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EXPERIENCE OF BORDERS. THE ISRAELI CONCEPTUAL ART AT THE TURN OF THE SIXTIES AND SEVENTIES

The topic of the article is Israeli art in the face of geopolitical and social consequences of two wars – Six Days (1967) and Yom Kippur (1973). The article discusses the activity of conceptual artists who have taken up the problems associated with experiencing life in disputed territories, thus, for the first time in Israeli history of art, critically referring to political and social reality. The starting point for the study is the reception of the concept of political boundaries in the artistic creativity of that period.

In the first part, the article introduces the political and social situation at the turn of the 1960s and 1970s, i.e. the period in which the 'map' of Israel underwent multiple transformations, and the beginning of the occupation of the West Bank and the Gaza Strip affected the polarization of social moods. In the second, the atmosphere of emerging conceptualism in Israel was presented. The exhibition entitled *The Borders*, which took place at the Israel Museum in Jerusalem (1980), and the performance by Joshua Neustein, *Project: Jerusalem River* (1970) serve as the context. The third part of the text focuses on the analysis of projects relating to the concepts of maps and demarcation lines, among which were discussed the cartographic 'games' of Michael Druks, the performance of Joshua Neustein *Territorial Imperative* (1974), and *Touching the Borders* (1974) by Pinchas Cohen Gan. The last part of the study is an analysis of projects related to the topic of the Arab community. The first work on this issue was the installation of Joshua Neustein and Georgette Batlle's *Boots* (1969). The issue of redefining Israeli-Palestinian relations was raised in the unprecedented artistic project *Messer-Metzer* (1972) and in the performance of Moshe Gershuni *Soft Hand* (1975).