

אוסף עזרא אוריון
ארכיון אמנות במרחב הציבורי
Ezra Orion Collection
Public Art Archive

כותרת: שדה פסלים, מכתבי המלצה לשדה פסלים (מקור והעתקים)
מכתבים - העתקים

מיקום בארכיון

קופסה: 4, שדה פסלים
תיק: 6
תת תיק: 2

**Title: Sculpture Field, Letters of Recommendation (Original and copies)
Letters - Copies**

Location in Archive

Box: 4, Sculpture Field
Folder: 6
Sub folder: 2

המכון לנוכחות ציבורית
המרכז הישראלי לאמנות דיגיטלית, חולון
archive@digitalartlab.org.il לחומרי המקור צרו קשר דרך

The Institute for Public Presence
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על " שדה הפסלים "

עם ישראל היה לעם בהיותו במדבר;
בו נחגבשה ישותו הרוחנית הגדולה שהביאתהו בדרך הסטורית ארוכה
עד הנה.
עם שובו לארצו שב עם ישראל אל המדבר הזה.

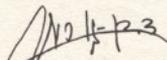
כמוקד בנגב המחודש קמה כאן לפני חמש שנים מדרשת שדה-בוקר שהיא
ראשיתו של מרכז מדע, חינוך והגות אשר יתפתח מתוכה בעתיד.
ארכיון אמנות במרחב הציבורי

"שדה הפסלים", יצירתו של הפסל עזרא אוריון, יהיה תרומה רבת
תנופה למרכז הרוחני הזה. הוא מהווה בסוגי למאבק האדם עם המדבר,
עם קיומו ועם אלהיו ושיילוב נדיר של יצירה רוחנית עם תחושה עמוקה
לנוף הקדום שמסביבו.

מכון לתיעוד דיגיטלי
מרכז המחקר והמחקר
מכון לתיעוד דיגיטלי
מרכז המחקר והמחקר

Ezra Orion Collection

אני תומך בכל לב ברעיון זה והוא האו לכל עזרה וסיוע.


דוד בן-גוריון

שדה-בוקר, תשכ"ט.

Handwritten notes and stamps: a circle with '1/1', and the numbers '34' and '10'.

ON THE SCULPTURE FIELD

It was in the desert that the People of Israel became a nation. There the great spiritual quality, which brought the People of Israel down the long road of history to this very day, was crystalized. When our people returned to their land, we also returned to this desert.

Five years ago the Midrasha of Sdeh Boker was established here in the Negev. Presently it embodies the nucleus of a science, education and cultural center, out of which a lasting institution for the transmission of Jewish values will emerge.

The Sculpture Field, the creation of sculptor Ezra Orion, will be an inspiring contribution to this institution. It will express man's struggle with the desert, his existence and his God. It will convey a unique synthesis of spiritual creativity and deep sensitivity for the primordial landscape of this area.

I wholeheartedly endorse this project. It is worthy of unstinting support.

D. Ben-Gurion

David Ben Gurion

Sdeh Boker
1969

מוזיאון ישראל, ירושלים
the israel museum, jerusalem

bezalel, national art museum
the samuel bronfman biblical and archaeological museum
the billy rose art garden
the shrine of the book, d. samuel and jeane h. gottesman
center for biblical manuscripts
youth wing

16/1
מ"י ארנסט
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To whom it may concern

The undersigned declares that he has carefully studied the project for the sculpture field by Ezra Orion. he has visited the site near Sde Boker, high above one of the most wonderful valleys between Beer Sheva and Avdat - This site dictates the dimensions of the sculptural complex, that will dominate the space around and will attract and stimulate the visitors -

The two high elements are linked by large horizontal structures which will induce the visitor to walk around or to enter and enjoy the play of light and shadow furnished by the fascinating shapes, created by the human mind amidst the impressive natural environment -

he admires the great qualities of the whole sculpture and the message it carries and he sincerely hopes that it will be executed in order to become a focal point in the area

jerusalem, febr. 12, 1972

Sandberg

(Chairman of the executive committee of the Israel Museum, - former director of the Amsterdam City Museums)

מוזיאון ישראל, ירושלים
The Israeli Museum, Jerusalem



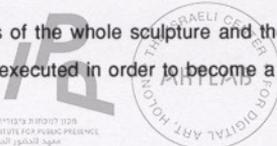
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מכון לזיכרון ופירוש
INSTITUTE FOR PUBLIC PRESENCE
مركز للذاكرة والتفسير



Jerusalem, February 1972.

Ezra Orion Collection
Public Art Archive

Willem Sandberd
Chairman of the executive
committee of the Israel Museum
- former director of the
Amsterdam City Museum

10 X

מוזיאון ישראל, ירושלים
The Israeli Museum, Jerusalem

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מכון לזכויות ביצירות
INSTITUT FOR PUBLIC PRESERVANCE
مركز الحقوق الثقافية

Ezra Orion Collection
Public Art Archive

Jerusalem, February 1972.

Willem Sandberd
Chairman of the executive
committee of the Israel Museum
- former director of the
Amsterdam City Museum

HENRY MOORE. O.M., C.H.
TELEPHONE: MUCH HADHAM 66

HOGLANDS.
PERRY GREEN.
MUCH HADHAM.
HERTS.

7th July 1969.

Dear Ezra Orion,

אוסף עזרא אוריון
I think your "Sculpture Field" is a most
imaginative and inspiring idea, and I hope you
will be successful in finding support to realise
it.

Many of the thoughts you express about
sculpture are very near to what I also believe.

I wish you the very best of luck.

Yours sincerely,

Henry Moore



Project for a Monumental Sculpture by
Ezra Orion in the Midrasha of Sdeh Boker

Mr. Ezra Orion came to the Tate Gallery today and discussed with me and my colleagues the project for a monumental sculpture which he has designed to be erected in the Negev.

We examined a number of detailed photographs of maquettes and discussed with him the possible development of his plan. It seemed to us to be a highly imaginative and rather noble conception and we very much hope that he will obtain the financial support necessary to carry it through.

30th June, 1969

Norman Reid.

Director

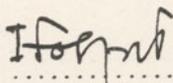
Department of Town Planning
UNIVERSITY COLLEGE LONDON

Telephone: EUSton 7050
Extension 507

FLAXMAN HOUSE
FLAXMAN TERRACE
LONDON WCI

To those in a position to support
THE SCULPTURE FIELD in
the Negev Desert, designed
by EZRA ORION

This note testifies to the integrity of Mr. Orion as a sculptor, and to the value and interest of his project in the Negev Desert, which is part sculpture, part architecture and which he has called 'the Sculpture Field'. Many artists, architects and landscape designers in this country who know Mr. Orion's work, will wish to do what they can to help this new project towards execution. But it will need resources greater than he can personally command, and outside what official government action can secure for him. The best way for us to support his project, therefore, is to bring it to the attention of those in a position to commission it. I am glad to include myself among his supporters.



.....
Professor Lord Holford
RA, FRIBA, MTPI & c. Professor
of Town Planning in the University
of London, and a member of the
Royal Fine Art Commission

Bartlett School of Architecture

University College London

Gower Street WC1

Euston 7050

To those in a position to support
THE SCULPTURE FIELD in
the Negev Desert, designed
by EZRA ORION

אוסף עזרא אוריון
ארכיון אמנות במרחב הציבורי

I am writing in support of Mr. Orion's sculptural project in the Negev Desert. Mr. Orion is himself a sculptor of integrity and his project, which is part sculpture, part architecture and is called 'the Sculpture Field', is of great interest and value.

Many artists, architects and landscape designers in this country who know Mr. Orion's work will wish to do what they can to help in the fulfilment of this project. It will however need resources greater than he can personally command and beyond that which official government action can secure for him. I feel that the best way for us to support his project is to bring it to the attention of those in a position to commission it. I am glad to include myself among his supporters.

Llewelyn - Davies

Professor, Lord Llewelyn-Davies FRIBA MTPI
Professor of Architecture in the University
of London and a member of the Royal Fine
Art Commission

Principal
F D E Pare

Hampshire Education Committee

Winchester School of Art

Park Avenue
Winchester
Telephone: 61891

Ezra Orion,
Midrashat Sde Boker
ISRAEL

Your reference

Our reference

Date 30th. June, 1969

Dear Ezra,

אוסף עזרא אוריון
ארכיון אמנות במרחב הציבורי

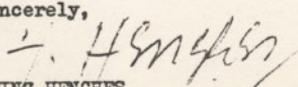
I have seen the further photographs of your project for the Negiv Desert, and write to you with great enthusiasm.

This great concept is what art should be and what art is for. I cannot imagine the State of Israel, or whomever you approach for help in the realisation of this wonderful sculpture, can fail to respond or fail to help you, but I do think that you have a hard road ahead of you - the road of raising money, which will embarass you and involve you in the bother and details with which you, as an artist, should not be bothered.

There is no other way, and for the realisation of your work it will be worth it because this work must be done, for the sake of its greatness, and its beauty, and for the sake of the spirit of Israel and of Man, which it embraces, contains and is.

Any support that I can possibly give you, you can count on at any time.

Sincerely,


HEINZ HENGES

Head of Sculpture School.

SIR BASIL SPENCE OM RA RDI PFRIBA

One Canonbury Place London N1 01-226 7176

Associate Anthony Blee ARIBA

11th July, 1969.

EZRA ORION

Ezra Orion is a remarkable artist. His imaginative and vital approach for a sculpture field in the Negev Desert is a courageous and compelling idea. The photographs of the maquette reveal the intensity of feeling and the emotional response that should be felt by anyone who visits the work when it is complete.

Ezra Orion Collection
Public Art Archive

I am most enthusiastic about this project: I think it will be a remarkable achievement and therefore well worth supporting. I understand that financial resources are still lacking; I give unquestioning support to the whole idea and hope that the finance will be forthcoming to complete this adventurous and imaginative project.

Basil Spence -

HENRY MOORE. O.M., C.H.
TELEPHONE: MUCH HADHAM 66

HOGLANDS.
PERY GREEN.
MUCH HADHAM.
HERTS.
ENGLAND

7th July 1969.

Dear Ezra Orion,

I think your "Sculpture Field" is a most imaginative and inspiring idea, and I hope you will be successful in finding support to realise it.

Many of the thoughts you express about sculpture are very near to what I also believe.

I wish you the very best of luck.

אוסף עזרא אוריון
אני מאחל לך בהצלחה במימוש הצערת
Yours sincerely,



(-)
Henry Moore

A meeting with Henry Moore

I met him at his home during the afternoon of July, 5, 1969, after two hours journey from London. The meeting was scheduled by the "British Council" which had sent him a catalogue of the "Sculpture Field".

We sat in a spacious room - filled with sculptures. Some were his, some African and others. Two glass walls revealed a moderately sloped lawn on which a number of his large, well spaced sculptures stood.

He flipped through the catalogue transmitting a sense of sympathy... "You know - - it's only recently that I started opening my statues to a movement of people".

We walked down the slope of the lawn to his work-shops where we found several of his assistants working on an enlargement - - in plaster - - of tiny models that he had designed - - for bronze-casting abroad.

When we parted he wished me every success. A month later I received the letter (enclosed).