאי
European bee-eaters

שֶׁרֶקְרֶקִים מְצוּיִים

Black redstart (female)

תַּכְלֵיְלִית הַסָּלַעִים
For William Turner (1775-1851), famously, a painting was never finished.

In 1963, Alan Turing, the father of modern computing, proved that if one has an arbitrary computer program running on a computer with unlimited memory, it is impossible to say whether that program will finish its calculation at some point and stop running—or continue to run forever. This problem, known as the “halting problem,” is a classic example of a problem that a computer cannot solve.

Or, as Geoffrey K. Pullum wrote:

No program can say what another will do.

Now, I won’t just assert that, I’ll prove it to you:

I will prove that although you might work till you drop,

You can’t predict whether a program will stop.

Or Raviv is a programmer and a graduate of the Beit Beryl School of Art (2013). He uses digital media to explore the question of the finish line: How does one know when a piece is completed? How does an artist know when to stop? Despite the gap of over two centuries, Raviv’s work ties in directly to that of Turner. And his use of computerized, digital forms links him directly to Turing and his halting problem.

Like Turner, Raviv works by putting down layers, and then removing parts of the top layers to expose those underneath. This process creates a complexly textured work in which the various layers converse with those above and below. The bold hues are reminiscent of Turner; while the echoing lines that suggest movement around the dimensions of the human body remind us of the “automatic drawings” of Jean Arp and André Masson. Thus, though Raviv’s work is completely contemporary, it is informed by history.

His creations may be rooted in the installation style typical of the beginning of the third millennium, but the use of the automatic technique, the movement expressed in the automatic drawing and, above all, the explicit references to the halting problem remind us that there will always be questions for which we can never find an answer.
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אומנות בקמפוס
Art on campus
Yesterday’s News

Media Relations Department

The Media Relations Department presents – in the departmental offices on the third floor – an exhibit that offers observations on and insights into the saying "yesterday’s news," as well as on the way (maybe) our old news shapes tomorrow. For example, does yesterday’s newspaper still wrap the fresh fish in the market? Or can it be recycled into art? Or is it an historical record that will shape the way in which future generations will understand the present we live in here and now? Are all answers to the above correct?

העיתון של אתמול

המחלקה לתחקיר

Art on campus

Ariela Saba

Ariela סבא

Yivsam Azgad

יבסמ עזגד
Art on campus

Gizel Maimon

Rickey Benjamin
Art on campus

Naama Pesso
נעמה פסו

Ido Eitan
עדו איתן
Art on campus

Michelle Koragi-Dror  Yael Edelman

רָאוּוּ לְכָּנָנִי | Cooling on the

Yael Edelman
Maty Grunberg describes his three-dimensional paper works as “paper erosions.” These works express the relationship between the internal space created in the material and the process of changing shape and the flow of time. The creation is composed of eight, three-dimensional paper works, which, as a group, reflect the artist’s view of the process of change, of the interaction between that which is exposed and aboveground, and that which is hidden in the layers below the surface; in particular, the different colors that are concealed within white light.
The painting of Rotem Reshef solidifies out of semi-random events, and it is a product of the interaction between her control and release over/against the paint, the “external” elements (for example, tree branches) she uses; and the way she faces the canvas. In her work process, which includes, among other things, imprinting the branches on the canvas, Reshef shrinks the distance and the hierarchy between the working artist and the painting’s surface, and she sows tiny happenings from which sprout the nature of the final composition and turn the canvas, in some sense (and often the growing branches), from passive to active – or even to partners in the work of art.

**Near the Canvas**

Rotem Reshef

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Library 3
Diluted acrylic on canvas

Imprint 36
Diluted acrylic on canvas
Naftali Bezem, relief and wall painting, 1966
Dewey Stone Administration Building of the Weizmann Institute of Science

Photography: Ohad Herches, Weizmann Institute of Science
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