

Ventilator

Exhibition: **Noa Schwartz**

Neighbours

Reception: Thursday, September 3, 2020, 19:00-22:00 | 23 Bialik St. (31 Idelson St.) Tel Aviv - Yafo, IL
Through September 12 by appointment

Ventilator Gallery is glad to announce the opening, on Thursday, September 3, of *Neighbours*, Noa Schwartz's debut show in Tel Aviv.

Neighbours is exhibited on the roof of a 20th century eclectic building, in a small and meticulous space that until recently served as the living room of the apartment in which the artist lives. *Neighbours* consist of a limited number of sculptural assemblages, most of them are small, sometimes useful or functional and almost invisible. The sculptures blend into the painted floor and to the walls of the turret onto which, over the years, have been added Israeli partach electrical infrastructure. Furthermore, the sculptures assimilate within the elongated windows of the room through which one can overlook the view of Bialik Square and the surrounding area.

The materiality of the works creates a sense of accumulation. This accumulation can be observed as being quantitatively. Such quantitative concept may be seen in the work 'Untitled (Neighbors)' - a relief consisting of sea sand collected in Tel Aviv, Nahariya and Playa Venao (Panama), or in the wall sculpture titled 'N.P.'. This leveled glass jar encased in cast aluminum clasps. 'N.P.' contains water and countless contact lenses through which for the blurred reality has become sharp. The play between blurring and sharpness, in blindness or brightening, and the preoccupation with transparency, focus and vanishing point is also dealt with in the work 'Untitled (Window)'. In this work a small hole that may fit the body of a bird is cut and opened in one of the windows of the room. Through the hole - which is now becoming a kind of peephole whose shape refers to architectural elements such as the arches of the buildings in the square - the distant ficus tree was seen as a bright green spot in a white space. Thus, in fact the transparent window of the house hides even slightly the brightness of the world that is outside the place.

Sunlight casts a shadow over the saturated colors of external reality.

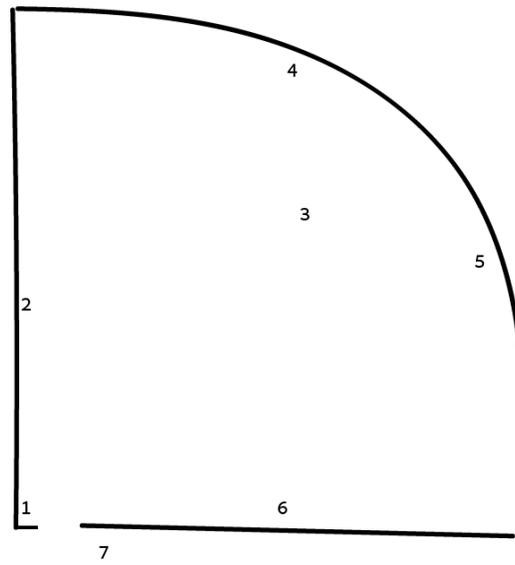
The sense of sight that employs Schwartz also conducts the white walking stick that is fastened to the white wall. The 'White Cane' grip fits like a glove to a very specific hand. Around the lower end of the stick is a gold ring. It is an object that is entirely a physical segment. On the one hand it is likened to a very long finger that has just been married and on the other hand to an erect penis with a coc ring on it. But anyway and above all it symbolizes the demarcation of a relationship. A moment of suggestion for a common and amusing future, or alternatively an eternal mention towards a monogamous one that has ceased to exist.

The time that passes, the rituals of routine and its repetition stand still.

Staying in the act of delaying of Noa Schwartz invites observation on various occurrences. In the corner of the room, between two doors, is a bowl full of cat food, a mundane sculpture, and evidence for a long relationship between a tenant and a black cat, a street cat. Every day he comes to eat. 'Untitled' (Nutrisources)' allows thinking about a moment created between the animalistic, domesticity and domestication. Therefore it raises the same questions about processes that go through works of art, from the home and the private to the public and the institutional.

In the center of the space a coffee table is installed. Just like 'White Cane', it is too made of iron, cement and

polished sand. But in fact it is also an incense holder that spreads the scent of a grove in the heart of Tel Aviv. This is probably the largest incense holder a person will see in his life. The incense itself was made by Schwartz from the Tamarix Aphylla tree that is found next to the Bauhaus Museum from the other side of the street. In contrast, the Papaya tree that Schwartz planted in a black bucket serves as a doorstep for the exit door. Papaya does not like wind, so it is good to grow it between buildings, between neighbors.



1. *Untitled (Nutrisource)*, 2020. Plaster, Sand from Northern Israel, Sealer nad Nutrisource cat food, 22x16x7 cm
2. *Untitled (Neighbour)*, 2020. Tel Aviv, Nahariya and Playa Venao (Panama) sea sand, Glue | 55x43x3 cm
3. *Incense Holder*, 2020. White cement, Sand from Northern Israel, Metal, Handmade Incense made from Tamarix Aphylla tree | 119x75x39 cm
4. *Untitled (Window)*, 2020. Glass | Variable dimensions
5. *White Cane*, 2018. White cement, Sand from Northern Israel, Metal, Gold | 93x5x4 cm
6. *N.P.*, 2020. Glass, Aluminum cast, Water, Used disposable contact lenses | 17x4x4 cm
7. *Papaya*, 2020. Papaya tree planted in a bucket | Variable dimensions (:

Noa Schwartz (1988, Tel Aviv) lives and works in Tel Aviv. She received her MFA from Bezalel Academy of Arts and Design, Jerusalem, IL (2016), and her diploma from Minshar School of Art, Tel Aviv, IL (2013), in the framework of which she also studied at Folkwang University of the Arts, Essen, DE (2012). Her sculptures and installations were shown at venues such as The 7th Biennale for Drawing in Israel, Barbur Gallery, Jerusalem, IL (2019); at fifteen, Tel Aviv, IL (2019); Idris, Tel Aviv, IL (2018); MoBY: Museums of Bat Yam, Bat Yam, IL (2018); Tel Aviv Artists' Studios Gallery, Tel Aviv, IL (2017); Gabirol, Tel Aviv, IL (2017); Hanina Gallery, Tel Aviv, IL (2016); Fresh Paint 7, Tel Aviv, IL (2017) among others. Noa Schwartz is a recipient of The Yehoshua Rabinovich Foundation for the Arts and Bezalel MFA Scholarship for excellence. Noa Schwartz was a resident at The Institute of Investigative Living by Andrea Zittel at Joshua Tree, California.