



This is the Land.

This is the Land.

Without Words.

A thousand forms, a thousand colors, watercourses, highways, domes, twists and turns. You can see the fissure lines, the skyline, the lightline, and the watershed line.

The Land from overhead: a land without sky.

The Jordan, the Yarkon, the Rift Valley, the Arava Wilderness, the Crater.

A mountain riven, a falling shadow, a dry watercourse.

Sprinklers, a blossoming field.

O my land, my homeland, a stoney bald mountain.

This is the land.

And the beauty, itself an interplay of form and color, the abstract portrait, the abstract of nature, the music emanating from the mouths of the watercourses, the mountain saddles, the crest, the tel.

This is the land.

Even if you've crisscrossed it, north-south, east-west, sometime in your life:

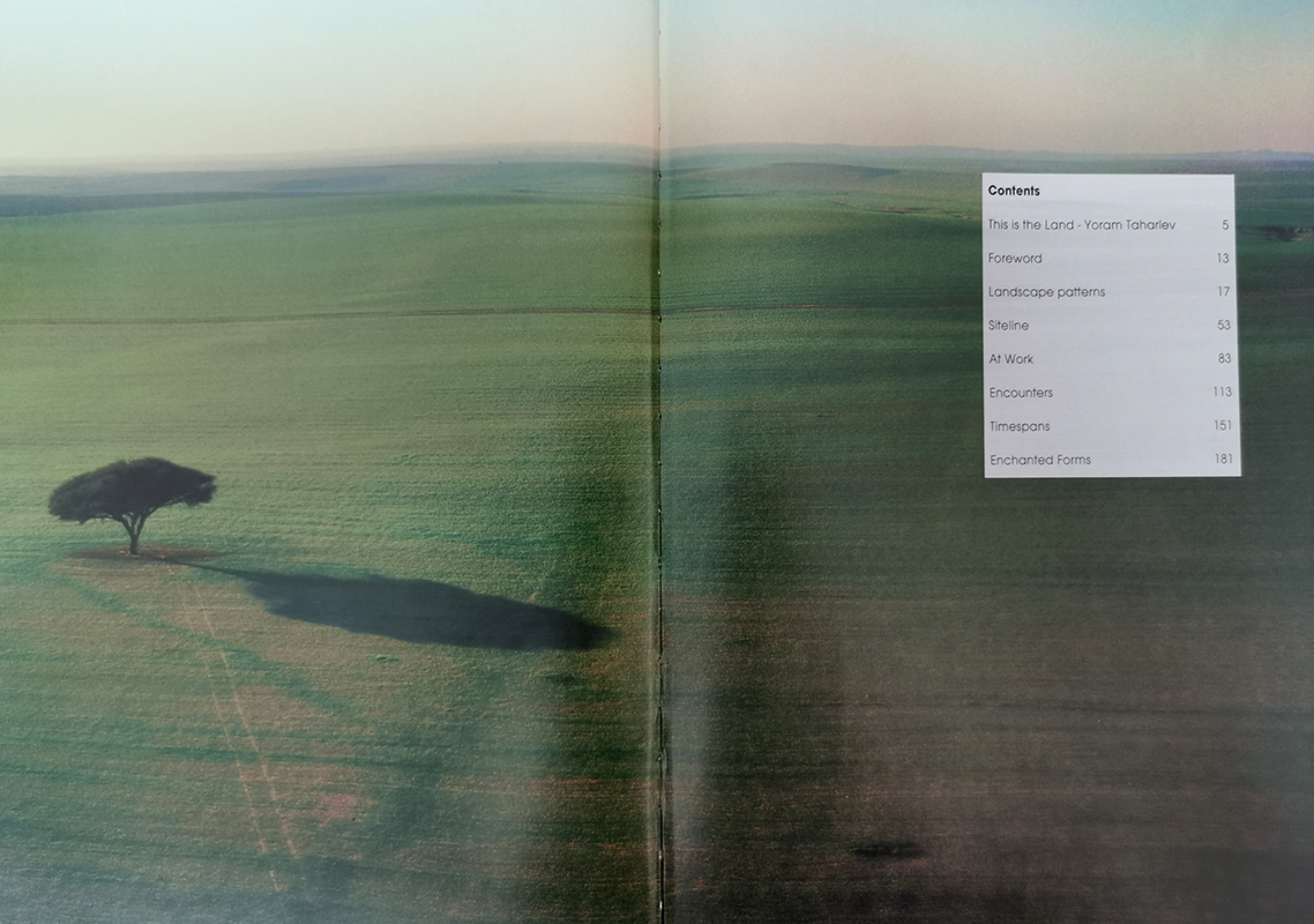
With your Scout troop, in the army, with friends, with your children.

Even if you've crossed it with a map at your side and a steering wheel in your hands -

Only if you see it from above.

Will you fathom how God contemplates it.

Yoram Taharlev



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Foreword

The great proliferation of books on Eretz Israel in the past few years is a clear indication of the curiosity, thirst for knowledge, and profound attachment to this country and its landscapes on the part of Israelis. Thousands of sightseers have crisscrossed this little country in search of its past, to acquaint themselves with all its natural manifestations, and to enjoy its sights. Therefore, MoD Publishing House, proud to respond to this yearning, has become the leading publisher of Eretz Israel literature: in-depth studies of the history of the country and its Jewish inhabitants, travelogues, photo albums, and reference books. In the past few years, the idea of publishing an album presenting a bird's-eye view of the country has recurred several times, but it had to wait until two genuine "fanatics" stepped forward in the form of two pilots, professional photographers and nature lovers, lovers of the country and its landscapes, who combed it in the course of innumerable flights, bringing back a trove of sights and scenes from a unique and different angle. This duo of pilot-photographers are Dudy Tal and Moni Haramati. Their photographs emphasize a graphic, structural and abstract perspective of Israel making use of the special light which illuminates the country at different hours of the day and in different seasons. They have exploited their unique angle of vision to lend objects an extraordinary appearance.

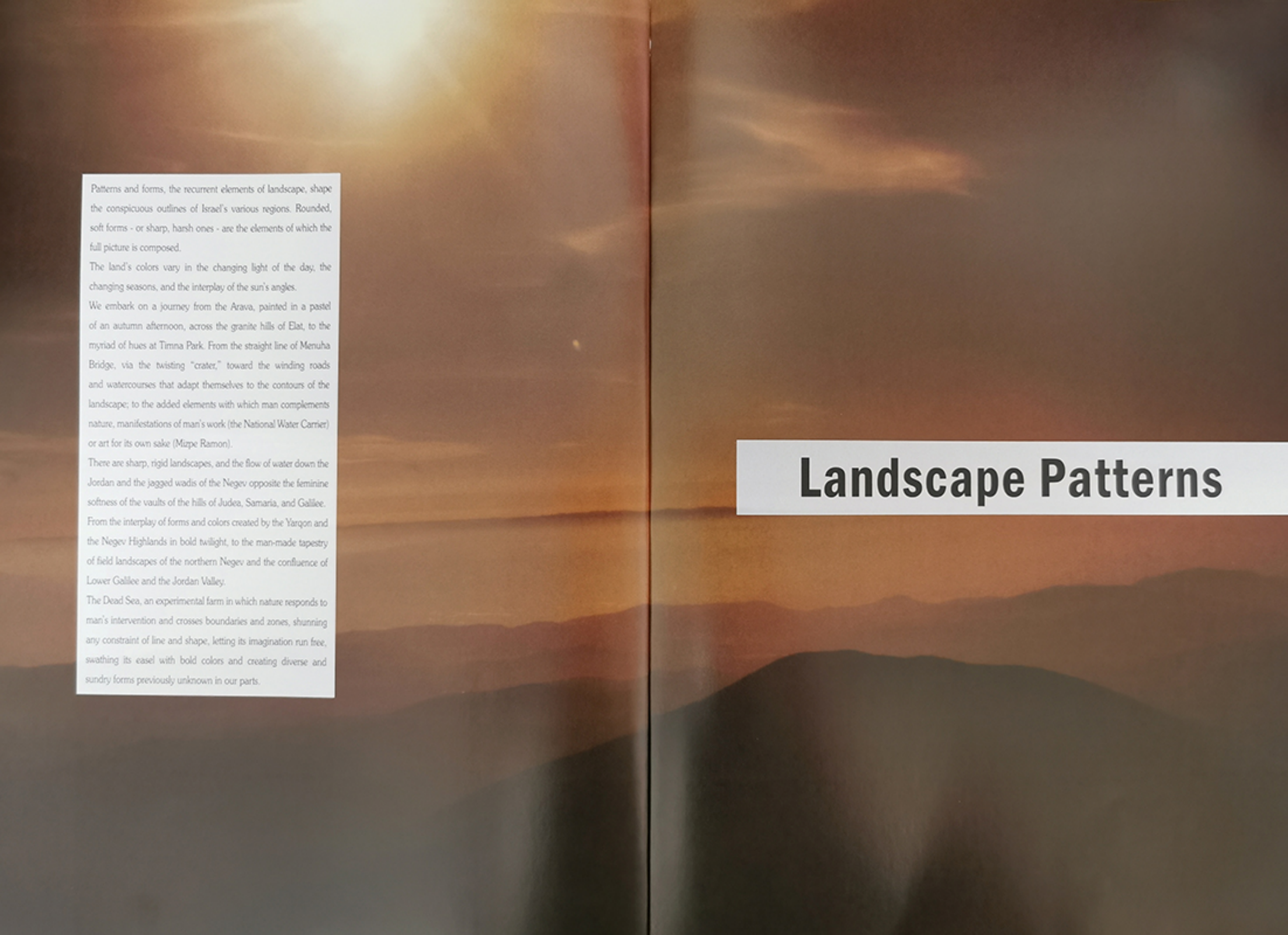
Moni Haramati was born in 1950 in Kibbutz Giv'at Hayyim Ihud and grew up in Jerusalem, where he graduated from the Hebrew University High School. In the IDF he served in an Air Force helicopter squadron and flew on all fronts in the Yom Kippur War.



"I met Duby in the Air Force," Moni relates. "Duby has the soul of a photographer, and because he's also a pilot, the synthesis seems to have succeeded. Thus we decided to join forces to produce aerial photography of the highest professional caliber. We bought special equipment and began to work. I do the flying and Duby takes the pictures. It paid off - and paid off quickly - because both of us understand both fields and both of us love the work."

Duby Tal, the photographer, was born in Israel in 1955 and grew up in Qiryat Ono, where he graduated high school. After serving in the Air Force as a helicopter pilot, he completed a Bachelor's degree in geology at the Hebrew University, Jerusalem, concurrently studying photography at Camera Obscura. While studying for his Master's degree, he began to treat photography as a profession rather than a hobby; in 1986 he became a freelance photographer specializing in nature and landscape photography. "Two years later," Duby says, "I combined my passions for photography and flight and began to work with Moni Haramati - Moni flying and me taking the pictures. The fact that both of us are pilots and photographers makes for good coordination, which is essential in this kind of work. Most of our flights are by helicopter, permitting me to take highly-detailed, intimate photos."

Thus this album, the product of cooperation between the two, was born. Each section opens with an introduction written by Duby Tal.



Patterns and forms, the recurrent elements of landscape, shape the conspicuous outlines of Israel's various regions. Rounded, soft forms - or sharp, harsh ones - are the elements of which the full picture is composed.

The land's colors vary in the changing light of the day, the changing seasons, and the interplay of the sun's angles.

We embark on a journey from the Arava, painted in a pastel of an autumn afternoon, across the granite hills of Eilat, to the myriad of hues at Timna Park. From the straight line of Menuha Bridge, via the twisting "crater," toward the winding roads and watercourses that adapt themselves to the contours of the landscape; to the added elements with which man complements nature, manifestations of man's work (the National Water Carrier) or art for its own sake (Mizpe Ramon).

There are sharp, rigid landscapes, and the flow of water down the Jordan and the jagged wadis of the Negev opposite the feminine softness of the vaults of the hills of Judea, Samaria, and Galilee.

From the interplay of forms and colors created by the Yarkon and the Negev Highlands in bold twilight, to the man-made tapestry of field landscapes of the northern Negev and the confluence of Lower Galilee and the Jordan Valley.

The Dead Sea, an experimental farm in which nature responds to man's intervention and crosses boundaries and zones, shunning any constraint of line and shape, letting its imagination run free, swathing its easel with bold colors and creating diverse and sundry forms previously unknown in our parts.

Landscape Patterns