TIPOLET: A Durational Exhibition
Artists: Shahar Yahalon and Noga Shatz
Curator: Noga Davidson

Curatorial Thesis:

The project sought to challenge both the boundaries of artistic mediums and the gaps between the consumption of different art forms. It examined the categorical divisions of various disciplines and explored how working methods from one discipline could be translated into another.

The project hosted artists from diverse fields such as visual arts, film, sound, and performing arts (*partial list: Oz Malul, Eran Neve, Ruti De Vries, Goni Riskin, Oved Efrat, and more*), aiming to expand our understanding of these categories.

At the same time, the project challenged and stretched the conventional definitions of the exhibition space, which is traditionally perceived as a place that presents the final outcome of a creative process. Instead, this project functioned throughout its entire duration as an open workspace—continuously evolving, inviting collaborations with other creators and the audience. It offered a space of creative fluidity that enabled experimentation and movement across mediums, artworks, artists, and approaches.

Accordingly, the exhibition space operated simultaneously as a studio, a display area, a rehearsal/recording space, and a performance venue. We examined the insights that emerged from interactions with the audience and guest artists, developing our understanding through ongoing conversations throughout the exhibition period as a dynamic and evolving process. These encounters—with additional artists and disciplines—served as reference points for exploring exchange, communication, and creative interaction.

The space provided participating artists with a supportive environment that allowed for free experimentation, mistakes, trials, and the courage to step beyond their comfort zones in order to explore their range of movement as creators. The integration of the workspace with the exhibition space—by opening it to the audience during gallery hours and through a series of events—reflected the idea that art does not have a single, exclusive peak moment but is instead the result of an ongoing, continuous process.

Following the same approach, the curatorial process itself was shaped by the work in the space. The curatorial text was written throughout the exhibition, serving as an extension of the conversations held between the artists and curator, as well as between them, guest artists, and visitors. The diverse interpretive perspectives of the audience added layers to the artwork that may have eluded the curator. Discussions that took place at the opening,

during the exhibition, and in gallery talks expanded the range of meanings within the work and contributed to the discourse it generated.

The working method—where the visual, musical, and textual components continued to develop throughout the entire duration of the project—allowed these perspectives to be integrated into the works of Yahalon and Shatz, as well as into Davidson's text, resulting in a broad and richly layered interpretive depth.

This approach established an egalitarian structure among the project's participants, with each playing a role in driving the process and shaping the shared context. Shatz and Yahalon formed the foundation of this creative space, having collaborated for years and developed a shared artistic language. The guest artists served as catalysts, pushing beyond habitual practices and comfort zones. The visitors provided points of connection to the outside world. The curator, as an active participant in the textual dimension, accompanied the process through discussions, facilitating moments of reflection, observation, and writing.