

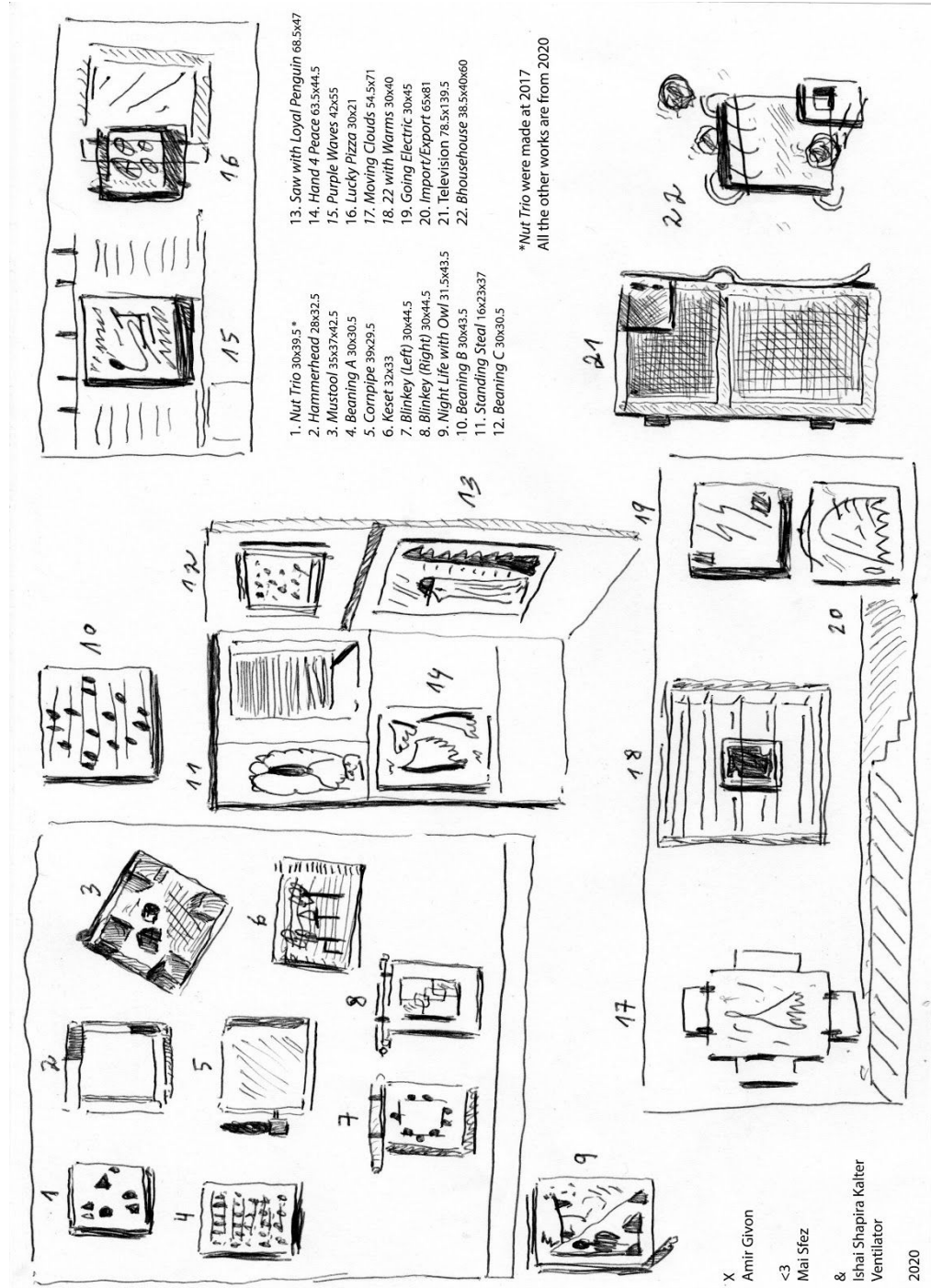
Ventilator

Exhibition: **Ira Shalit**

Yesterday's Sports Shoes Are The Sneakers of Tomorrow

Reception: Thursday, July 9, 2020, 20:00-23:00 | 3 Elyqum St. 2nd Fl. Tel Aviv, IL Through July 18

Yesterday's Sports Shoes Are The Sneakers Of Tomorrow is the second exhibition that is shown by the artist Ira Shalit together with the nomadic exhibition space Ventilator. The exhibition is open to visitors during the evening, after sunset, at dark time. *Yesterday's Sports Shoes Are The Sneakers Of Tomorrow* is an organic installation composed of a large number of details and components and located in the studio that is next to the artist's apartment. However, this exhibition is also a part of a building and a street whose presence is felt inside the space. If the standard gallery space is usually sterile and deliberately detached from reality, this exhibition uses the logic of the existing order of the space in which it exists - in reality itself. For example, a tire factory operates on the ground floor of the building. The smell of concentrated rubber rises from it, diffusing from the walls. In the evening, children's voices come from the street, replacing mechanics' conversations and the noises of auto repair shops during daytime. Whistling sounds of Common house geckos, who are also tenants in the building (: can sometimes be heard on the spot. At night time they catch insects and during the day they hide in cracks beneath cinder blocks. In the center of the space and along it, stands an old, tall metal shelf. On top of it crumpled cardboard paintings of various sizes are hungged with white shoe laces. Above the surface of the cardboard, white industrial paint is smeared together with hidden minimalistic illustrator drawings printed from Shalit's home printer. The cardboards he found on the streets are used for packing and transporting goods. It is a pictorial surface whose functionality is primarily designed to maintain any product. And indeed, these paintings separate space. From now on it is a corridor and a sealed space. At the end of 'the cardboard paintings' corridor', Shalit installed a cabin from which yellowish light beacons emerge. During the past year, Shalit built the cabin from found objects, used pieces of wood, a door with a mosquito net, scrappy modern lamps, polycarbonate and two of his works, that are now parts of the foundations on which the cabin's walls were constructed. The cabin has two levels, the floor's upper level is located on a stage once built in a previous iteration of this place while it was utilized as a temporary church. This log is an 'augmented reality'. The cabin, just like the cardboard, protects on something. On the one hand, the cabin functioned as another small studio within a large studio. This is the actual workplace where Shalit was creating most of the works on display. However, it is essentially also a sculpted object - one that can be viewed, walked through or stay inside - a place that embodies current affairs about functional variability of spaces and their definitions. Everything is ephemeral. Shalit's cabin is actually a center of consciousness of an artist that his perception is total. It is a small, private, nonchalant physical space. A solitude cell for the anonymous artist whose dimensions are fitted to a singular body. If entering the artist's atelier allows a glimpse into the space whose essence and validity are concerned with privacy, then stepping into Shalit's cabin is already an entry into his mind. Because consciousness, just like the spirit (geist), is measured in its actions. Likewise, in this exhibition the conscious is experienced in the structure to which it really belongs. Shalit's wooden house features 22 works made of various materials such as dried corn, beans, drumsticks, CNC cuts, paints, chair legs and others. These are gentle, mental and silent assemblages that have been assembled, pasted and painted during the time when the artist began practicing Qigong. Qigong can be thought of as a sequence of organized actions, formalistic choreography, or the organization of individual bodies in space. This arm-in-arm move can be seen as one equal unit working in the open air. Qigong is actually a group action in which a large number of souls connect to a common aspiration in order to calibrate breathing and movement into an altogether Qi (life energy). Like practicing Qigong, being in Shalit's exhibition is an experience that allows the practice of looking, in or out, to happen in silence.



Ira Shalit (b. 1984, Petach Tikva) has been working in the field of artistic pedagogy, and since its inception in 2014 until a few months ago, he worked at project Ulam - a dialogical space and a shared studio for children and adults at the Israeli Center For Digital Art in the Jesse Cohen neighborhood of Holon. Over the past year, Ira Shalit has been cultivating a healthy lifestyle, slowing his pace of life in Tel Aviv and thinking of alternative organic frameworks combining education, agriculture, Qigong and art. Shalit's work has been exhibited in many exhibitions in Israel and abroad, in public, private and alternative venues.