Art on Campus

Curator: Yivsam Azgad
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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Bearing Souvenirs

Joshua Griffit

Joshua Griffith is on the move. So claimed Gideon Ofrat in the 1990s. According to Ofrat, in those years Griffit – 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, Griffit 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. Griffit, 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.

Griffit’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, Griffit’s current works can be viewed as “salvage paintings,” created under a dictate to “paint while it’s still possible.”

גנוש מדככת

יוסף גריפית

יוшуע גריפית

יוшуע גריפית נוסע. כך כתב-הכריז גדעון עפרת בשנות ה-90. גידון עפרת, גריפית – בציוריו - נסע באותן שנים במרחב, באמצעות מכוניות, רכבות חשמליות, אניות, כרכרות, אופניים, אווירונים, סוסים, סירות מפרש, או מנוע, גונדולות, بكل מה שהיה לקחה חנות הרקח מקユニ, המסעות על התמונות. של “alytics”. שליך ענביים, של מי שאומץ ולא עץ, חומת שיש המגדירה את פסט.

שכותריה בעריך.

אלא שמאז, דума שגריפית כבר כמעט מיצה את תחושת הריחוק שאפשר להפיק בתמונות במרחב, ושלפיכו - כדי להגיע רחוק יותר - הוא החל לשלב במסעותיו את הממד הרביעי. גריפית, איך resilted in his contemporary work, travels in space and time to eras, places and intersections in the history of art, returning with “souvenirs” or “quotes.”

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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

Paperback Writer
גואש ועפרון על נייר
מצוטט: רמברנדט ואן ריינ

 Eid on campus
אמונת בקמפוס
Art on campus

Model With Long Coat
Acrylic on paper
Quote: Henri Matisse

Blue Skies
Gouache and colored pencil on paper
Quote: Peter Paul Reubens

Shamim Chakila
כאנוש צבעוני על ייר
מוצים: מנחאל רזנס

Art on campus

Agriculture in the campus

11 10
There is a range of artistic activities on campus, and visitors are encouraged to explore the various galleries and exhibitions. The artworks on display reflect a diverse range of styles and themes, offering visitors a glimpse into the creativity and talent of the artists on campus.

The document contains an article discussing a series of artworks by a particular artist. The artist, Mica Louri, explores various possibilities and hypothetical milestones in the evolution of the universe and humanity. The article highlights the importance of understanding our place in the future, and the limitations of our knowledge. The artist’s works are showcased in various galleries and museums around the world, including the Museum of Modern Art in Germany, the Museum Goch, and the Kunstmuseum Bochum in France. Mica Louri’s artworks have been featured in several exhibitions, including those at the Museum of Modern Art in Saint-Étienne and the Weizmann Institute of Science. The artist’s works have been praised for their thought-provoking nature and their ability to challenge our understanding of the world.
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).
Laboratory fabrication of hypothetical future models

Silicon human robotics
Art on campus

 인간 בקמפוס

Human intelligence

exchange hyper intelligence

artificial intelligence

human robotic

white intelligence

black machine
Smile, Happy Bird

Nuli Omer

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

ליבנית דולה

אנפה אפורה
Art on campus

Common kestrel

בז מצויה

White stork

חסידה לבנה
European bee-eaters

Black redstart (female)

שקרוקים מצויים

תוכלית מצויה
Or Raviv - Digital Art

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.

I will prove that although you might work til 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 multilayered 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.
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?
Art on campus

Gizel Maimon
גִּזֵל מַיִמוֹן

Rickey Benjamin
רִקיי בֶּנִיָּמִין
Art on campus

Naama Pesso
נעמה פסו

Ido Eitan
עדו איטן
Art on campus

Nicole Scott
גנול סקוט

Judy Halper
ג׳ודי הלפר
Art on campus

Yael Edelman

Michelle Koragi-Dror
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.
Library 3  
Diluted acrylic on canvas

Imprint 36  
Diluted acrylic on canvas

ספריה 3  
אקריליק מדולל על קנבס

טביעות 36  
אקריליק مدול על קנבס
Naftali Bezem, relief and wall painting, 1966

נפתלי בזם, תבליט וציור קיר, 1966
Dewey Stone Administration Building of the Weizmann Institute of Science
Photography: Ohad Herches of the Weizmann Institute Science

בית המנהלה על שם דיוי סטון, במכון ויצמן למדע. צילום: אוהד הרכס, מכון ויצמן למדע
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