

Bodyscapes

Bodies of Knowledge

Canon of Proportions

Human Landscape

Body of Work

Curator: Adina Kamien-Kazhdan, PhD, David Rockefeller Senior Curator

Assistant Curator: Neta Peretz, Sam Spiegel Assistant Curator

Exhibition Design: Rona Cernica

The Stella Fischbach Department of Modern Art

The Israel Museum, Jerusalem

Bodyscapes delves into notions of embodiment and corpus as an organizing structure. Bringing together multicultural historical sources and modern and contemporary artworks in a variety of media, this exhibition examines the relationship between human beings and nature, and how we use the body to map knowledge and understand the world. Viewing the body as the measure of all things, artists featured in the exhibition explore questions of proportion and the correspondence between humanity and the cosmos. Corporeal and mental boundaries are tested and stretched, in a bid to make personal, social, and political statements.

Ranging from prehistory until today, and melding the intellectual with the sensual, the exhibition is divided into four sections:

Bodies of Knowledge brings together maps and diagrams from a variety of fields – cartography, law, anatomy, mysticism, astrology, cosmography, eastern medicine, and psychology – that use the image of the body to chart diverse systems. Anthropomorphic representations of knowledge from various cultures and time periods are brought into dialogue with artists of the twentieth and twenty-first centuries.

Canon of Proportions demonstrates how the human body and its dimensions serve as a measuring unit in art, architecture, and choreography. Viewing the human being as a microcosm of the macrocosm, this section studies the relationship between the body and geometry in systems of proportion that served as scientific aesthetic mediators between wo/man and the world, from the Roman period to the present.

Human Landscape looks at analogies between nature, landscape, and the evocative contours and textures of the body. Similarities between human anatomy and flora and fauna range from macroscopic to microscopic – from the navel of the world to the bowels of the earth. Artistic actions in nature revisit archetypal, Earth-mother rituals, and put forward critical feminist and environmental statements.

Body of Work explores artists' use of the body as a means of marking and delineating physical and symbolic territories and boundaries. Constantly negotiating the limits of the human figure within the overwhelming forces of the universe, artists leave traces of themselves in nature, creating landscape through gesture.

One hundred and forty artworks, ranging from prehistory to contemporary art – works on paper, books, photographs, sculptures, paintings, video works, and installations – are on view in *Bodyscapes*, creating a multi-sensory experience. Grouped as thematic clusters, these artifacts are brought into dialogue with each other, juxtaposed, and contextualized.

The exhibition branches out as a “body-tree.” It begins with the cerebral-encyclopedic section *Bodies of Knowledge*, from which the visitor is led through a “spinal column” to each of the other sections. A multisensory installation of Bill Viola’s *An Instrument of Simple Sensation* branches out to the left of the *Canon of Proportions* chapter, and the *Human Landscape* section features a garden of biomorphic sculpture with Liu Wei’s landscape of bodies as a monumental backdrop. Finally, one reaches the section *Body of Work*, where a number of video works envelop the viewer, offering an immersive experience and identification with the performing artist.

Bodyscapes is accompanied by English and Hebrew catalogues, in which each of the four sections of the exhibition are explored in depth, with scholarly articles by specialist contributors.

נופי גוף | Bodyscapes
المناظر الطبيعية للجسد







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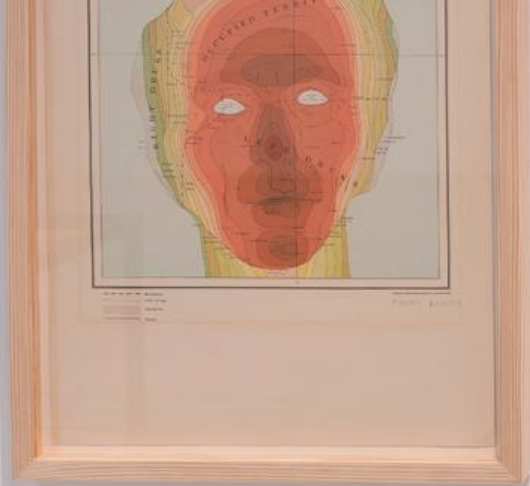


Illustration by John G. Smith, 1870, showing the face of a person with a large, prominent nose and a large, prominent mouth. The illustration is titled 'SUPERIOR VIEW' and 'INFERIOR VIEW' and includes a legend at the bottom.

Richard Steele, 1870, showing the face of a person with a large, prominent nose and a large, prominent mouth. The illustration is titled 'SUPERIOR VIEW' and 'INFERIOR VIEW' and includes a legend at the bottom.



Illustration by John G. Smith, 1870, showing the face of a person with a large, prominent nose and a large, prominent mouth. The illustration is titled 'SUPERIOR VIEW' and 'INFERIOR VIEW' and includes a legend at the bottom.

Richard Steele, 1870, showing the face of a person with a large, prominent nose and a large, prominent mouth. The illustration is titled 'SUPERIOR VIEW' and 'INFERIOR VIEW' and includes a legend at the bottom.





Voynich manuscript, folio 10v, detail of the left page
 Voynich manuscript, folio 10v, detail of the right page
 Voynich manuscript, folio 10v, detail of the right page
 Voynich manuscript, folio 10v, detail of the right page
 Voynich manuscript, folio 10v, detail of the right page



Voynich manuscript, folio 10v, detail of the right page
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 Voynich manuscript, folio 10v, detail of the right page
 Voynich manuscript, folio 10v, detail of the right page





Calendar
Germany, 1788



Karam Natour, Arab-Israeli, born 1992
Genesis, 2018



Manuscript page from the Voynich manuscript, featuring a central figure with a complex, patterned garment and two smaller figures on either side, all rendered in a stylized, decorative manner.

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Scales of Knowledge 1791-1804

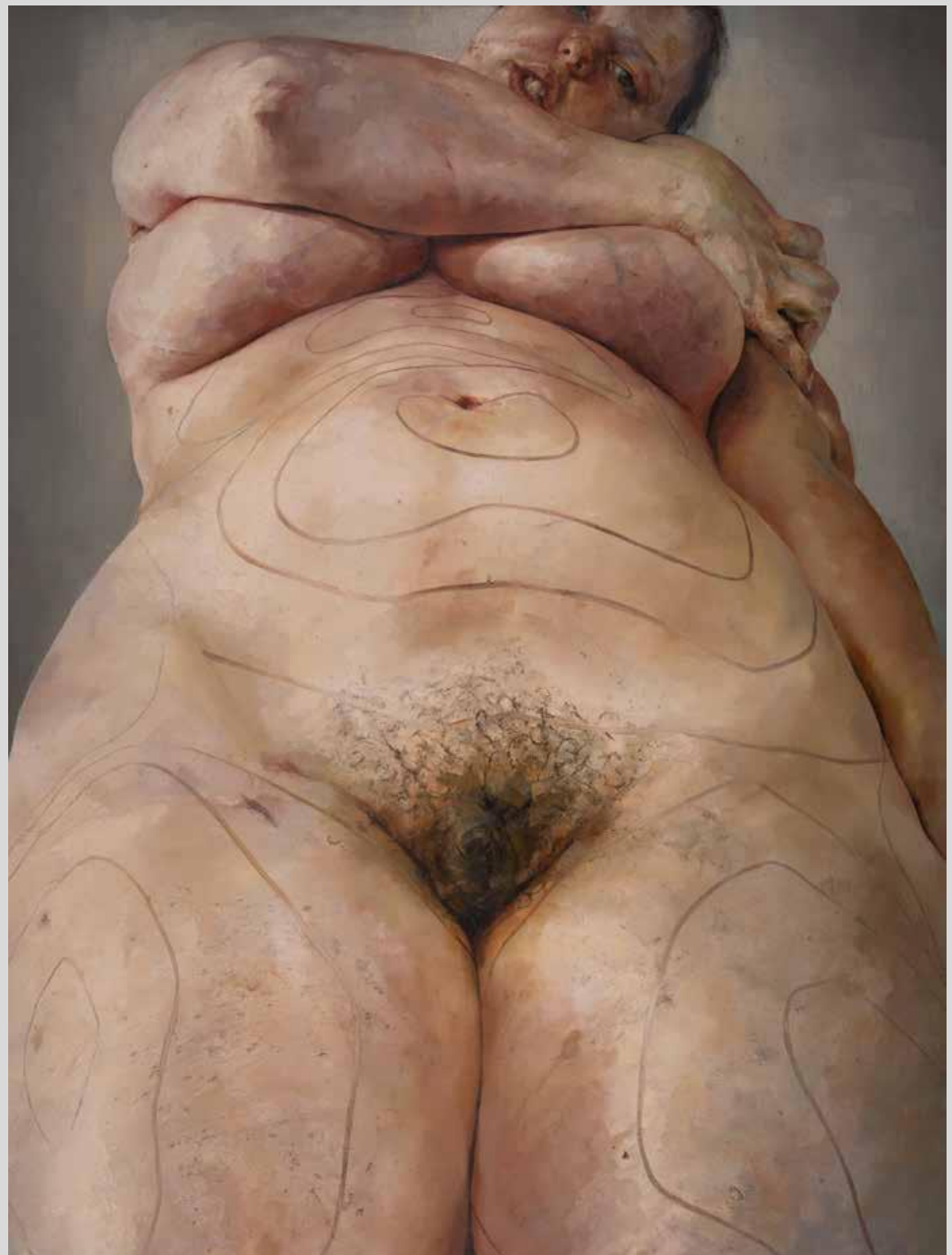
Turner's "Scales of Knowledge" is a complex work that combines elements of cartography, astronomy, and natural history. The central blue circle represents the Earth, with a map of the world overlaid. The surrounding lines and text are a result of Turner's extensive research into the history of knowledge, particularly in the fields of geography and astronomy. The work is a testament to Turner's intellectual curiosity and his desire to explore the boundaries of human knowledge.

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“The lines on her body are the marks they make before you have liposuction done to you . . .,” says Saville. “I like this idea of mapping of the body, not necessarily areas to be cut away, but like geographical contours on a map.”

Jenny Saville, British, born 1970
Plan, 1993



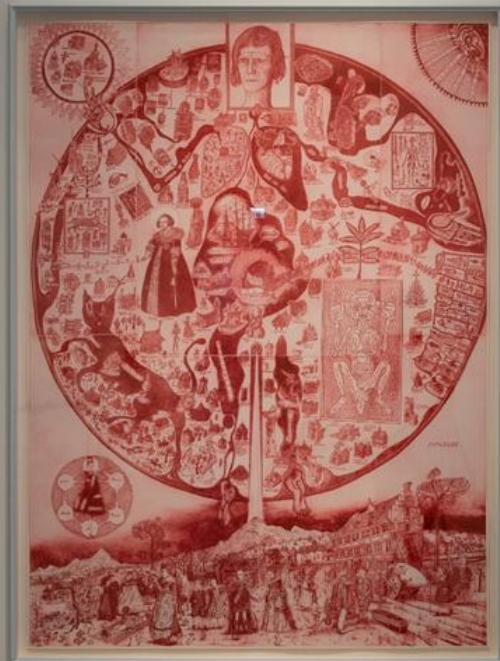


History of Photography 1839-1911

The history of photography is a story of technological innovation and artistic exploration. It began in the late 18th century with the invention of the camera obscura, which projected images of the outside world onto a surface inside a dark chamber. This principle was later used to create the first permanent photographic images, such as the eponymous "daguerotypes" of the 1830s. The invention of the light-sensitive photographic plate and the development of the camera as a portable device allowed photography to become a widespread medium for documentation and artistic expression. In the 19th century, photographers like Nicéphore Niépce, Louis J. M. Niepce, and William Henry Fox Talbot pioneered the field, while in the 20th century, artists like Anselm Kiefer and others explored the medium's potential for conceptual and expressive purposes. The history of photography is a testament to human ingenuity and the power of visual communication.







The artwork is a red-toned woodcut or print, featuring a central figure (a woman) surrounded by various smaller figures and symbols, including a cross, a crescent moon, and a sun. The artwork is framed by a thick red border.



The artwork is a black-and-white photograph or print, featuring four figures standing side-by-side, possibly in a row. The image is framed by a black border.



Informational text panel next to the painting.







Leonardo da Vinci
Anatomical Manuscript
c. 1511-1513
Ink on parchment
18 cm x 12 cm



Leonardo da Vinci
Anatomical Manuscript
c. 1511-1513
Ink on parchment
18 cm x 12 cm



Michelangelo
Bust of David
c. 1501-1504
Marble
17 cm x 12 cm



Leonardo da Vinci
Anatomical Manuscript
c. 1511-1513
Ink on parchment
18 cm x 12 cm



Leonardo da Vinci
Anatomical Manuscript
c. 1511-1513
Ink on parchment
18 cm x 12 cm



Leonardo da Vinci
Anatomical Manuscript
c. 1511-1513
Ink on parchment
18 cm x 12 cm



Leonardo da Vinci
Anatomical Manuscript
c. 1511-1513
Ink on parchment
18 cm x 12 cm





1543-1544: *De hominis fabrica*, Book I, Plate 1
 Anatomical drawing of the human torso, showing the internal organs and the skeletal structure.
 Artist: Leonardo da Vinci
 Date: 1543-1544
 Medium: Ink and wash on paper
 Location: Museum of Modern Art, New York



1543-1544: *De hominis fabrica*, Book I, Plate 2
 Anatomical drawing of the human torso, showing the internal organs and the skeletal structure.
 Artist: Leonardo da Vinci
 Date: 1543-1544
 Medium: Ink and wash on paper
 Location: Museum of Modern Art, New York



1543-1544: *De hominis fabrica*, Book I, Plate 3
 Anatomical drawing of the human torso, showing the internal organs and the skeletal structure.
 Artist: Leonardo da Vinci
 Date: 1543-1544
 Medium: Ink and wash on paper
 Location: Museum of Modern Art, New York



1543-1544: *De hominis fabrica*, Book I, Plate 4
 Anatomical drawing of the human torso, showing the internal organs and the skeletal structure.
 Artist: Leonardo da Vinci
 Date: 1543-1544
 Medium: Ink and wash on paper
 Location: Museum of Modern Art, New York



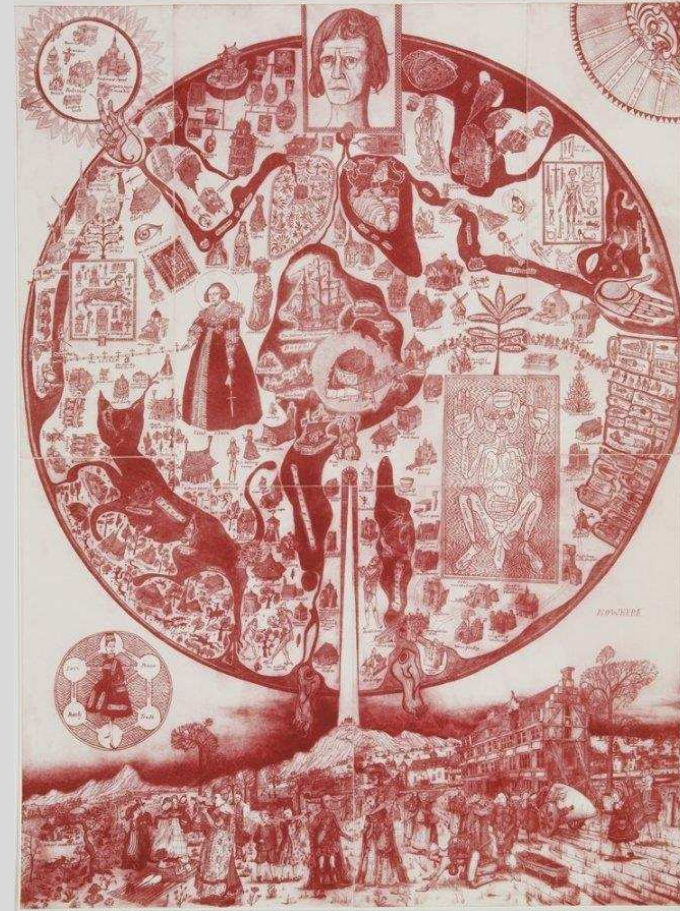
microcosm of the macrocosm



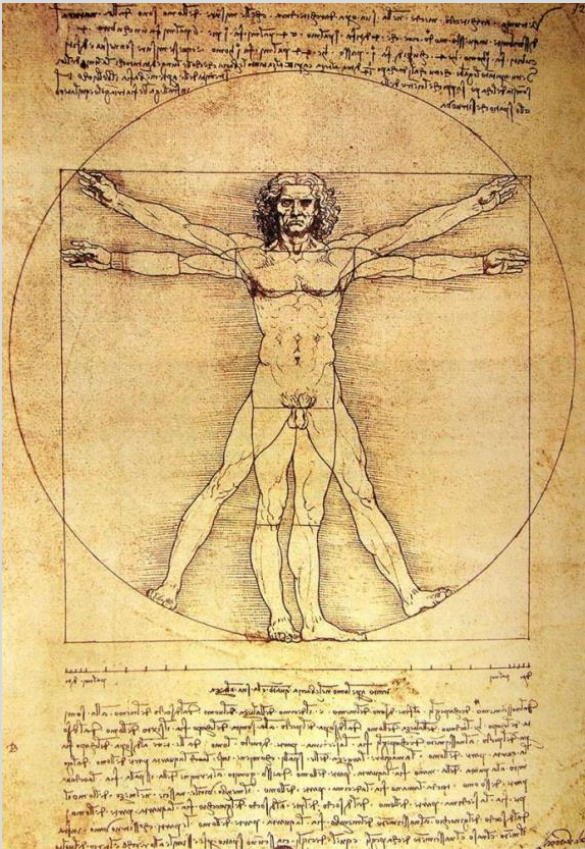
The Cosmic Spheres and Human Being Illumination from *Liber divinatorum operum* I.2 (Book of Divine Works) by **Hildegard of Bingen**, ca. 1165



Michael Sgan-Cohen, Israeli, 1944-1999
Untitled (Tree of Life), 1982



Grayson Perry, British, born 1958
Map of Nowhere (red), 2008



Leonardo da Vinci, Italian, 1452-1519
The Vitruvian Man, 1487
 Facsimile copy



Robert Fludd
The metaphysical, physical, and technical history of the two worlds, namely the greater and the lesser, Germany, 1617-1621



Samah Shihadi, Palestinian, born 1987
 Untitled, 2017



Efrat Natan, Israeli, born 1947
Untitled, 1973



Rebecca Horn, German, born 1944
Touching the Walls with Both Hands Simultaneously, 1974



Antony Gormley, British, born 1950
LOST SUBJECT I, 1994



After **Gérard Audran**, French
Proportions of the Human Body: Four Classical Figures with Proportions Marked, 1788/1795



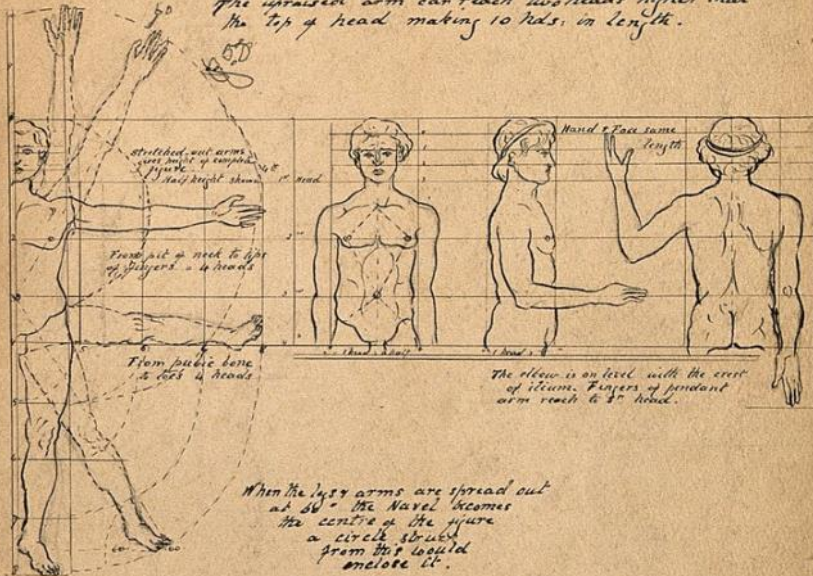
Robert Mapplethorpe, American, 1946-1989
Ajitto, 1981

Measure of All Things

Proportions of the Human Figure

Arm & Leg compared.

The upraised arm can reach two heads higher than the top of head making 10 hds. in length.



If it were possible for a man to place his leg in the horizontal position as above, it would appear the same length as the arm, measured from pit of neck to tip of finger.
So that length of leg & arm is as follows: -
Leg, Pubic bone to Toe
Arm, Pit of Neck to Tip of finger } 4 heads.

∴ Arm & Leg half the figure.

Average man 67 ins

woman 63

Heroic figure 70 to 72 ins.



Karam Natour, Arab-Israeli, born 1992

Fucker, 2018

Proportions of the Human Figure

Annotated illustrations of the human body, comparing the lengths of the arm and leg, 1830-1850



Flavio Motta, *Italian, 19th century*
The effect of different glands of the human body
Organizing, 1844
Anatomical Collection, 1 volume



Journal of Management Education, 37(6), 689-704
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10.1177/0022032113505111
<http://jme.sagepub.com>

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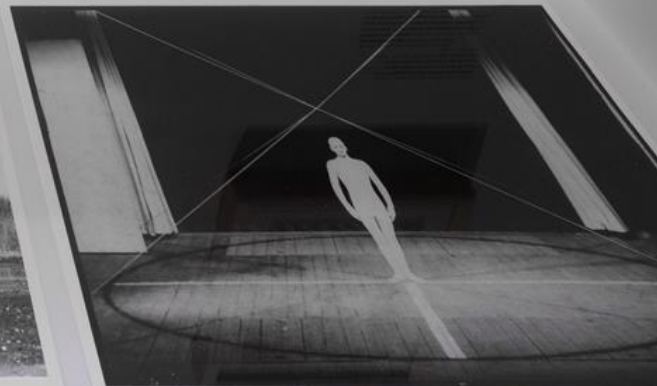
The Non-Corporal Counselors in the Multi-System of Delinquency
Remediation: Effects of Just For Goodness Siblings
 by Marc E. Gelles and Kenneth Kaufman, 1992. 88
 pages. The volume of research, development and counseling
 of the New England Judicial System.



Richard Lindley, *American Born* (1958) / *Amos Jones*, "Amos Jones & Pines"



Richard I. Andre, *Baylor Univ. Stud.* 33(1) (Jan. 1989), "James South Place"





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Small text label below the second artwork on the left.



Small text label below the third artwork on the left.



Small text label below the fourth artwork on the left.

Small text label above the central wall.

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1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025







Figure 1: A series of small, framed artworks or photographs displayed in a row on the left wall.





Small text label below the sculpture.



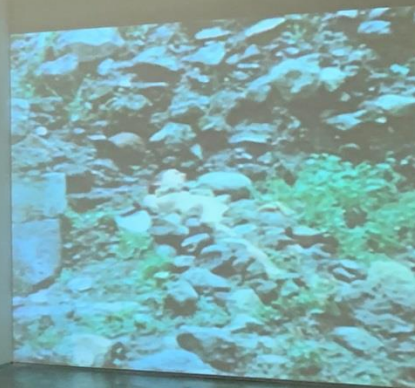
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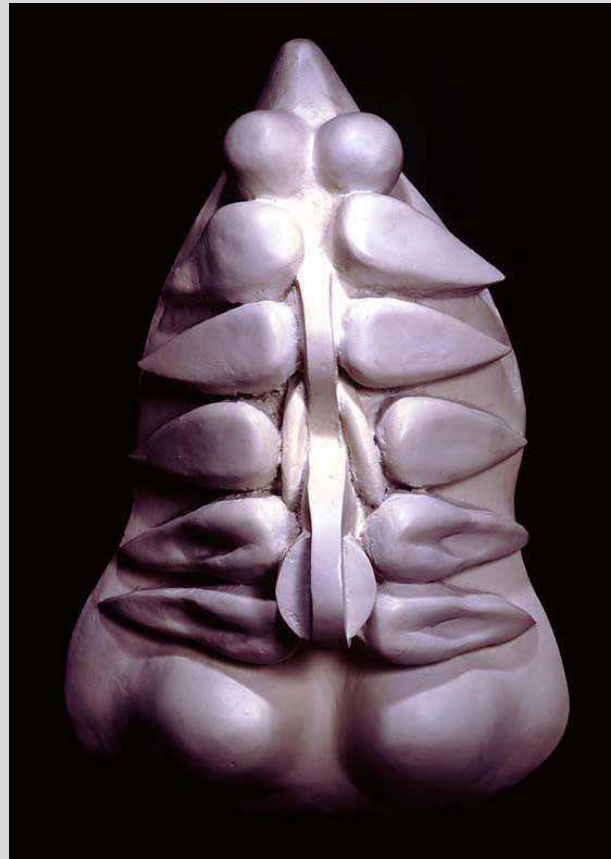


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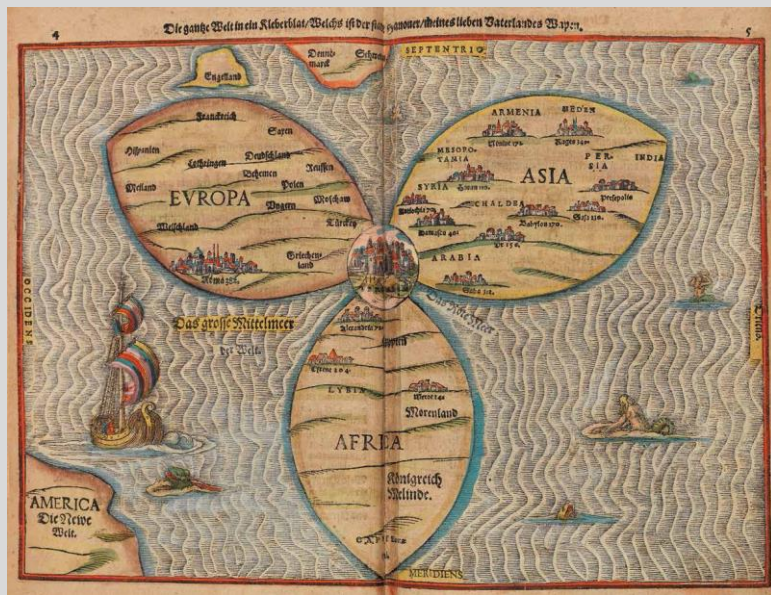
Georgia O'Keeffe, American, 1887-1996
Bleeding Heart, 1928



Louise Bourgeois, French active
 France and USA , 1911-2010
Torso, Self Portrait, 1963

Hannan Abu Hussein,
 Israeli-Palestinian, born 1972
Untitled, 2018





Heinrich Bünting, German, 1545-1606

“The Whole World in a Clover Leaf, which is the Coat of Arms of My Dear Fatherland, Hanover
From *Travel through Holy Scripture*, Magdeburg Hand-painted woodcut, 1594



Ana Mendieta, born Cuba, active USA, 1948-1985
Burial Pyramid, Yagul, Mexico, 1974

“I have been carrying out a dialogue between the landscape and the female body . . . I believe this has been a direct result of my having been torn from my homeland [Cuba] during my adolescence. I am overwhelmed by the feeling of having been cast from the womb [nature]. My art is the way I re-establish the bonds that unite me to the universe.”





פסלית סלע (אבן) שורק: נאולית.
תרבות קרמית, כ-8,000 שנה לפני הספירה
אוסף מוזיאון ישראל, תל אביב

Pebble figurine (stone) Shorak Neolithic.
Keramic Culture, ca. 8,000 years BP (Stone)
Collection of Israel Antiquities Authority
1000000, 1000000, 1000000

פסלית סלע (אבן) שורק: נאולית.
תרבות קרמית, כ-8,000 שנה לפני הספירה
אוסף מוזיאון ישראל, תל אביב

Female figurine (stone) Shorak Neolithic.
Keramic Culture, ca. 8,000 years BP (Stone)
Collection of Israel Antiquities Authority
1000000, 1000000, 1000000

פסלית סלע (אבן) שורק: נאולית.
תרבות קרמית, כ-8,000 שנה לפני הספירה
אוסף מוזיאון ישראל, תל אביב

Female figurine (stone) Shorak Neolithic.
Keramic Culture, ca. 8,000 years BP (Stone)
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פסלית סלע (אבן) שורק: נאולית.
תרבות קרמית, כ-8,000 שנה לפני הספירה
אוסף מוזיאון ישראל, תל אביב

Female figurine (stone) Shorak Neolithic.
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פסלית סלע (אבן) שורק: נאולית.
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אוסף מוזיאון ישראל, תל אביב

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תרבות קרמית, כ-8,000 שנה לפני הספירה
אוסף מוזיאון ישראל, תל אביב

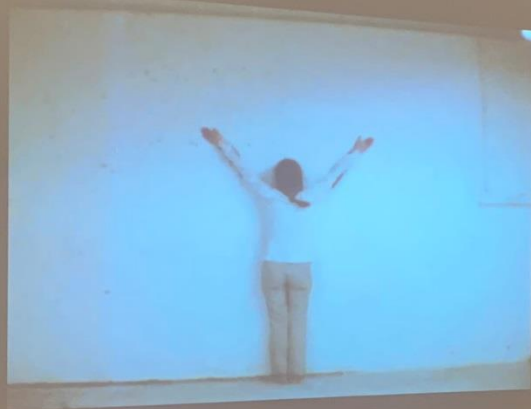
Female figurine (stone) Shorak Neolithic.
Keramic Culture, ca. 8,000 years BP (Stone)
Collection of Israel Antiquities Authority
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פסלית סלע (אבן) שורק: נאולית.
תרבות קרמית, כ-8,000 שנה לפני הספירה
אוסף מוזיאון ישראל, תל אביב

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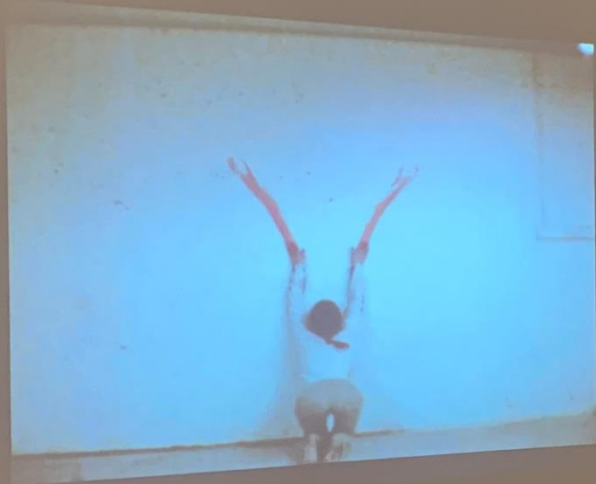
פסלית סלע (אבן) שורק: נאולית.
תרבות קרמית, כ-8,000 שנה לפני הספירה
אוסף מוזיאון ישראל, תל אביב

Female figurine (stone) Shorak Neolithic.
Keramic Culture, ca. 8,000 years BP (Stone)
Collection of Israel Antiquities Authority
1000000, 1000000, 1000000



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Robert Morris, American, born 1931
Untitled, 1974



Female figurine
Nahal Zehora, Wadi Rabah Culture,
ca. 7,500 years BP



Sharon Balaban, Israeli, born 1971
Untitled (Tap), 2002



Reviewed by: *Journal of Management Studies*, 1998, 31(1), 105-110.
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Small text label next to the abstract painting.

Small text label next to the abstract painting.





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Small text label describing the artwork.





Small informational text block on the left wall.



Small informational text block on the right wall.









Small text label below the painting.



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Matthaeus Merian the Elder, 1593-1650
Anthropomorphic Landscape, ca. 1650



Ben Hagari, Israeli, born 1981, active New York
Fresh, 2014

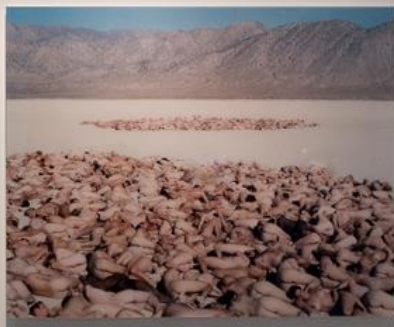


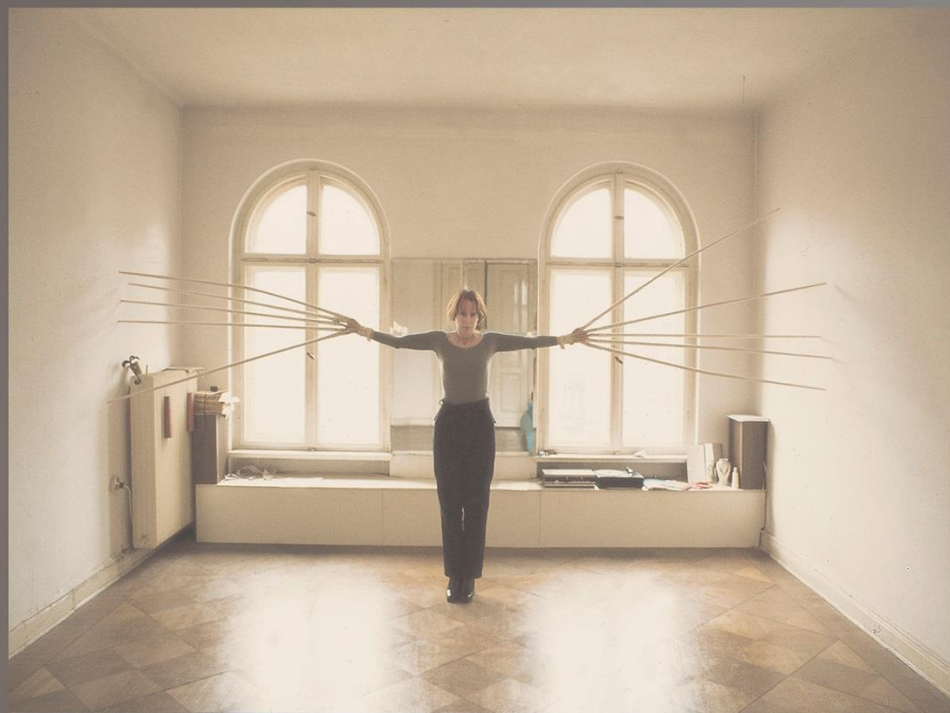


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Small text label on the wall, likely providing information about the artwork.







ARTIST'S STATEMENT
I have been thinking about the human body as a series of points and lines for some time. I wanted to create a sculpture that would explore the relationship between the body and the space it inhabits. I decided to use thin rods to create a structure that would be both delicate and strong, and that would change as the viewer's perspective changed. I wanted to create a sculpture that would be both a mirror and a window into the human form.







