

אוסף עזרא אוריון
ארכיון אמנות במרחב הציבורי
Ezra Orion Collection
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כותרת: שדה פסלים, The Architectural Review Volume CXLVII Number 880 June 1970ns7, 6d, גזרי עיתון

מיקום בארכיון
קופסה: 4, שדה פסלים
תיק: 4
תת תיק: 3

Title: Sculpture Field, The Architectural Review Volume CXLVII Number 880 June 1970ns7 6d, News clips

Location in Archive

Box: 4, Sculpture Field

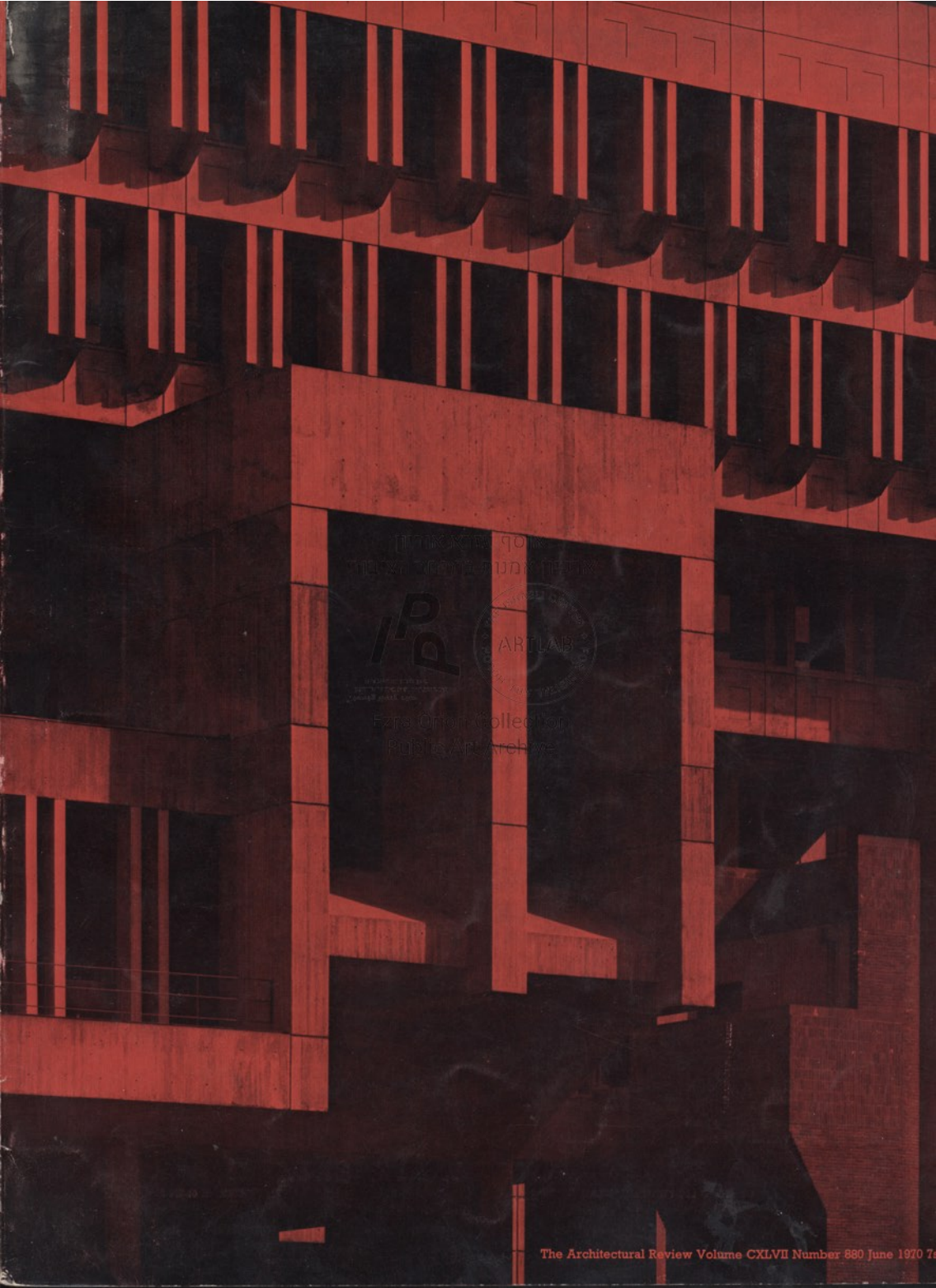
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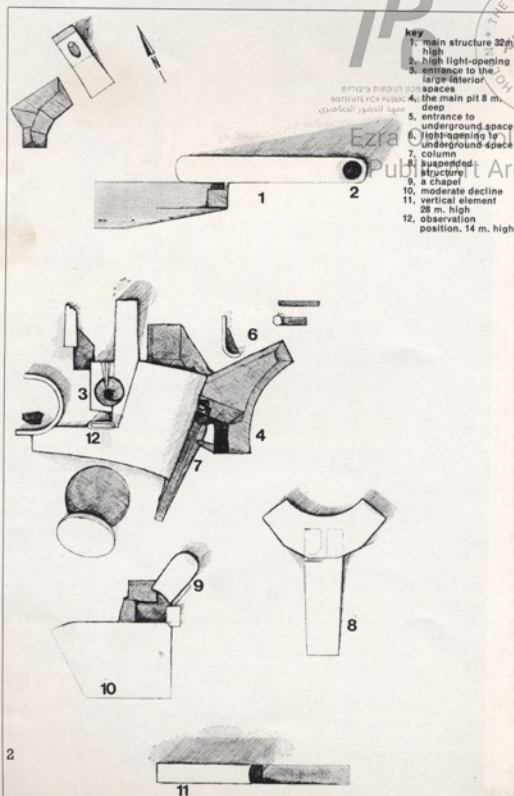
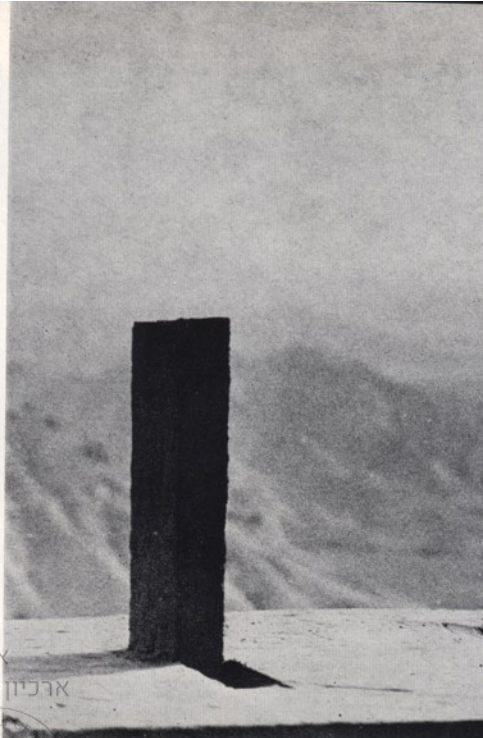


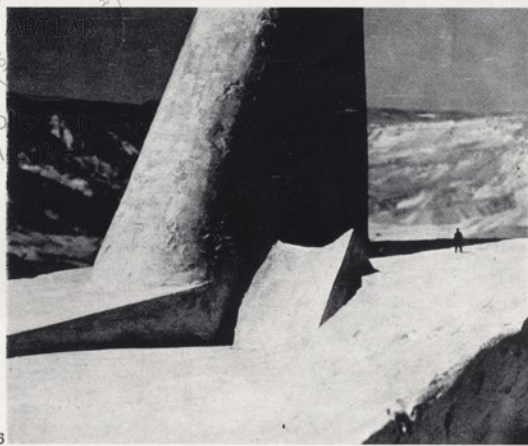
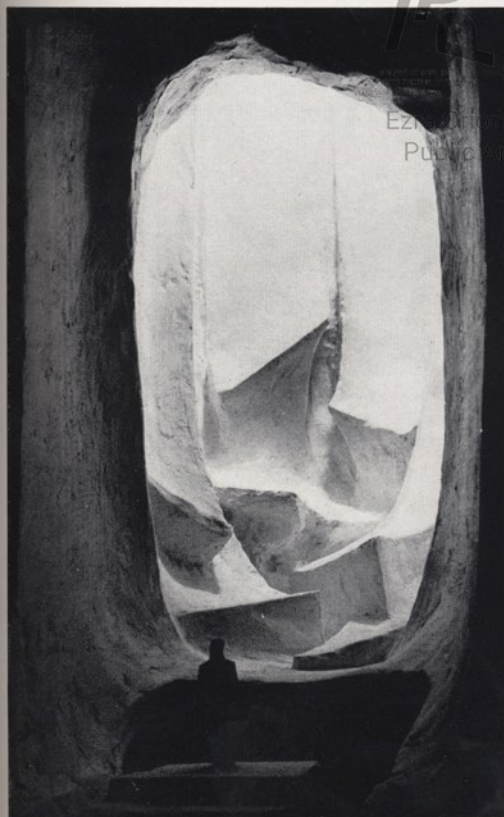
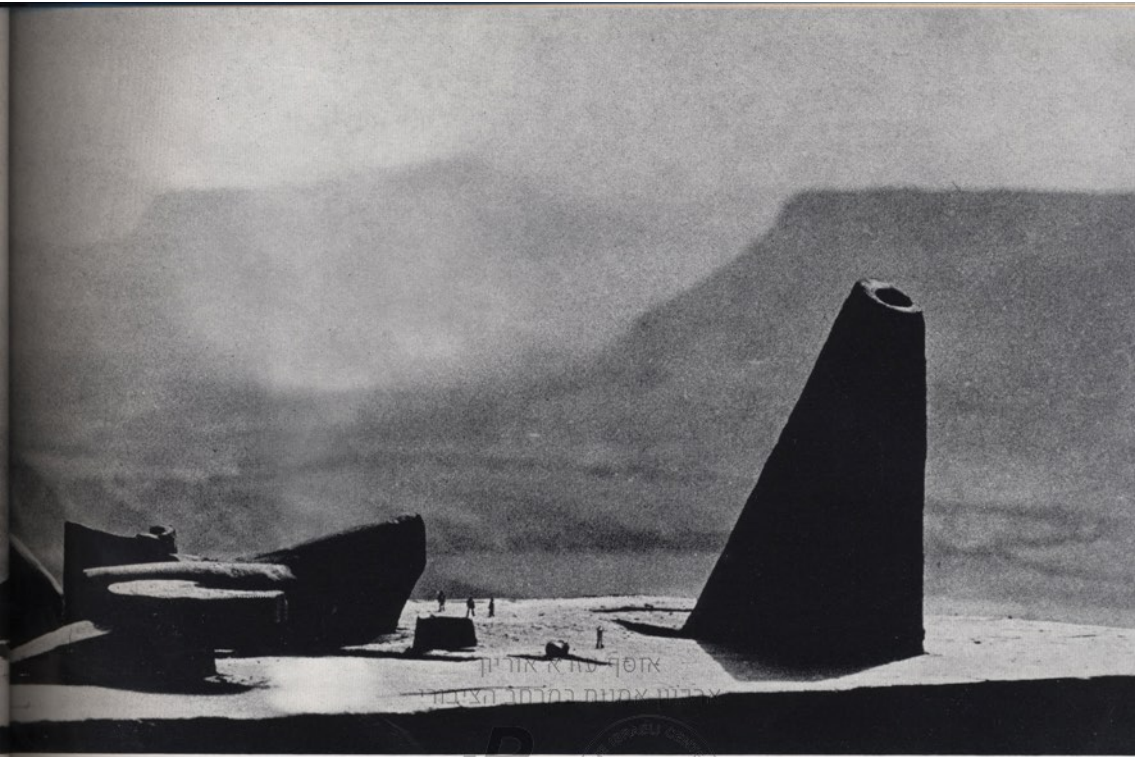
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SCULPTURE FIELD

The Israeli sculptor, Ezra Orion, is responsible for a remarkable project, illustrated here, which is a combination of sculpture, architecture and landscape: an attempt to create a work of sculpture closely related to the place it inhabits, large enough in scale to dominate the entire space and the people that move around and inside it, and with a character of permanence—as distinct from gallery sculpture that is rooted nowhere. The project—'Sculpture Field'—which Henry Moore has described as 'a most imaginative and inspiring idea', is designed for

a remote and mountainous site in the Negev desert in Israel, not far from the road that links Eliat with Beer Sheba. It is a complex of gigantic forms laid out on a level plateau and is shown in model form in 1 and in plan in 2. The forms can be entered; in fact experiencing their successive interiors (3 and 4 are models of respectively, a 45ft. high and a 60ft. high interior in the centre of the complex.) is an essential part of the works intended impact. The material is light grey concrete. The engineering aspect of the project will be supervised by Yesh Etkin.





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'The complex will be seen', to quote the sculptor's own words, 'on the entire route as the visitor approaches from two miles to the west. Four hundred yards before reaching it he will leave his car in an underground car-park and walk to the Sculpture Field. The movement through the complex, a chain of interiors, should be a progressive visual continuation. It will include a "prologue" followed by a powerful escalation of visual experiences, leading to a climax achieved on entering the main element ("the cathedral") and concluded by an "epilogue".

'The location of the Sculpture Field, one hour's drive from the last desert town, is based on a thorough knowledge of this landscape. The location, 5, is of vital importance because of the immense power in the landscape of plateaus and canyons, where in most cases no sculpture could "exist". Fusing the landscape with the sculpture is part of its totality'. Ezra Orion estimates the total cost of the project at half a million pounds and is now endeavouring to raise funds on its behalf.