

Ventilator

Exhibition: **Rain, Steam and Speed**

Co-organized with Ira Shalit

Reception: Thursday, January 24, 8pm | at Charles Clore Park, Tel-Aviv Beach, Tel Aviv, IL

Ventilator Gallery is pleased to announce the opening, on Thursday, the 24th of January, of the group exhibition co-organized with Ira Shalit, *Rain, Steam and Speed*.

The plan to build Charles Clore Park was born of the necessity to find a cost-effective solution to the ruins of Manshiya. Rather than cleaning up the "waste" of Manshiya, the municipality of Tel Aviv decided to bury it under the ground, or more precisely, to cover the ruins with dirt. In 1971, the Jewish-British philanthropist Sir Charles Clore donated 1,000,000 Israeli Liras to complete the operation, helping to construct a park that was later named after him. In 1980, a year after Sir Charles Clore's death, the plans for Tate Britain's Clore Gallery were set into motion, following a donation by the Clore Foundation. Since 1987, the Clore Gallery has housed the largest collection of works by British painting master William Turner. His painting *Rain, Steam and Speed – The Great Western Railway* (1844) is considered to foretell the loss of the sublime through the destruction of nature and moral values.

Charles Clore Park is a time portal; a place in limbo that is connected both to the past and to the future. It is a dune that has progressively been covered up by green grass, pine trees, boulders, granulate and a promenade; it is a burial mound that conceitedly camouflages a visible chain of events. At this exact geographical location, sovereignty is made palpable: from the presence of the British Mandate and the buried ruins of Manshiya, to today's Tel Aviv Pride and the upcoming Eurovision Song Contest 2019. Charles Clore Park is a place of contradictions, charged with an unfathomable sense of erasure: It feels as though the effaced traces of its underlying surfaces, structures, artifacts and bodies are still amorously there. Like a footprint in the sand, it reminds us of how hidden histories intermittently reemerge, generating a physical and mental state that unifies the feeling of 'to be and not to be'.

Today, Charles Clore Park is a public space for leisure activities where locals and tourists enjoy the sun, bathe in the sea, go for walks and lie on the grass; where families gather around barbecues, people jog and workout, and drummers meet for jam sessions. Situated on the western border of Tel Aviv, right where the West meets the Levant, the park offers a patch of nature from which to look at the sea and imagine life beyond the horizon. In that spirit, the works presented in *Rain, Steam and Speed* are not conventionally installed, they rather pose a posture: performative and sculptural gestures stretch throughout Charles Clore Park, along its promenade and seashore. They do not pretend to be spectacular, instead striving to assimilate into their environment. Some works seem to have been forgotten by a bather or drifted ashore from a sunken cargo; other works seem to occur as 'normal' activities happening in real time. They make one wonder: how can a work of art mark an erased trace and thus engage in a reflection upon the marking itself? They evoke something that is concealed or missing, begging us to ask: what can Sir Charles Clore tell us about effacement?

Participating artists: Roni Doron, Ilana Goor, Roni Hajaj, Nir Harel, Judith Kakon, Eran Nave, Lee Nevo, Ira Shalit, Maxim Turbo, Narkis Vizel.

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Ilana Goor, *Woman against the Wind*, 1972

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Nir Harel, *Untitled*, 2019

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Judith Kakon, *Untitled (Alibaba)*, 2017

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Eran Nave, *Longing*, 2019

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Lee Nevo, *Flies and Motorcycles*, 2019

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Maxim Turbo, *Kartoshka*, 2019

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Narkis Vizel, *Prophecies*, 2019