in 1978 a mesmerising Star of Peace. A kinetic sculpture, it appears from one direction. Asked to make a work commemorating the peacemaking efforts of the president of the world, he guided Queen Elizabeth through the salon and that she said she loved it. When panting to the famous surrealist artist Salvador Dali in 1930, Agam explained how the fountain comprises several big jagged wheels – coloured to change their position continuously. He went back and forward in front of your painting; he could not understand it but was fascinated.

Like his art, there was something 'kinetic' about this 90-year-old!

What did you aim to express with your fountain at the very epicenter of Tel Aviv’s traffic roundabout? Agam explains how the fountain comprises several big jagged wheels – coloured to change their position continuously. Through our discussions, I formulated a perspective of time that is at the core of my art that is mobile, in a state of constant change; nothing is static. I met all the great artists of the world and I learned from them. I taught myself Hebrew and grammar and he told me over and over that while there is a past and a present, there is no future, only a present moment.

Who would have thought that such education included prison? Even 10,000 years. We do not know. The line is the most significant advancement in technology – combining science and art making it globally accessible.

It was apparent from the answer to my first question that the interview would be as provocative and challenging as I had imagined. As an innovative entrepreneur he was fascinated by the ever-changing nature of human existence. I was fascinated by his vision of a world in which art and technology have united.

It was apparent from the answer to the second question that the interview would be as provocative and challenging as I had imagined.

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Other public projects include a 1987 memorial at the Western Wall for the victims of the Holocaust, and the world’s largest menorah: a 32-foot, 4000-pound structure at Fifth Avenue and 59th Street in Manhattan and based on the original menorah in Jerusalem’s Holy Temple, “not the fake version you see on the Arch of Titus in Rome.”

Concluding the interview, I ask:

Is there any one of your work you prize most?

“It’s impossible. My art is about movement and you can’t have all movement in one work of art. It’s like prayers in Judaism; there is no one prayer but many.”

Fair enough; is there at least one artist that influenced you the most?

“Yes, the Almighty!”

To learn more about the Agam Museum of Art visit:

https://en.yama.co.il/

* Title Picture credit: Reuven Castro

A very exciting article and insight into the life, work and philosophy of Agam!!

Well done David for giving us a most enlightening and illuminating experience!

Juliet Rostowsky

June 1, 2019 at 10:42 pm

Published by layoftheland37699452

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