

ארכיון אמנות ציבורית ומדיה מוקדמת
Public Art and Early Media Archive

אוסף עדינה בר-און
שמייס, תל חי, 1980
צילומים, מכתב, גזרי עיתון

Adina Bar-On Collection
Sky, Tel Hai, 1980
Photographs, letter, news clips

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

The Institute for Public Presence
The Israeli Center for Digital Art, Holon
For further information please contact us at archive@digitalartlab.org.il





ארכיון אמנות ציבורית ומדיה מוקדמת





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ארכיון אמנות ציבורית ומדיה מוקדמת



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ארכיון אמנות ציבורית ומדיה מוקדמת



מרכז דיגיטלי
למחקר וארכיון
של אמנות ציבורית ומדיה מוקדמת



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ארכיון אמנות ציבורית ומדיה מוקדמת

רפא

מרכז תרבות ופרויקטים
מסגרת תמיכה לפרויקטים
מסגרת תמיכה לפרויקטים



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TOUS Les SOIRS

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מכון תרבות ומוזיקה
הרצליה



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MOULIN ROUGE
OU LIN ROUGE

BAL

TOUS Les SOIRS

ארכיון אמנות ציבורית ומדיה מוקדמת



מכון תרבות ומוזיקה
מכון תרבות ומוזיקה
מוזיאון תל אביב
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למדיה ולמקדמות
המדיה והאמנות

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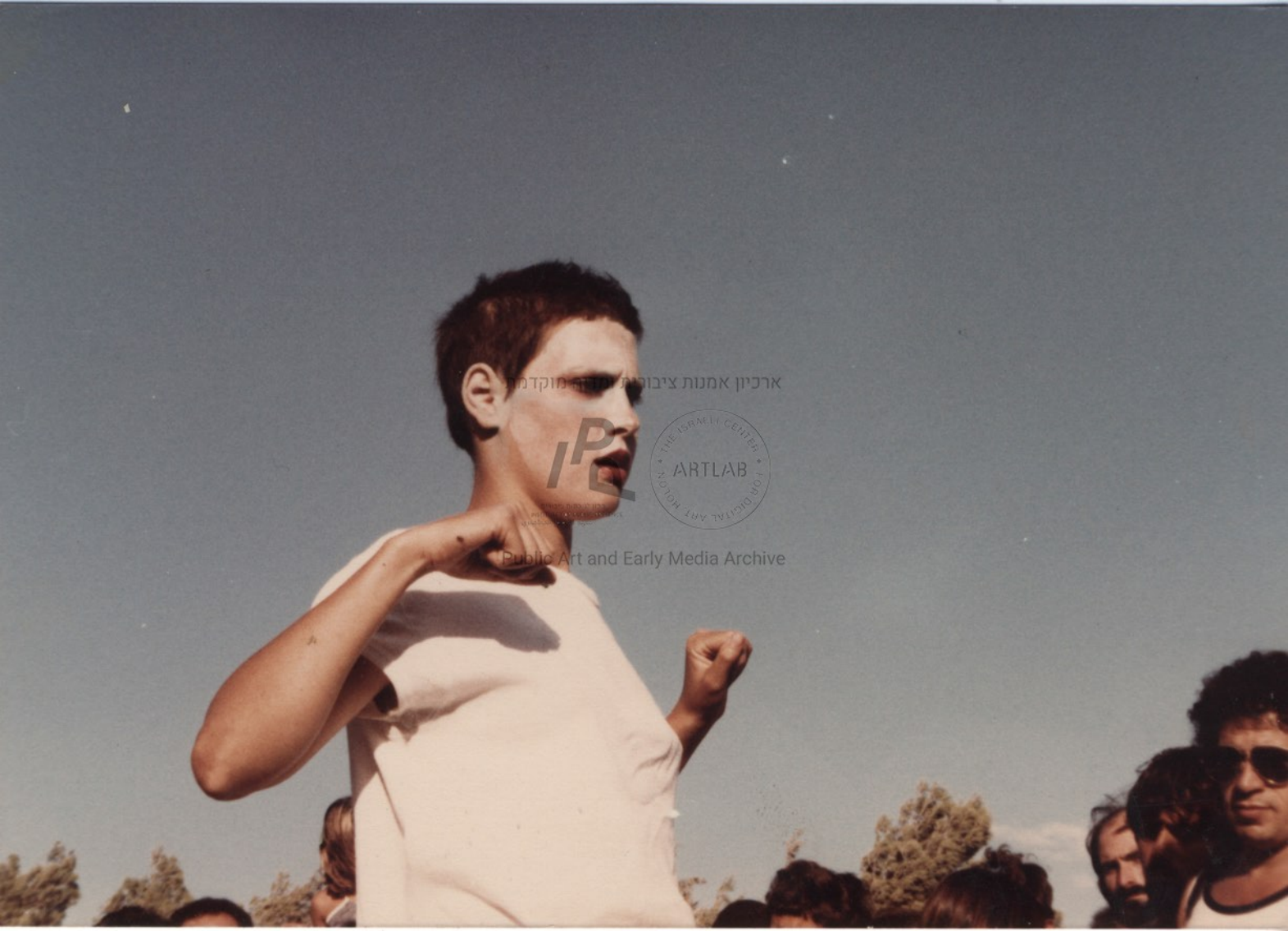
ארכיון אמנות ציבורית ומדיה מוקדמת

רמז לסימנים ציבוריים
מסמכים אמנותיים
מסמכים אמנותיים



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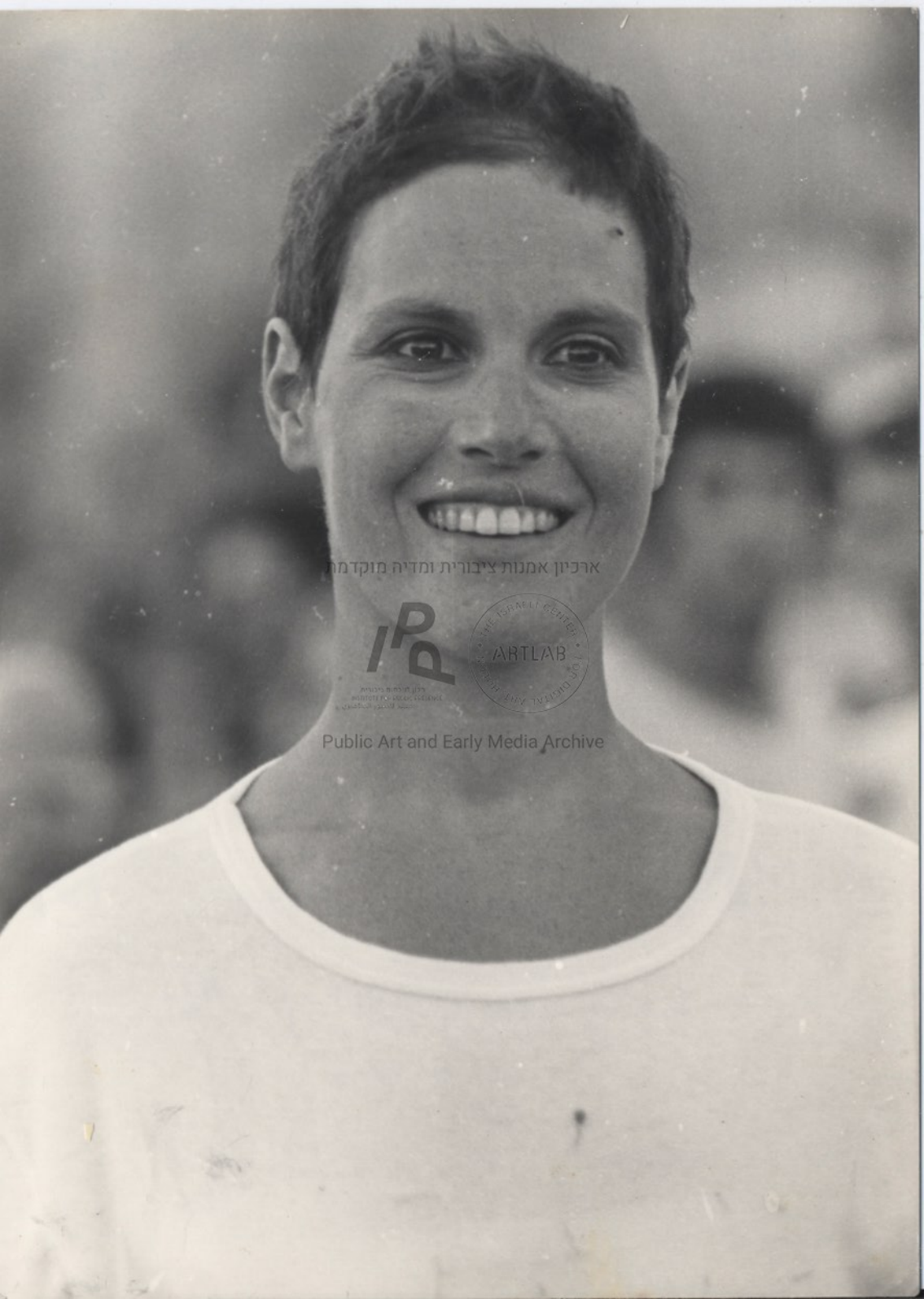


ארכיון אמנות ציבורית מוקדמת

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ארכיון אמנות ציבורית ומדיה מוקדמת

רמ"א

רשות תרבות וידיעות
אחראית על המידע
המסופק



Public Art and Early Media Archive

26- יבנה גילסן- מילא אלף. 39.80
II

שמים - מפרסל שם עזין דרמון
עזיב תנועה - חלית 3/8

28/10/80 11:00 ① גשה ארכיון אמנות ציבורית ומדיה מוקדמת

רמ

מכון לימודים בינלאומיים
מרכז מחקר ופרסום
מכון למחקר הלאומי



Public Art and Early Media Archive

29/10/80 16:00 ② גשה 3" שם

גם כן דרמה שם הככה ע"ה
הספרותי

ארכיון אמנות ציבורית ומדיה מוקדמת

IPQ

מרכז המחקר והמחקר
למחקר ולימודים
באמנות ותרבות



Public Art and Early Media Archive

3.9.80

IV

כתבתי לטלית מילים בלתי.

שמ"ס - חופש 18/10 שם חז"ל (דמיון)

חז"ל תל אביב - חז"ל 3/8

28/10

ארכיון אמנות ציבורית ומדיה מוקדמת

מכון

מכון תרבות וידיעות
מכון תרבות וידיעות
מכון תרבות וידיעות



16/10

מח-ספר

Public Art and Early Media Archive

ספר מחקר

ארכיון אמנות ציבורית ומדור מוקדמת

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31/12 - 2/1

עם סיום מפגש "תל-חי 80", אנו מבקשים לחודות לך על השתתפותך.

כולנו עשינו זאת, האמנים, המוזמנים מחו'ל והצוות.

יצרנו, יחד אתך, עובדה חדשה, והרגשתנו היא שהצלחנו -

בקיום ארוע של אמנות בת-זמננו בגליל העליון, בהקמת שדה פעולה

חדש לאמנים, ולא פחות חשוב עכך - ביצירה תוך יחסי-רעות נפלאים, שיימשכו

ללא ספק גם בעתיד.

ענדת יחד אתנו בכל הנסיגנות והקשיים שהועמדו בדיר, לקיטמו של המפגש,
ארכיון אמנותי ציבורי ומדיה מוקדמת
וכעת אנו יכולים לאחל: להתראות בתל-חי 82.

IP



פרויקט תוכנית מדיה
מרכז תוכנית מדיה
מרכז תוכנית מדיה

Public Art Media Archive

באמת אהבתי
אילנה באומן

מנהלת המכון
לאמנויות

תל-חי.

אוצר ראשי
תל-חי 80

שלך אהבה!!

Flash Art

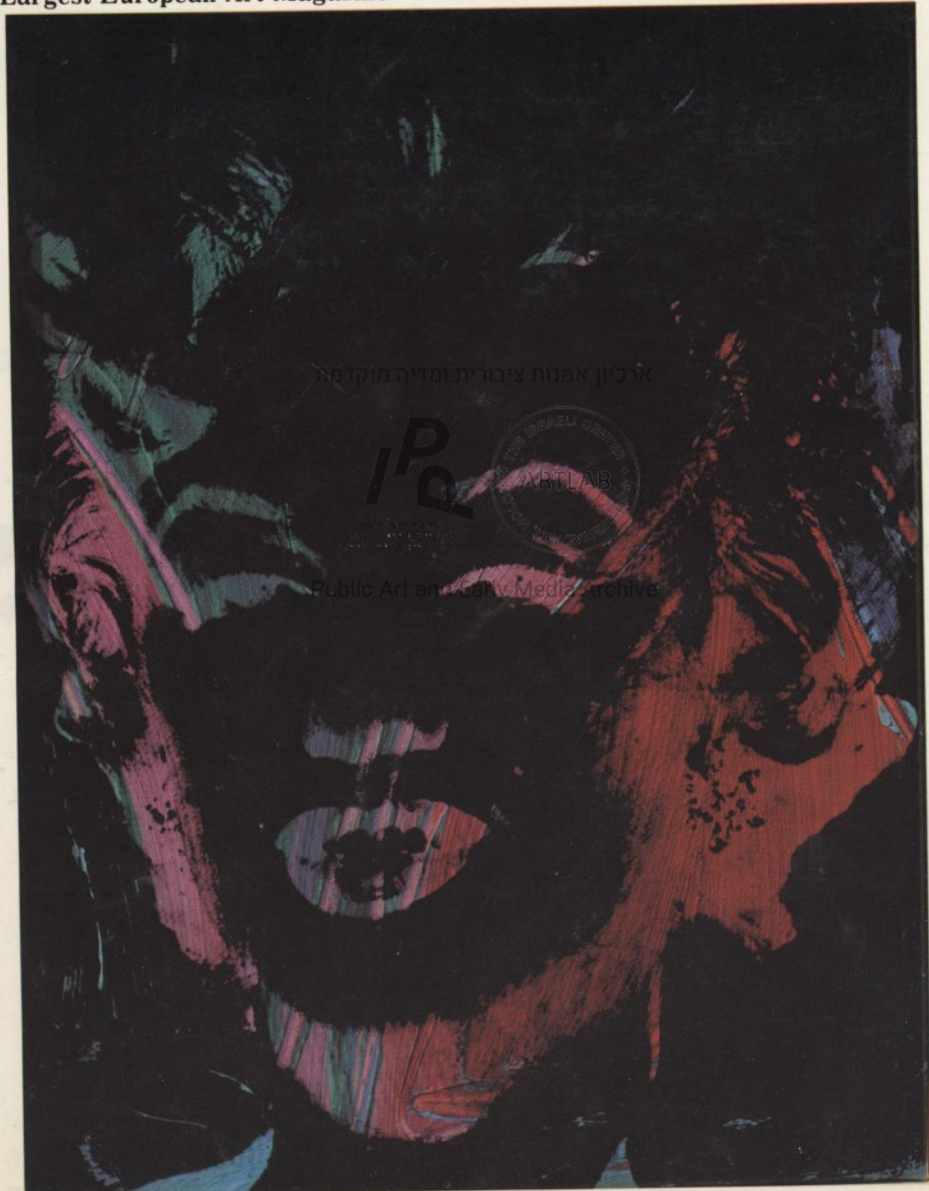
The Largest European Art Magazine

No. 101

Jan./Feb. 1981

INTERNATIONAL

BELGIQUE	f.b.	150-
DEUTSCHLAND	DM	10-
FRANCE	F.F.	24-
ITALIA	L.	3500-
NEDERLAND	g.	11-
ÖSTERREICH	S.	90-
SWITZERLAND	F.Sv.	9-
UNITED KINGDOM	£	2-
U.S.A. & OTHERS	\$	5.00



Andy Warhol, *One Colored Marilyn (Reversal Series)*, 1979. Acrylic and silverprint on canvas, cm. 46 x 35.

Tel-Hai '80

by Amnon Barzel

Tel-Hai '80, the contemporary art meeting, opened on September 3 at the northern point of Israel, Tel-Hai. This was the first time in Israeli art history that such an event (referred to by some as the Israeli Documenta) was realized on such a scale in the open landscape. Tel-Hai '80 included forty-two projects by Israeli, European, and American artists. At the core of the meeting were thirty-two works in nature, accompanied by performances, video and video-performances, environmental music, and a symposium on art and society. The event was supported exclusively by the twenty-seven kibbutzim of the upper Galilee. The deep involvement of these radical egalitarian communes with contemporary art is in itself a social-political fact. The Tel-Hai meeting was an unconventional attempt by an idealistic society to realize in action the conceptual relations between art, society, and nature within the spatial realm in which that society exists. The work processes involved exposed the artists to the dominant implications of the landscape and to its historical mythologies. In such a situation the artist becomes as a worker, possessing awareness, involvement, and proximity. His/her image is altered by the public's bond with nature, which is more clearly defined than its comprehension of the art ceremony.

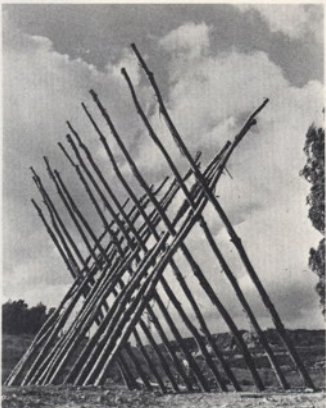
The artist's approach to nature, as a subject rather than a model, as a material and as a spatial realm, has been highlighted in international art meetings of recent years. The approach to basalt stone, to digging in brown earth, to a tree—all found on the site of *their* natural existence—has its roots in the dilemmas of existentialism and identity and arouses definite associations with personal and communal myths. The landscape becomes the workshop, the reservoir of materials, and the space of the show itself. The artist, as we saw in the Tel-Hai event, acts as farmer, shepherd, and

archaeologist. During the four-day meeting (Sept. 3-6), between the activity-in-nature of Allan Kaprow and the video-performance of Charlotte Moorman, between the environmental "music on trees" of Mar-Haim and the noise of bulldozers moving basalt boulders for a sculpture on the mountain slope, the echoes of bombardments in Lebanon only 3 km. away, were clearly heard.

The works in the open executed at Tel-Hai can be classified as projects using materials from nature (Kadishman, Koren, Meiri, Pinto, and many others), works using light and technological means (Karavan, Arowetti), and works related clearly to the history of the site or to the present political situation of the area (Or-Ner, Bauman, Ullman). Works which relate radically to the processes of nature as art processes were presented by Kadishman and Koren.

Painted sheep, painted trees, is the third version of Menashe Kadishman's "sheep" project. The first was in the Venice Biennale 1978; the second in the Washington Sculpture Symposium this year. The thirty sheep with blue-colored backs among eucalyptus trees with trunks colored in pink and blue, gave Pierre Restany the feeling of "a poetic, unreal, dreamlike vision."

Through the presentation of a flock of living sheep, Kadishman introduced a segment of real life with the processes involved as the realization of the idea that nature is a material, a theme, and a process of art—of a demonstrative rather than a descriptive art. Kadishman's staining the wool on the sheep's backs with blue paint emphasizes the fact that flocks of sheep in the Middle East are stained with color as a code familiar to shepherds, just as they had been marked with stars and crescents in ancient Assyria. In the caves of the Judean desert, facing the Dead Sea, relics and objects have recently been discovered that belonged to Jewish opponents of Roman rule, about two



Shlomo Koren, *X in growth*, Tel-Hai 1980, 24 planted trees.



Tully Bauman, *Kyriat Shmona mourns terrorist victims*, Tel-Hai 1980. Silkprint on basalt.

thousand years ago. Among these were found blue-painted fleeces that had served to mark woven clothes like mythical ritualistic symbols.

Using an identical concept of process in nature as an art process, Shlomo Koren planted twenty-four trees (each 12 meters tall) in an X-shaped living sculpture overlooking the Hula Valley. *X in Growth* is the name of this minimal-botanical construction, which was planned in collaboration with Pieter Engels of Amsterdam. This use of the growing power and codes of vegetation to make a sculpture leads us to the largest project carried out at Tel-Hai, the half kilometer earth-and-rock works of Ezra Orion, *Towards the Rift*. Orion, with the use of bulldozers, created a tunnel-shaped valley to reveal a segment of the Syrian-African Rift landscape of which Tel-Hai is a part. Orion correlates the tectonic powers of our planet to a work of art ("The Syrian-African rift is an example of a tectonic sculpture, so are the Alps and the other geophysical elements on earth"). The Syrian-African rift, he says, is one of the most powerful factors shaping the crust of the earth. It covers rocky masses dozens of kilometers thick and follows a route that traverses 6000 km of valleys and lakes from northern Syria through Lebanon, the Galilee, the Dead Sea and the Red Sea to Lake Tanganyika and Nyassa. The concept of tectonics, erosion and continental

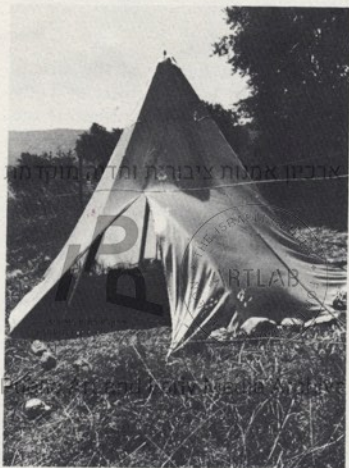
shift as works of sculpture distinguishes sculptures as a process of shaping by power/time, both cosmic and human.

A large-scale project that created a public storm of objection to the works in nature, and against which a petition was raised, was Buky Schwartz's *White Triangle*, a triangular area of 50,000 square meters painted with white-wash. The huge white area was to cover the slopes of three hills and to create an illusion of a non-perspective triangle. Schwartz has recently been concerned with the problems of illusion and optical perception, mainly working with video techniques. Curator John Hanhardt wrote about Sch-

the artist and a group of his students. During the last decade Ullman has been intensely preoccupied with the examination of the concept of nature. He gradually developed toward what turned out, at the end of the '70s, to be his goal: the construction of shelters, trenches and mounds. These works represent two courses of activity; the use of earth as a material and artistic metaphor, and the use of earth structures as an expression of the human condition in society. Looking at Ullman's works, one immediately thinks of man digging himself in, out of an urgent need for self-protection. Such entrenchments, made of earth, stones and cement, recall Beckett's maxim, be sure to take shelter before you are hunted. These shelters and defense-pits convey an acute political sensation that is not typical of any specific geographic region, but is an existential sensation of traumatic fear, the assertion of the instinct of survival when confronted with oppressive powers. Ullman's ascetic aesthetics goes beyond the realm of art, toward a reaction to socio-political situations.

Though his system is that of earth-art, his works try to give shape to shapeless sensations, identifying trenches with hiding, and shelters with fear. Ullman says, "the anticipation of disaster" sharpens the consciousness of it."

The use of basalt and dolomite became typical of the Tel-Hai projects. Dalia Meiri built four dome-like bodies made of rounded stones around olive-tree trunks, like ancient ritual relics. She says, "my sculptures relate to nature, to personal myths and to archaeology, which I do not use as a model. I am familiar with the ancient, primitive civilizations which had used stone to produce wine-presses, oil-presses, mill stones. These forms—useful, unadorned—have accumulated inside me and influenced my work. I restrain myself and try to do everything as simple as I can, to do 'poor art' objects. It is possible that sculptures of mine, erected in the field, will look like remnants of early tools and constructions that served the ancient inhabitants of the area, relics of the old civilization of the Land of Israel." In the same olive grove where Dalia Meiri built her "tree envelopes," another woman-artist, Jody Pinto, from Philadelphia, created an elongated ramp



Baty Arowetti, *Local History*, Tel-Hai 1980. Satin and neon tent.

wartz's works at the Whitney Museum, New York. "In a reading of Buky Schwartz's videoconstruction series, we can begin to explore the issues which have made his work one of the key developments in contemporary video art. He returns his art to the immediate experience of the viewer who discovers through a deconstructive process the realities of illusion."

The *Settlement of Trenches*, built by Micha Ullman on a steep slope of a rocky hill, is characteristic of the visual and political concepts of this artist, who also participated in the last Venice Biennale. The *Settlement of Trenches* is a group of military-like personal trenches, dug in the earth and rock, and including look-out points made by

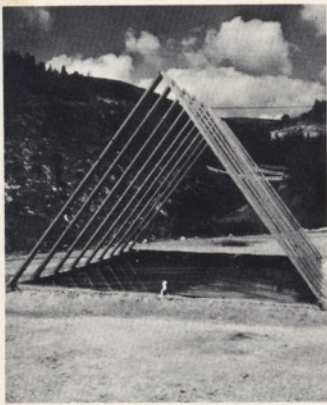


Buky Schwartz, *White triangle*, Tel-Hai 1980. 50,000 square meters.

that rose to a height of one meter and gradually sloped again toward the earth. This simple shape, made of agglomerate found in the area, was built with the assistance of Arab masons, according to the traditional system which they use to build stone fences in villages. For Jody Pinto the project was a challenge and a shift from her urban *povera* constructions, made of simple bricks and cement blocks, where she uses the human body as a root for sculptural forms.

Boaz Vaadia preferred heavy basalt black boulders as the only material for his three bodies lying on the grass within the Tel-Hai campus. Another Israeli artist, Volotzky, hung heavy stones on trees, in the same manner as he placed stones in the human body, in secret places.

Dani Karavan and Batia Arowetti use technological methods to create light works within nature. Karavan, well known for his large-scale projects in Israel and in Europe (in Florence and in Prato, Italy, where he built environmental sculptures), used here a laser beam to draw a line in space two kilometers long. In relation to Karavan's work, Pierre Restany comments: "A fundamental proposition seems to me to underline Karavan's oeuvre as a whole, passing through the axis of his last spectacular developments in the Israeli desert, in Venice, Kassel, Tuscany: the meaning of existence is a state of absolute consciousness. A line of water, of air, of light, a line of earth or marble, olive trees planted in a line. The idea of a line as a unit of measurement." Batia Arowetti uses neon light and satin as materials and as content in all her works. At Tel-Hai she created a tent made of rosy satin on a structure of linear, pink neon tubes. The light, as a product of technology, posed a contradiction to the pastoral landscape around the tent, while at the same time creating a dream atmosphere. In this work Arowetti makes a historical reference to the kibbutzim founded in the twenties by socialist pioneers who settled in tents, in the same area where she erected her tent. Her treatment of local history polarizes her urban erotic works; she turns national myths—her relation to which is ambiguous and charged with nostalgia, remorse of conscience, and scepticism—to sweet and sexy dreams, in an attempt to sex-

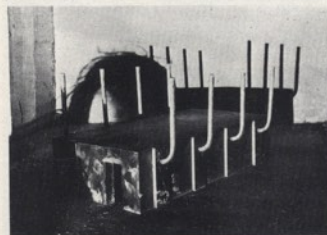


Daniel Peralta, *Reflections*, Tel-Hai 1980. Wood, water, light.

ualize these myths.

The recent history of the area is demonstrated in the project of Tully Bauman, a member of a kibbutz in the upper Galilee. Bauman, an outstanding painter, executed "silkprints in nature" on the basalt rocks that cover an underground bomb shelter. The colored prints consist of cuttings from daily newspapers, reporting shellings and violent clashes in the vicinity. Such reports evoke threats to the existence of the inhabitants of the area, including the artist; and call to mind the refuge sought in this or another nearby shelter. The prints in nature of Bauman exemplify on-site political art, which does not remove the material from the site of its creation.

The variability in approaches to outdoor projects in Tel-Hai '80 leads us to the architectural concepts of Zvi Hecker, an artist and architect, who built a *Polyhedral Unicell* in wood, hanging on a slope. The basic assumption underlying Hecker's system of planning postulates that the formation



Serge Spitzer, *Installation*, Tel-Hai 1980. Metal object, wood, projection inside actual bomb shelter.

and structure of every organic and inorganic element of Nature inevitably have a formal pattern of their own. Hence the mere existence of a thing implies the existence of a pattern that defines its form. When we accept the ineluctable fact that nature is the only model that we know, then the pattern inherent to all natural structures and forms will provide us with the only possible starting point from which we may derive a subjective artistic and architectural pattern. It is with this perception in mind that Hecker designs a geometrical genetic code, choosing the polyhedron as its basic unit. By using a whole range of polyhedra (from Platonic solids and Kepler-Poinsot stellated bodies to Archimedean polyhedra) Hecker creates a parallel to linguistic communication. His obsessive polyhedral architecture gave birth to such projects as the Ramot housing complex near Jerusalem and the mechanical engineering labs at the Haifa Institute of Technology. In his sculptures and architectural plans Hecker forms an equation, one part of which consists of a sophisticated constructive serial sculpture, and the other of polyhedral architecture. His work is also a result of scientific insight into the structure of matter combined with the mathematical and ornamental heritage that characterizes Middle Eastern culture.

The thirty-two outdoor projects included the mud flat sculpture of Nicholas Pope of Great Britain; the *Fish restaurant* of Krjin Giezen of Holland; and the basalt figurative heads of David Fine, buried in quasi-archeological trenches on the campus of Tel-Hai College and in the surrounding hills, valleys, and woods. The performance of Adina Bar-On was an outdoor minimal piece. The artist used only her body, the open space and the narrow passages between the seated audience. Allan Kaprow, in one of the rare activities in nature which replaced his classical happenings of the '60s, used the audience's voices and a sequence of lights of cars moving along a path on a hill. At the conclusion of the meeting, the kibbutzim council of the upper Galilee announced the decision to prepare the second Tel-Hai contemporary art meeting in 1982.

Amnon Barzel