



Syllabus

History of Israeli Art

Degree: 1st degree (Bachelor)

Responsible Department: **Culture, Creativity and Production**

Lecturer: Hadas Kedar

Course description:

History of Israeli Art interrogates the expression of Israeli art from its inception with the practice of artists and artisans of the Jewish diaspora that envisioned a Zionist culture in pre-1948 Israel; continuing with immigrant artists and artisans that melded European and North African traditional cultures with the regional physiognomies of the land and its people and concluding with post-1948 art and its reception in Israel and in the international arena.

The course investigates the practice of artists and artisans from the Jewish diaspora in Europe and North Africa, and the phantasmagoric images that were created while envisioning life in the Holy Land. The course expands on the generation of artists that made aliya and how the new terrain (and the light) was expressed throughout

the artworks. The significance of the establishment of the state of Israel is surveyed from the vantage point of the halutzim (pioneers) and the conditions in which they created. The course culminates in with the survey of artworks from the last decades in terms of representations of identity of both the Sabra and diverse minorities (Arab-Israeli, Bedouin, Druze, Ethiopian former USSR) that are considered in respect to the shifting political and social landscape of Israel.

Course methodology is based on a coherent unpacking of the thematic and aesthetic roots of historical and contemporary Israeli artworks, and the positioning of them within the context of the Israeli and international art scene.

Learning Outcomes:

On successful completion of this course, students should be able to:

- Recognize phases and trends in the history of Israeli art.
- Associate Israeli artworks with the social and political conditions in which they were created.
- Obtain a critical and historical approach for analyzing artworks.
- To base their analysis on key theories on the history of Israeli art.

Methods of instruction:

The course is based on lectures with two field trips to museums and galleries.

Course/Module Content:

SESSION 1: Introduction to the History of Israeli Art.

SESSION 2: Israeli art and the question of Israeli identity.

SESSION 3: Bezalel: From Tradition to Modernism (1906-1928) First Lesson:

Boris Shatz, Moshe Lilian, Abel Pann, Ze'ev Raban,

SESSION 4: Bezalel: From Tradition to Modernism (1906-1928) Second Lesson:

Meir Gur Arye, Yaacov Eizenberg, Shmuel Hirschenberg

SESSION 5: The Appearance of the Israeli Light in Early Israeli Painting (1920's -

1930's): Nahum Guttman, Israel Peled, Reuven Rubin, Siona Tagger.

SESSION 6: The Cna'anites: The Presence of the Ancient East in the Early Stages of

Israeli Art (1930's – 1940's) First Lesson: Benjamin Tammuz, Izhak Danziger, Aharon

Malnikov.

SESSION 7: The Cna'anites: The Presence of the Ancient East in the Early Stages of

Israeli Art (1930's – 1940's) Second Lesson: Mordechai and Miriam Gumpel, Yechiel

Shemi

SESSION 8: Social Realism in Israeli Art (1950's-1960's): Yohanan Simon, Mordechai

Gumpel, Marcel Yanko

SESSION 9: New Horizons: Painters, Trends and Influences, (1950's-1960's) First

Lesson: Yehezkel Streichman, Marcel Janco, Aharon Kahana,

SESSION 10: New Horizons: Painters, Trends and Influences, (1950's-1960's) Second

Lesson: Yehezkel Streichman, Joseph Zaritsky, Avigdor Stematsky

SESSION 11: First and Second-Generation Land Art in the Negev: Militaristic and Territorial Undertones (1940's – 1960's): Danziger, Kadishman, Shemi, Tumarkin

SESSION 12: Israeli Art Povera: Poor and Fragmented Materials (1970's-1990's): David Reeb, Menashe Kadishman, Moshe Gershuni, Dity Almog, Sigal Primor

SESSION 13: Body and Land Art (1970's-2000's) First Lesson: Lilian Klaphish, Judith Levin, Joshua Neustein, Micha Ulman, Beny Efrat

SESSION 14: Body and Land Art (1970's-2000's) Second Lesson: Sigalit Landau, Gilad Ratman, Jumana Emil Abboud, Anisa Ashkar

Required Reading:

Boaz Neuman, "Land and Desire in Early Zionism", trans, Haim Watzman, Massachusetts: Brandeis, 2011.

Hall, Stuart, "Cultural Identity and Diaspora", in Rutherford, J. (ed.). "Identity: Community, Culture, Difference", London: Lawrence & Wishart. 1990. Pp. 222-237

Yael Guilat, "Living Room and Family Gaze in Contemporary Israeli Art", Israel Studies 24(1), 2019, 24-53.

שרה ברייטברג-סמל, דלות החומר כאיכות באמנות הישראלית, תל אביב: מוזיאון תל אביב לאמנות,

1986

שרה חינסקי. "שתיקת הדגים: מקומי ואוניברסלי בשיח האמנות הישראלי", תיאוריה וביקורת 4, 1993

גדעון עפרת. "ויכוח שתיקת הדגים: גולאג בעין שמר", תיאוריה וביקורת 5, 1994

פריד אבו-שקרה, "זהות האמן הפלסטיני: בין מסורת, תרבות, מודרנה וגלובליזציה", זהות האמן הפלסטיני, הגלריה לאמנות אום אלפחם, 2015, עמ' 83-107

גילה בלס, ריאליזם חברתי בשנות ה-50, מוזיאון חיפה לאמנות, 1998

אלן גינתון, העיניים של המדינה: אמנות חזותית במדינה ללא גבולות, תל אביב: מוזיאון תל אביב, 1998, 25-58

Elective Reading:

Nissim Gal. "Bare Life: The Refugee in Contemporary Israeli Art and Critical Discourse", Art Journal, 64(4), pp. 24–43

Vered Vinitzki-Seroussi, "The Decade of Indifference: 1998-2007", in "Real Time: Art in Israel", 1998-2007, The Israel Museum Jerusalem, 2008, 11-15.

בועז נוימן, תנועת החלוצים, תל אביב: עם עובד, 2009

שרה חינסקי, "עיניים עצומות לרווחה: על תסמונת הלבקנות באמנות הישראלית", תיאוריה וביקורת 2002, 20

טלי תמיר, "קירות טחובים: גרשוני 1980, ויינשטיין 2017", ערב רב, 7.6.2017

Course evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 60 %

Project work 40 %

Assignments 0 %