

**Can a shoe be a work of art?
Is a shoe that cannot be walked in still a shoe?**

Showcasing more than 60 extraordinary creations by the distinguished alumni and students of Israel's most prestigious academy – Bezalel Academy of Arts and Design, Jerusalem – the exhibition A Walk of Art walks the fine line between art and fashion.

These conceptual, artistic, and extreme designs aim to defy space, anatomy, and gravity, incorporating sculptural methods, traditional craft and nontraditional materials: from salt-crystallized shoes to porcelain, glass, metal, wood and 3D-printed shoes. With its impossible platforms, wedges and heels, the exhibition is a meandering journey between the ephemeral and the perennial, the beautiful and the painful, mythology and the reality of some of the most charged and coveted objects in fashion history.

A WALK OF ART

VISIONARY SHOES



Friends of
Bezalel
Academy of
Arts and Design
Jerusalem

Bezalel Academy of Arts and Design, Jerusalem
Presents:

A WALK OF ART

visionary shoes



Ya'ara Keydar

A WALK OF ART

visionary shoes



**Friends of
Bezalel
Academy of
Arts and Design
Jerusalem**



**CONSULATE GENERAL
OF ISRAEL IN NEW YORK**

A Walk of Art - Visionary shoes
#WalkArtShoes
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*Bezalel Academy of Arts and Design, Jerusalem
Presents:*

A WALK OF ART

visionary shoes

Participating Artists and Designers

(In order of appearance):

Sigalit Landau **Nimrod Gilo** Tali Surit **Peter Becidan**
Omer Saig **Nadin Ram** Mor Paola Gaash **Gal Souva**
Aya Feldman **Almog Hagbi** Lia Mizrav **Chen Jes**
Hannah Zinger **Tali Leitner** Noy Biri **Neta Soreq**
Shira Manor **Noa Rubin** Emanueel Emy Fang
Norman & Bella Shahr Petel **Agam Bar Ilan**
Boris Shpeizman **Kobi Levi** Or Kolker **Shani Bar**
Eitan Bartal **Alexandra Rudshtain** Sapir Tzidon
Maayan Eisner Rotem Arbel **Tal Tabori** Reut Alon
Ella Eini Sharon Golan Baehr **Dafna Amar** Tzlil Vered



Sapir Tzidon, *Love Handles*, 2015



Rotem Arbel, *Penetratio*, 2012-13 (detail)

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Foreword

Professor Adi Stern

Bezalel Academy of Arts and Design Jerusalem is the birthplace of Israeli Art. Founded by Boris Schatz in 1906, it symbolized the new era of arts and craft in the Land of Israel.

Originally established to provide artisanal training to new immigrants, various departments were created. Among them were painting, carpet design which produced the famed Bezalel carpets, pottery, and silversmithing. This multidisciplinary bond among the different departments is one of the pillars that defines the Bezalel Academy of Arts and Design to this very day. Bezalel has become world renowned for its innovation and creativity in the fields of Fine Arts, Architecture, Visual Communications, Jewellery and Fashion Design, Screen Based Arts, Ceramic and Glass Design, Industrial Design, and Photography.

"A Walk of Art" is a major milestone for Bezalel and an outstanding opportunity to showcase the highly creative shoe design program within our Department of Jewelry and Fashion Design.

This exhibit offers a breathtaking range of footwear creations, while questioning issues of aesthetics, the role of functionality, and the multiple meanings of shoes in contemporary western society. Shoes are presented here as objects of art; they have been designed by Bezalel alumni such as Kobi Levi, who have had their designs worn by celebrities such as Lady Gaga, and by world famous artists and alumni such as Sigalit Landau.

I would like to thank the Friends of Bezalel Board of Directors and Udi Urman, Executive Director. Thanks also to Ya'ara Keydar for curating the exhibit. Finally, all our gratitude and thanks to Liv Sperber, Vice-President of International Affairs at Bezalel.

We are proud to present this highly acclaimed exhibit in New York. I invite you to join us for "A Walk of Art" and of course to visit the Bezalel Academy in Jerusalem.

Professor Adi Stern, President

Bezalel Academy of Arts and Design Jerusalem



Aya Feldman, *HyBird Shoe*, 2016 (back detail)

Foreword

Tamara Yovel Jones

For twenty years now, wonderful hand-made shoes have been created in Bezalel's Department of Jewelry and Fashion Design. Fanciful and expressive, the shoes are neither more nor less than works of art. The students of the department can choose to sample or specialize in creating fashion accessories such as shoes, bags, glasses, and hats. As with all design work in the department, the students manage to convey opinions, feelings, fantasy, protest, humor, and any other forms of expression they may choose, through the shoes.

The majority of Israeli shoe designers are graduates of Bezalel's Department of Jewelry and Fashion Design. Some are internationally acclaimed like artist Kobi Levi, or the design house of Daniella Lehavi, whose work is sold at over 150 locations worldwide.

Striving for fantasy and unlimited self expression grants the designers ingenuity and endless creativity.

Notwithstanding, when our graduates are faced with the reality of the world outside of the academy, they stay grounded, making shoes that are designed for walking as well as for successful commercial marketing. We can thank the strong foundations of craft the department is built on for this success. This is an excellent opportunity to acknowledge Ms. Eliora Ginsburg for leading and developing the field of shoe design within the department.

The international academic community which focuses on the study of shoemaking craft is awed by the creations of Bezalel's students.

We are proud to present the Friends of Bezalel in the United States and share with the American audience the creations of our students in the exhibition which was curated with great talent, sensitivity, depth, and cultural insight by Ya'ara Keydar.

I would like to thank everyone who has contributed to the exhibition.

Best wishes,

Tamara Yovel Jones

Head of the Jewelry and Fashion Design Department

Bezalel Academy of Arts and Design Jerusalem



Sapir Tzidon, *Armor shoe*, 2016 (back detail)

A Walk of Art: A Journey to the Border of Art and Fashion

Ya'ara Keydar

We do not just dream of any old tie or any old pair of shoes, but of those shoes or ties which are themselves emblematic of a particular social moment.¹

From Dorothy's ruby slippers to Cinderella's glass one, and from Moses' sandals to Hermes' talia, from Imelda Marcos' infamous collection to Carrie Bradshaw's singular obsession – the endless examples of shoes playing a main role in history and culture attest to their charged social significance. In fairytales and mythology, as well as in modern culture, shoes are often transformative, supernatural objects far outweighing practicality, aesthetics, and fashion. They embody conventions of beauty and desire, status and power, belief, identity, gender, cult and obsession – they also defy them, representing enthralling, unforgettable stories.

The exhibition *A Walk of Art* wishes to both visually and conceptually intensify and represent shoes' meanings in modern culture. With a focus on conceptual, artistic, and extreme design, it aims to re-evaluate the occult power and mystery of these charged objects by treading the somewhat elusive line between art and fashion. More than sixty extraordinary examples are presented, all created by the distinguished alumni and students of Israel's most prestigious academy – the Bezalel Academy of Arts and Design, Jerusalem. Freed from the need to take comfort and marketability into account, the creators were given free rein to express, through shoes, narratives that supersede mere design aesthetics.

Though we are used to thinking of shoes as useful objects, none of the footwear presented here is meant for wearing or walking – in fact, most of the shoes were designed as single pairs and artistic one-offs. These innovative and radical designs aim to defy space, anatomy, and gravity, pivoting around sculptural methods, traditional craft, and materials such as porcelain, glass, metal, wood, plastic, 3D printing, and crystallized salt shoes. Together the shoes pave a meandering footpath between the ephemeral and the perennial, the beautiful and the painful, the mythology and reality

1. Angela McRobbie, "The Place Of Walter Benjamin," in Peter Osborne, *Walter Benjamin: Critical Evaluations in Cultural Theory*, Vol. 3 – *Appropriations* (London and New York: Routledge, 2004), 313.

2. Valerie Steele, "Museum Quality: The Rise of the Fashion Exhibition," *Fashion Theory* 12:1, (2015): 8.

3. *Ibid.*, 25.

of one of the most meaningful and coveted objects in fashion history. The results, however, present us with a somewhat enigmatic impression: is an unwalkable shoe still a "shoe"? Is a shoe a work of art? Is it fashion?

Shoes have been featured in countless iconic artworks throughout history: Vincent Van Gogh's *Old Boots* (1886), René Magritte's *Le Modèle Rouge III (The Red Model III)*, 1937), Salvador Dalí's *Original Sin* (1941), and Meret Oppenheim's *Ma gouvernante - My Nurse - Mein Kindermädchen*, (1936), are some striking examples (Fig. 1). One extraordinary example is presented in the exhibition: crystallized-salt shoes created by renowned artist and Bezalel alumna Sigalit Landau (page 22-23).



Fig. 1
Meret Oppenheim,
*Ma gouvernante -
My Nurse - Mein
Kindermädchen*,
1936/1967
Photo: Moderna
Museet / Stockholm ©
Meret Oppenheim /
Bildupphovsrätt 2017

Interestingly, while shoes have enjoyed adequate representation in the art world, shoe design itself was considered for many years inapplicable for display in museums and galleries. Fashion historian and curator Valerie Steele has observed that "[t]he hostility towards fashion in the museum, especially the art museum, replicates the traditionally low status of fashion within academia [...] as well as by conflicts about the role of the museum in contemporary society and about 'fashion' as an aspect of popular culture."² Nonetheless, Steele did predict that as an applied art, fashion would progressively pave its way into art museums and galleries.³ And indeed fashion exhibitions today are considered some of the most successful events museums set up. Simultaneous with this shift, some creators gradually began to focus on the rich borderland between the two worlds. Shoe artist and Bezalel alum and teacher Kobi Levi is one of them: he creates wearable, ergonomically-designed and comfortable shoes that are also bespoke, visionary, and playful creations (page 88-91, 136-137).

For Levi, extreme shoes are “a wearable sculpture [that becomes] ‘alive’ with/ out the foot/body.”⁴ The human absence – the lack of the actual foot – both charges the shoe with artistic qualities and evokes the soulful essence of the wearer and the creator.

The shoes of *A Walk Of Art* are transformed from marketable commodity to artifact. Jules David Prown, a leading scholar of the field of ‘material culture,’ sees artifacts – objects made or modified by humans – as revealing devices providing a glimpse into the ‘mind’ or ‘belief’ of their makers:⁵

*The word [artifact] connects two words — art and fact — reflecting its double Latin root. The word art derives from ars, artis (skill injoining), and fact derives through factum (deed or act) from facere (to make or to do), emphasizing the utilitarian meaning already implicit in the word art: thus, skill or knowledge is applied to the making of a thing. This verbal conjunction introduces an issue that often details material culture discussions, namely the relationship between artifact and art. The term art refers to objects whose primary initial purpose has been to represent, to memorialize, to induce veneration, evaluation or contemplation, to provide access to or influence supernatural forces, to delight the eye, or otherwise to affect human thought or behavior through visual means. In our culture, art is what we say is art.*⁶

In recent years, as the academic world has moved to embrace cultural studies, which offers alternative methodologies,⁷ “[t]he new art history, in turn, helped give birth to what might be called the ‘new’ fashion history, which also placed greater emphasis on analyzing the meaning of cultural objects and practices.”⁸ This exhibition expands on these approaches and wishes to consider fashion objects, and specifically shoes, as artistic, although inherently paradoxical, creations – artifacts that represent the mind and conviction of their makers, and by extension of us all.

The ways in which the exhibition mediates these perceptions are varied. For example, glass artist Dr. Boris Speizman, a Bezalel alumnus and teacher, created glass slippers for the exhibition (page 86-87) that immediately invoke in the viewer the almost inescapable connotation of Cinderella. Told and retold around the world in numerous renditions, from a glass slipper in the West to golden shoes in China, in each version of the fairy tale the shoes possess special powers to uncover a true identity, bringing about complete transformation and granting secret wishes. Shoe design, as many artworks in this exhibition show, can expand on the idea of fantasy that is already

4. Anna Catalani, “Fashionable Curiosities: Extreme Footwear as Wearable Fantasies,” *Fashion Theory* 19:5 (2015): 568.

5. Jules David Prown, “The Truth About Material Culture: History or Fiction?,” in: Steven Lubar and W. David Kingery (Eds.), *History From Things: Essays on Material Culture* (Washington DC: Smithsonian Books, 1995), 2.

6. *Ibid.*

7. Valerie Steele, “Museum Quality,” 25.

8. *Ibid.*

9. Barnard, Malcolm, *Fashion as Communication* (London: Routledge, 1996), 8.

10. Coleen Hill, “Heel Appeal,” in Valerie Steele and Coleen Hill, *Shoe Obsession* (New Haven: Yale University Press, 2013), 23.

11. Hill, “Heel Appeal,” *Ibid.*; and Harold Koda, “The Chopine,” *Heilbrunn Timeline of Art History* (2016), www.metmuseum.org/toah/1hd/chop/1hd_chop.htm.

12. *Ibid.*

13. Caroline Weber, “The Eternal High Heel: Eroticism and Empowerment,” in Lisa Small (Ed.), *Killer Heels: The Art of the High-Heeled Shoe* (New York: Prestl, 2014), 15.

imbedded in footwear.

Fittingly, it would also be almost impossible to detach shoes from their erotic, gendered, and fetishistic qualities, specifically when it comes to the stiletto heel. The amalgamation of and contrast between fetish, pain, pleasure, and beauty are some of the themes explored in the exhibition (page 97-113). The term fetish relates to an inanimate object imbued with supreme magic powers, an object of veneration and worship, and the etymology it shares with the word artifact – the aforementioned verb *facere* – speaks to the inseparability of fetish and fashion in “making” or “doing.”⁹ Throughout fashion’s history, high-heeled shoes - and later on stilettos - became a distinctly erotic, gendered, and fetishistic artifact. From a practical article of clothing meant primarily to protect the foot they have been transformed into an object obstructive to correct posture and demanding a special effort in walking, tolerance to pain, and sometimes even the need for physical support.

The exhibition also meditates on the human desire to ascend to heights and the many associations that stem from this yearning: from supremacy and motion restriction to the actual dangers of donning these shoes (page 141-155). Neta Soreq’s 3D-Printed *Energetic Shoes*, (144-145) for example, were created for bouncing, and are equipped with a heel made from a coil fitted with a shock absorber; Almog Hagbi’s stiletto *Kite Shoes* (page 142-143) mimic the way a kite twirls in the sky.

We should, however, bear in mind that extreme shoe design, the aspiration to elevate oneself from the ground, and the roles of restriction and pain are not new phenomena. Elevated shoes have been around for over two thousand years: ancient Greek *kothurnus* were one of the earliest examples, and centuries later came chopines (Fig. 2).¹⁰ A tall clog, the chopine was popular predominantly in Venice between the 15th and early 17th centuries. It usually ranged in height between three to five inches, but could also ascend to a height of 12 inches, presenting women with an unstable and uncomfortable platform:¹¹ according to some historical accounts, extreme examples necessitated two ladies’ maids to assist the wearer in walking. However, while chopines had a practical application – to lift the wearers above the muddy street – it also elevated their reputation, highlighting their social status.¹² The design of the chopines was arguably inspired by Near Eastern footwear, as can be seen by comparing them to a pair of Ottoman mother-of-pearl-inlaid wooden *qabâqib* shoes (Fig. 3). Measuring 10 inches in height, *qabâqibs* were worn by Ottoman Empire women from the 16th century into the 19th century, to raise them from the heated floors of *hammams*.¹³



Fig. 2-3

Left: The Metropolitan Museum of Art
Chopines, Italian, 1590–1610. Silk and metal.
Brooklyn Museum Costume Collection at The gift of the Brooklyn Museum (2009),
gift of Mrs. Clarence R. Hyde (1928). www.metmuseum.org

Right: Qabâqib, Ottoman, 19th century, wood and mother-of-pearl inlay © Bata Shoe Museum, Toronto 2017

Exaggerated style and restrictive proportions – for men as well as for women – can easily be traced as far back as medieval times, as the Crakows shoe (Fig. 4), worn by European men from the 14th to the mid-15th century, show. This elongated, pointed shoe came in various lengths throughout its century-and-a-half reign in fashion, in extreme instances reaching up to 18 inches.¹⁴



Fig. 4

The Metropolitan
Museum of Art
Crakows, British,
1300–1450. Leather.
Purchase, Bashford
Dean Memorial
Collection, Funds from
various donors, 1929.
www.metmuseum.org

Of all shoe designs that have existed in Western history, though, it is the heeled shoe that keeps stirring creators, wearers, and viewers. From the moment of their inception, some 500 years ago, high-heeled shoes were meant to elevate their wearers above the ground – as high as physically possible. In the past such shoes were symbols of power, status, and prestige for aristocratic European men, who wore heels beginning in the 17th century – apparently inspired by Persian riding boots. Throughout history, high heels – and especially

15.
Hill, "Heel Appeal," 24.

16.
Ibid., 27; and Lisa
Small (Ed.), *Killer
Heels: The Art of the
High-Heeled Shoe*
(New York: Prestl, 2014),
15-21.

14.
Victoria Pitts-Taylor
(ed.), *Cultural
Encyclopedia of the
Body, Volume 1* (New
York: Greenwood,
2008), 213.

17.
Jonathan Ventura, "In
Motion from Evolution
to Revolution; Interview
with Eliora Ginsburg," in
Gal Ventura, Ori Bartal
and Einat Leeder (eds.),
Thoughts on Shoes
[Mahshavot al Na'alayim]
(Jerusalem: Bezalel
Academy and Resling,
2014), 254 (in Hebrew).

18.
Ibid., 245.

those that constrained walking – were considered a symbol of wealth and status, overtly displaying the immobility of the wearer, and thus attesting to their owners' wealth. In the 18th century, men stopped wearing heels and they became the predominantly feminine articles of dress we know them as today.¹⁵ The word stiletto also originates in 17th century Italy, a diminutive of the Latin word *stilo* ("dagger"). The pointed heel, however, only scaled to the heights of fashion during the 1950s, becoming the focus of many debates and scandals ever since.¹⁶

The ideas currently contemplated by shoe artists and designers have deep roots in history, and the kind of design extremism showcased in this catalog draws on history repeatedly as a wellspring for new creations. However these specific shoes also aspire to draw the viewer's attention to the idea of new design and creation, showcasing the unique didactic approach taken at the Bezalel Academy of Art and Design, founded by Boris Schatz in 1903 as an arts and crafts school in the land of Israel.

Today, cutting edge design is interwoven there with meticulous traditional crafts, connecting the past with the future through innovative techniques and pioneering designs.

The Art of Craft

Eliora Ginsburg has been teaching the art of shoe making at Bezalel for over twenty years. She acquired her professional experience during a 12-year sojourn in Florence. After five years of shoe and handbag design and construction studies, she spent a decade of medieval-like apprenticeship with one of Tuscany's greatest masters of leather. After years of studying and working alongside Florentine leather design elite, she returned to Israel and began teaching at Bezalel. In the last two decades, she has educated and influenced a generation of Israeli shoe designers, who spearhead the discipline in Israel and abroad.¹⁷ In an interview with Dr. Jonathan Ventura, Ginsburg said that a part of what she loves about shoes is that "it shows no sign of effort, neither in the transformation from idea to form nor in its 'behavioral' structural/material appearance. It makes no effort to be itself, and that is the result of precise, knowledgeable and expert work. Otherwise it would have been experienced as an 'unconvincing' object. The object must afford its user or viewer a new experience or new understanding of it."¹⁸

When asked about her teaching style, Ginsburg answered that she aspires to teach her students to become both designers, developers, and crafters.

They are 'real' designers who study and develop in an environment that teaches design generally, as well as specializing in the materials and techniques that will serve the design discipline they will work in, and furthermore they are trained to be attuned to technological innovations globally. So that they know how to make it themselves, know all the secrets, so that they can create a real working prototype of their every dream and imagination. In the real world we often come to practitioners, asking them to help us build a prototype, and they say it's impossible! OK, I love hearing something is impossible, because I think exactly the opposite. The fun, all of the excitement really, is to invent a way for it to be possible. To invent a construction method, maybe find another use for construction methods from another discipline, borrow what you need to do. Being an inventor, not just of form and idea, but of a way, as well. I love hearing that it's impossible.¹⁹

This unique blend of history, craft, and innovation within the academy is what made the creation of this exhibition possible. For thousands of years, shoes have been objects of enchantment for humankind. Cave paintings executed in Spain in 12000-15000 BC already show a man and a woman wearing fur boots.²⁰ The first book dedicated entirely to shoes was written 'only' in 1667, but the significance of shoes as multifaceted objects has been testified to as far back as the late Hellenistic period, by a terracotta perfume flask in the shape of a shoe dated to the first century BC., which is now in the collection of the Metropolitan Museum of Art (fig. 5).



Fig. 5
The Metropolitan Museum of Art
Terracotta perfume flask in the shape of a
shoe, Lydian, Late Hellenistic, 1st century B.C.
Terracotta.
Gift of the American Society for the
Excavation of Sardis, 1926.
www.metmuseum.org

19.
Ibid., 247.

20.
Colin McDowell, *Shoes:
Fashion and Fantasy*
(London: Thames &
Hudson, 1994), 97.

21.
Catalani, "Fashionable
Curiosities," 2.

Extreme shoes, scholar Anna Catalani has stated, "are the products of the society of the spectacle and, as such, are highly seductive and challenging objects. They are contemporary curiosities, which consent to the shift between the ordinary and the extraordinary; therefore, they allow women to step into a visually playful (but not necessarily empowering) fantasy world."²¹ Thanks to their iconic shape, loaded past and symbolism, shoes have become the ideal objects through which to evaluate questions on contemporary culture as well as history, and to break the perceived boundaries of design and art, transforming them into objects of significance in their own right.

THE SHOES

Natura Morta

Reflecting on the ephemeral and the transient

Sigalit Landau

Edge Shoes suspended in the water of the Dead Sea, 32x18x16 cm

Gdansk#9 Color print, 66 cm X 100 cm

Renowned artist Sigalit Landau has used the saline water of the Dead Sea to create some of her most well known work. In the past 12 years, she has suspended shoes (top opposite), as well as many other objects, in the lake's water, transforming them into crystallized objects. In doing so, Landau highlights both environmental and geographic predicaments, as well as the historic and spiritual significance of the Dead Sea. "Salt heals, preserves, hides, kills. The Dead Sea has myths and prehistory all around its shores, stories of radicalism, Christianity, heroics, unbelievable agriculture. It is a border as well, so the behavior of salt and the natural environment is highly metaphoric and keeps changing direction as I experiment. The Dead Sea is like a place on the moon. It is natural like no other part of nature. It is so extreme and beautiful, but a complete opposite of what it looks like; it is not like a blue and pleasurable lake. Nothing is dead there as nothing lives there - so the cycle of life-death-life-death doesn't even exist there. It is above life, beyond death."¹

Bottom Opposite:

For this work, Landau suspended her work boots in the waters of the Dead Sea. Once covered in heavy salt crystals, the boots were flown to Gdansk/ Danzig, Poland, and placed on the ice of a frozen lake. Each shoe melted a separate dark hole in the ice. "By night, we saw them penetrate, fall and drown in the lake's water. This process took 11 hours and the work was edited to be an 11-minute piece video. Ice gave way to the desert salt, time/memory/ chemistry/gravity jointly evacuated this person from the frame and from the stage of history and geography."²

2014

2011

1.

Charlotte Jansen,
"As the Dead Sea
Dries Out, an Artist
Immortalizes It,"
Artsy, August 7, 2016,
[https://www.artsy.net/
article/artsy-editorial-as-
the-dead-sea-dries-out-
an-artist-immortalizes-it](https://www.artsy.net/article/artsy-editorial-as-the-dead-sea-dries-out-an-artist-immortalizes-it)

2.

Ibid.



Nimrod Gilo

The Beauty Of The Temporary In Life

2015-16

Nimrod Gilo's porcelain shoes were created as part of a final project in Bezalel, dealing with existential questions and man's reflection on his own life, as in romantic vanitas paintings. Gilo drew inspiration from Romanticism, which stressed man's insignificance in the face of nature. As in the paintings of ruins in this genre, the shoe is a relic, a reminder of a lost world and civilization. For Gilo the lily represents life's transience: "a bud that is yet to bloom is contrasted with a ripe flower, ready for its end."

Technique:
sculpture
cast

Materials:
porcelain
wet-molded vachetta
leather
python skin

Mentor: Eliora Ginsburg. Part of a final project mentored by Tamara Yovel Jones



Nimrod Gilo

Vanitas

2016

Created by hand-carving, this shoe was made with no desire for a polished product, but rather with the intent of leaving the object in a rough and natural state. The shoe's form was influenced by the lines and shapes of bones, with a heel designed to look like the fang of a predator, a strong diagonal line emanating power and recalling a pouncing pose. The body of the shoe is made up of raw cow hide, in its most primal form, stuck with a nail heightening the primitive, primordial notion of the work.

Mentor: Eliora Ginsburg

Technique:
*hand-carving in
beech
carving
coloring
porcelain cast
sculpture
manual coloring*

Materials:
*beech
vachetta
parchment*



Nimrod Gilo

Animalistic Nature

2016

Apocalyptic literature in the vein of *The Lord of the Flies* and *On Blindness* inspired this shoe. In them, as the plot progresses, man casts off his clothes and with them the norms and conventions of society. These texts slowly describe how in an increasingly bestial and violent way, man's true animalistic nature is revealed. This project stresses the juxtaposition of the beauty and civility of human society with the power, brutality, and passion man also possesses. The shoe's body is classically feminine and gentle, but the heel and platform show brutally exposed bones, representing the carrion left over after a predatory act. On the body, embroidered flowers made of wood are worked into the form of fangs.

Technique:
stretched leather
whittled bone
embroidery

Materials:
bovine bones
leather

Mentor: Kobi Levi



Nimrod Gilo

Animalistic Nature

2016

Inspired by Israeli artist Yuval Shaul's taxidermied artworks, Gilo continues to explore the theme of human and animalistic urges entwining.

Mentor: Kobi Levi

Technique:
carving
wash paint

Materials:
pony leather
mulberry tree wood



Tali Surit

Heavy Weight

2013-14

For this shoe, designer Tali Surit sought to capture the essence of the rhinoceros. Using wet leather, she hand-sculpted the shoes not only to trace the distinctive visual features of the rhino but also to convey the animal's sense of savagery, power, and intensity. The heavy rhino shoe's form elegantly ascends upwards with a brass horn adorning the front.

Technique:
wet molding

Materials:
leather
brass

Mentor: Eliora Ginsburg



Peter Becidan

Heritage of My Deceased Empress

2017

Peter Becidan's project blends inspirations of East and West, creating a new hybrid of the 21st century. Art Nouveau, a style developed in late 19th century Europe, aspiring to create a modern aesthetic that withdraws from historicism, and looks to natural forms, with emphasis on an orientalist perspective, served as a starting point of inspiration. Classic European inspirations were blended in: a pointed shoe that roamed from the 18th century, and a pleated Duchess Satin embellishment, laid on top of a raw looking, hand carved platform of cherry wood.

Mentor: Eliora Ginsburg

Technique:
handmade shoe last
sewing
wet molding
coating
pleating
wood carving

Materials:
leather
silk
silver
wood



Peter Becidan

Heritage of My Deceased Empress

2017

Continuing the project, in this boot the designer draws from the sakura blossom, a historic and cultural Japanese symbol of the elusive beauty of nature - ephemeral nature and transience of life. An abstract rendering of a cherry blossom is hand embroidered on the shoe's body, stemming from hand carved cherry wood.

Mentor: Eliora Ginsburg

Technique:
handmade shoe last
sewing
wet molding
coating
pleating
hand embroidery
wood carving

Materials:
leather
silk
silver
wood



Art Form

Iconic masterpieces and artists as design springboards

Omer Saig

Nefertiti

2015-16

Inspired by the famous bust of Queen Nefertiti and the gentle curve of its head, this shoe's heel is reminiscent of its silhouette. "Nefertiti was known for her beauty and her discernible influence on the culture, and the meaning of her name is 'the beautiful one who has come.' When I decided to sculpt the heels and the shoe, I imagined how I could express her singular beauty and nobility. The shoes contain a feeling of mysteriousness and power I wish to give anyone who wears them."

Mentor: Eliora Ginsburg

Technique:
hand carving
wet molding
sewing

Materials:
wood
(Croupon) leather
fiberglass



Bust of Queen Nefertiti. New Kingdom, Dynasty 18, ca. 1340 BC. Limestone, gypsum, crystal and wax. Amarna. Egyptian museum, building of the New Museum, Berlin. Image by Magnus Manske, via Wikimedia Commons.



Nadin Ram

Barococo

2015-16

The decorative Rococo style, particularly its use of shell forms, was the inspiration for this shoe design. Rococo developed in the 18th century as a response to the elegance, symmetry and strict rules of the Baroque style. The era's artists adapted a playful, gay, kitschy, and graceful approach, employing asymmetrical designs. For this work, Ram drew from the visual aspects of the era's churches and their wall decorations: "a world of madness and aristocracy."

Technique:
molding
polishing
airbrush coloring

Materials:
polyurethane
car kit fiberglass

Mentor: Eliora Ginsburg



Mor Paola Gaash

Gaston Persona

2015

A combination of Cubism and the figure of Gaston from the Disney movie *Beauty and the Beast* is at the heart of these shoes: deconstruction and reconstruction of facial features manipulated into a figure in the tradition of the works of Pablo Picasso.

Technique:
casting
traditional cobbling

Materials:
plastic
goatskin

Mentor: Eliora Ginsburg



Gal Souva

Lip Gloss Shoe

2016

This project is an homage to Salvador Dalí. The artist's *Mae West Lips Sofa* served as a shape reference for this shoe design. "Lips are a symbol of sex, desire, and sensuality – just like high heels shoes."

Mentor: Eliora Ginsburg

Technique:

carving
wash paint

Materials:

natural cork
crystalline epoxy
resin glue
carbon fiber



Aya Feldman

Space Shoes

2014

In her space shoes, designer Aya Feldman seeks to redefine the space between the body and the earth, between the shoe and the soil. She drew inspiration from the sculptures of British artist Anish Kapoor, in which the viewer sees the space around him through his reflection in a mirror, creating the shoes out of metallic gilded leather. The heel is made up of silhouettes extant in her personal shoe tree, creating a reflection of the space that surrounds the foot.

Mentor: Eliora Ginsburg

Technique:
wet molding
coating
shoe last sculpting

Materials:
cowhide
birch
polycarbonate
car filler
glass fiber



Carved

Wood and the art of carving

Almog Hagbi

Western

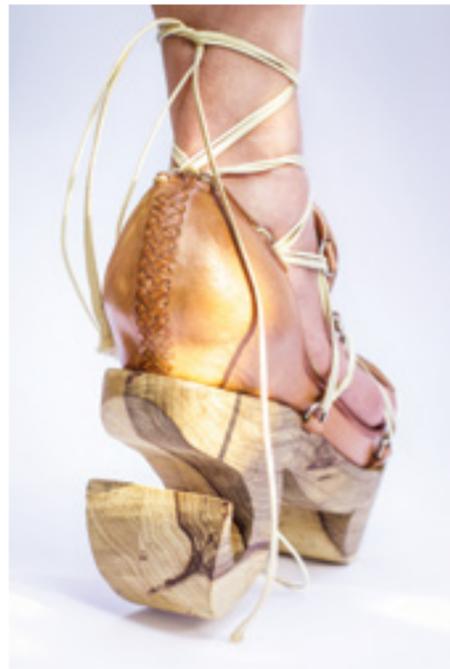
2015

As man rides a horse, the foot rides the sole of this shoe. To wear this shoe constitutes saddling the foot onto a platform whose rounded form affords the experience of riding a hobby horse. The shoe's body is embellished with western saddle stitching.

Mentor: Eliora Ginsburg

Technique:
layer-building
sawing
polishing
wet mold
sewing

Materials:
African walnut
vegetable tanned
leather
synthetic cork



Gal Souva

Jenga

2015

The inspiration for Gal Souva's model came from the game of Jenga, where players construct a tower she likens to scaffolding: "I chose to raise the foot high, inside a construction made up of orthogonal and amorphous shapes. The parts that support the bottom of the foot are designed, on their one side, to fit the foot's amorphousness, and on the other provide an interface with the orthogonal parts. The parts are held together with classical joints of wooden construction."

Technique:

sawing
grinding
milling

Materials:

mulberry tree
wood

Mentor: Eliora Ginsburg
Woodwork: Imri Fiedelman



Lia Mizrav

Geta Shoes

2011-12

The shoe was created with the inspiration of Japanese geta footwear: “standing or walking on the shoes challenges the equilibrium, making one use muscles that are usually not used during regular walking.”

Mentor: Eliora Ginsburg

Technique:
lamination
vacuum
hand carving

Materials:
olive tree wood
pine veneer



Chen Jes

Shizuka

2016

The geometric shape and material of this shoe were inspired by Japanese architect Shigeru Ban and Japanese geta footwear. His quote, "the strength of the structure has nothing to do with strength of the material," inspired Jes to create a shoe connected to a heel with no glue and with a sleek design. The bottom layers of Koio create a colored section which corresponds with the wooden layers of the heel.

Technique:
sawing
grinding
milling

Materials:
sole leather
Koio leather
maple

Mentor: Eliora Ginsburg
Technical assistance: Imri Fiedelman



Hannah Zinger

Bauhaus Shoe

2015-16

This shoe design was inspired by the Bauhaus movement, which called for a move away from extravagant styling to a focus on humanity's most basic needs. The shapes and materials are characteristic of Bauhaus architecture: two simple wooden rectangles inside which a foot's anatomical shape has been hollowed out, emphasizing the human at the center of the design. An iron T-shaped rail connecting the parts together and displacing the insole creates empty spaces that one can imagine will be filled by the wearer's foot.

Technique:
CNC carving
hand carving
laser cutting
traditional
blacksmithing

Materials:
wood
metal

Mentor: Eliora Ginsburg



Tali Leitner

Please, anchor me

2015

Inspired by Salvatore Ferragamo's translucent shoe, the heart of this shoe is the intuitive tying of the foot to the sole - a search for a simple structure that would allow personalized fitting to the foot. Drawing similarities from the pegs used for mooring ships at the harbor, the stainless steel rods act to "moor" the foot to the sole.

Mentor: Eliora Ginsburg

Technique:
wet-mold forming
soldering
sawing
filing

Materials:
woods
stainless steel
textile
(Croupon) leather



Noy Biri

Amorphic

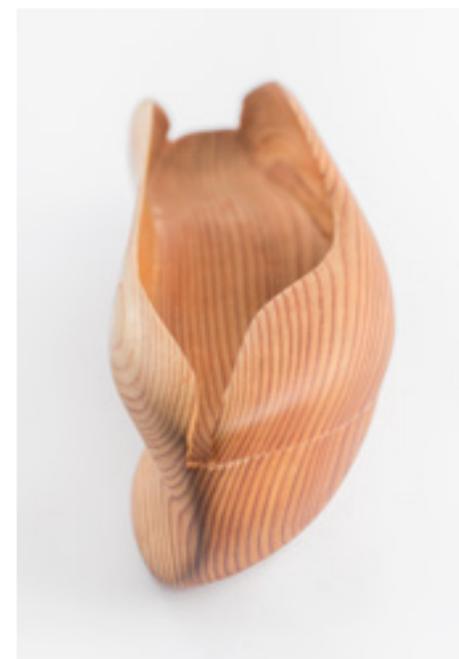
2013-14

The Arts and Crafts movement and its emphasis on design using natural materials heavily impacted the shaping of this shoe. The form of the shoe was influenced by the organic flow of wave movement, and was constructed around an anatomical structure.

Technique:
milling
hand filing

Materials:
pine wood

Mentor: Eliora Ginsburg



Neo Geo

From modern shapes to advanced technology

Neta Soreq

Prism Shoe

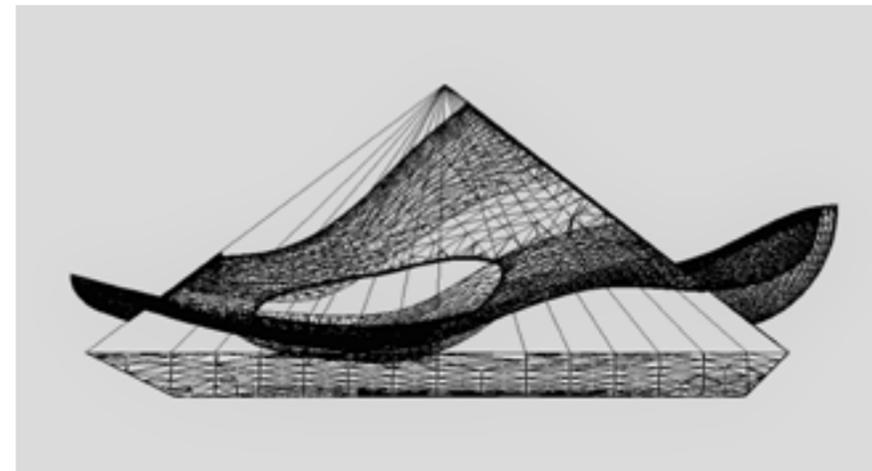
2014

Inspired by the psychedelic art of the 20th century and Pink Floyd's "Dark Side of the Moon," this 3D printed shoe emphasizes the meeting-point of two different bodies, and presents the presence of the foot even though it is absent.

Technique:
3D printed

Materials:
fullcure 720

Mentor: Eliora Ginsburg



Shira Manor

The Shoe as Hammock

2013

A combination of inspirations – the work of artist Naum Gabo and Salvatore Ferragamo's translucent shoe – culminated in the creation of a geometric structure supporting a lightweight and flexible surface. When worn and walked on, the shoe approximates the feeling of hovering and the stepping surface becomes a personalized anatomic sole.

Mentor: Eliora Ginsburg

Technique:
weaving
digital design
laser cutting
welding, polishing

Materials:
fishing wire
nylon thread
stainless steel



Shira Manor

Between Two and Three Dimensions

2013

This shoe was inspired by the geometric formalism of Constructivism and the artist Naum Gabo. Using two-dimensional surfaces, it creates three-dimensional volume.

Mentor: Eliora Ginsburg

Technique:
*layered construction
sanding*

Materials:
*carbon fiber
crystal epoxy resin*



Noa Rubin

A Tribute to Alexander McQueen

2013-14

Alexander McQueen's iconic 2010 armadillo shoe inspired this design: its form is derived from the armadillos protective ball-like contortion. "The shoe acts as a sort of armor for the foot, freezing the moment when the armadillo is ascertaining the terrain, after the danger has passed, to decide how to change its shape. The foot, peeking from its armor, "decides" on its course of action: whether it should expose its fragile self, or secede into its hard armor, the shoe."

Mentor: Eliora Ginsburg

Technique:
hand sculpting
wet molding
leather coating

Materials:
leather
synthetic cork
natural cork
magic steel clay
sole leather
fiberglass



Emanueel Emy Fang

Le Scale

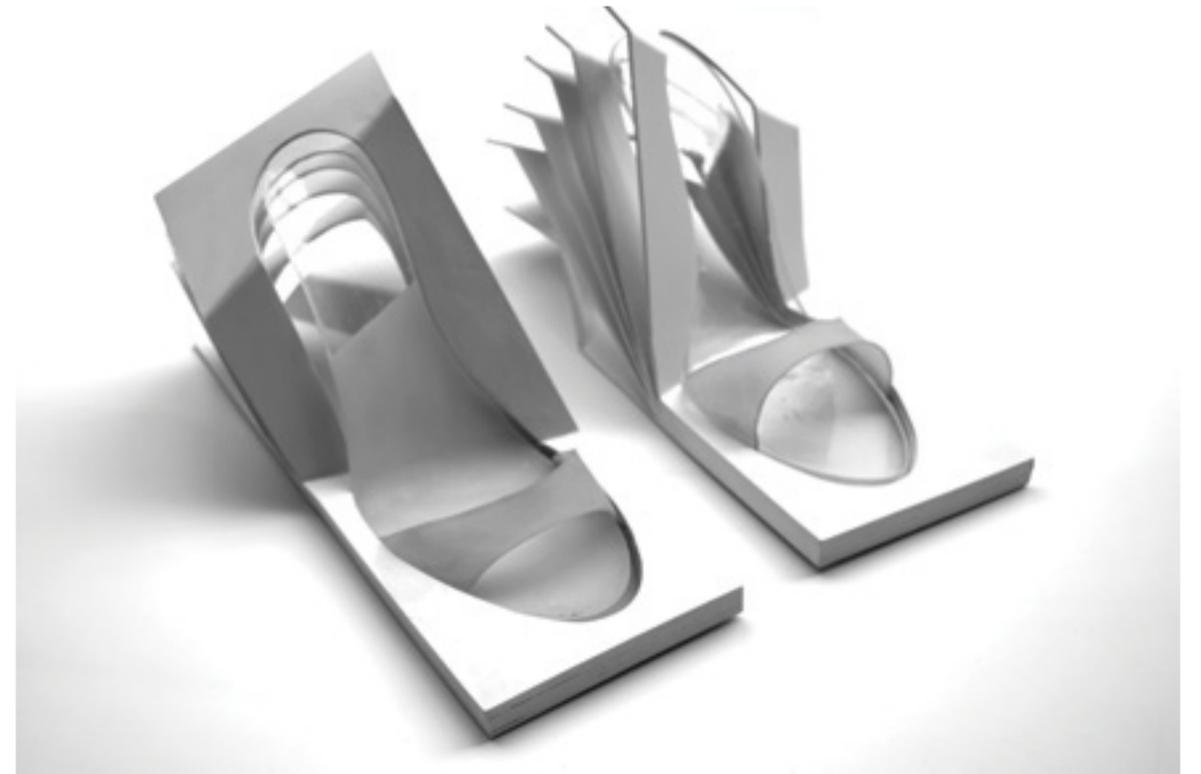
2013

The simple act of climbing up stairs brought this shoe to life: a clear design that brings together architecture, steps, balance, and walking.

Mentor: Eliora Ginsburg

Technique:
laser cutting
vacuum forming
heat-bending
sandblasting

Materials:
polycarbonate



Norman & Bella

Tal Arbel in cooperation with Alessandro Briganti
Cenerentola Nostra

2016

The conceptual aim of this 3D printed shoe was to create a strong industrial design that would simultaneously be fragile and delicate. By breaking the familiar structure of the modern shoe, the designers challenge the wearer, suggesting a new and unconventional relationship between them and the shoe. "We created a shoe that plays with the standards and norms of the fashion industry. The person who wears these shoes will have to fit and adapt to style and structure – as opposed to the usual process, where the shoe has to fit them."

Technique:
3D printed

Materials:
resin



In A Relationship

*The pair as a symbol of a bond, detachment,
and contemplation*

Shahar Petel

The S Project

2016

The project originated in the study of the sexuality and mating rituals of monkeys, and their similarities to man's. The work draws inspiration from the iconic shape of a heart as it is reflected in Pop Art and comics.

Mentor: Eliora Ginsburg

Technique:
*layered construction
adhesion
wet molding*

Materials:
*leather
synthetic cork
natural cork*



Agam Bar Ilan

Dorothy, Follow The Yellow Brick Road

2016

Inspired by L. Frank Baum's *The Wizard of Oz*, published in 1900, these red shoes recount Dorothy's journey home and the opposing powers that direct her voyage. The forward perspective representing home, the inward view pertaining to finding inner power.

Mentor: Eliora Ginsburg

Technique:
heat shaping
filling
traditional stretching

Materials:
calf leather
stiffer
synthetic cork
sole leather
wood



Boris Shpeizman, Ph.D

Always Midnight

2016

A graduate of the Department of Ceramics and Glass at Bezalel Academy, glass artist Boris Shpeizman teaches there today. He created his own version of Cinderella's famous glass slippers. "My result may be a little kitschy, but apparently no one becomes royalty overnight."

Technique:
Venetian free blowing

Materials:
glass



Kobi Levi

Blow

2010

Heels promote sex all around us, they have become synonymous with sexual displays of various kinds. Here, the designer shows this in the most explicit way, creating a shoe shaped like an inflatable sex doll and titling it "Blow."

Technique:
mixed media

Materials:
leather
carved wood



Kobi Levi

Double Boots

1998

In this design, the boot and leg silhouette are "mixed," creating a new creature. At first glance, this new, reformed foot is both funny and freaky, bringing to mind the question "how is it worn?" In spite of what initial impressions may be, it is perfectly wearable and looks even more surreal when on.

Technique:
mixed media

Materials:
leather



Or Kolker

Trust

2013-14

This shoe is designed to foster trust and synchronization between partners. "I chose to delve into the connections between people and relationships, with a starting point of the Kama Sutra, a Hindu text written by Vatsyayana. I found that the world of it goes beyond sexual positions, and that the metaphysical connection and the idea of Tantra are not less important in any kind of relationship. Tantra and "Acro Balance," both methods are based on trusting each other, and trusting yourself further as a result. These shoes were made to create trust between people by making them talk, touch, self-stabilize, and share in movements."

Mentor: Eliora Ginsburg

Technique:
wet-molding
grinding
fitting
painting

Materials:
leather
wood
cuoio
aniline color
synthetic cork
stiffers



Shani Bar

Venus Flytrap

2011

Shani Bar's work was inspired by the Venus Fly Trap, and she examines the power, seduction and fetishism of high heeled shoes: "the idea was to create an object made up of oppositions – its front is innocent-looking and simple to behold according to its pattern and color (a flesh tone assimilating into the body), while its back is built like a kind of blood-red Art Deco ornament inviting the foot into it, at the end of which action it opens up to change its form like a carnivorous plant, transformation from static to dynamic."

Technique:
traditional
shoe-making

Materials:
leather
wood



Painfully Beautiful

Between fetishism, agony, and desire

Eitan Bartal

Anti Heels

2016

In his work, Bartal deconstructs and then reconstructs classic high-heel shoes. This simple act of "hacking" disrupts the positioning of the female body, its wearing distorting the body's posture and forcing it into a vulnerable and limited position. "My works usually deal with disruption and the creation of a dissonance with the investigated object. Here the design radically disrupts high heels' very function in order to criticize and ridicule the fetishization of the female body in high heels. The stereotypically desirable image becomes vulnerable, disabled, and protective. An image opposite to the desirable, fully confident image created by stilettos. The transformed shoe has become a torture device deconstructing a warped image of the female body, casting it in a critical light."

Technique:
traditional shoemaking

Materials:
leather
plastic



[video frames caption] Still from video art piece directed by Guy Bolandi

Alexandra Rudstain

Surrendering Construction

2014

Alexandra Rudstain's work began with thoughts about women, and how they are influenced and controlled by a world of men: "what does it mean to be a woman in this world? Are we as strong as we think we are? Through those questions I decided to deal with the domination of women. The shoe was designed to meet the functional needs of the BDSM world, allowing the submissive woman only two postures: standing and crouching."

Mentor: Eliora Ginsburg

Technique:
hand cutting
sewing
molding
sawing
filing
welding
coating

Materials:
leather
iron



Sapir Tzidon

Love Handles

2015

Influences of ritualism inspired this shoe, which was created for a sexual act. Tzidon's shoe was created as a functional object for bedroom play. The back part "shackles" the dominant's passive foot, while the front part acts as an active handcuff. The shoe is made up of two parts which combine through a track at the bottom of the heel, and during play the prow of the shoe shackles the submissive's hand.

Technique:
*wax sculpting
casting*

Materials:
*brass
leather*

Mentor: Eliora Ginsburg



Sapir Tzidon

Armor

2015-16

The shoe's design is based on motifs of ancient weapons and means of defense. The designer was interested in the look of medieval knights' armor, and so chose manual work and casting as the techniques.

Mentor: Eliora Ginsburg

Technique:
wax sculpting
casting
polishing

Materials:
aluminum



Tali Surit

Dominatrix

2015

These shoes were created while the artist was critically reflecting on contemporary Western culture, which expects women to heighten their presence through different means, including their attire, looks, and behavior. Surit transforms the shoes, on the one hand into an instrument of empowerment (their height is extreme, empowering, and intimidating), and on the other they entrap the foot, as well as hindering the wearer's mobility, while using visual elements from the worlds of fetishism, BDSM, and weaponry.

Technique:
sawing
milling
coating

Materials:
leather
wood

Mentor: Eliora Ginsburg



Maayan Eisner

Argumentum Ad Absurdum

2014-15

With her shoe, Maayan Eisner has created a medium to reflect the “game” of domination between the sexes: “the foot is placed at a high heeled position in a structure resembling a torture apparatus, influenced by Japanese geta footwear. The shoe is surmounted on the foot in a 'closing' ceremony which takes place with two participants – the dominant and the submissive. The shoe uncovers hidden cultural structures of male hegemony's beauty conceptions, and the message is transmitted by stretching the sensation of suffering from the shoe ad absurdum.”

Technique:
sawing
grinding
carving

Materials:
wood
metal

Mentor: Eliora Ginsburg
Woodwork: Imri Fiedelman



Rotem Arbel

Penetratio

2012-13

Borrowing from distinct elements of fetish, the Penetratio shoe induces a discourse on the relationship between man and woman. The practice of wearing the shoe generates noise and friction, requiring the heel to penetrate the sole, tight bondage and wrapping. The duet of materials, soft versus hard, creates tension and suspension.

Mentor: Eliora Ginsburg

Technique:
stretching
sanding
metalsmithing

Materials:
leather
brass



Tal Tabori

Little Shoe Box

2015-16

The external design of the shoe is rough and uncut, in stark contrast to the smooth leather inner casing. This dichotomy expresses the artist's deeply-felt reservations about the disconnect between the status associated with high-heeled shoes and the pain they cause their wearers. "The project originated in my unceasing involvement with my own body size in a society that ever aspires to thinness and a specific 'ideal beauty.' Researching how this subject is reflected in the world of footwear, I first learned of Chinese lotus shoes which served as starting point of this project."

Mentor: Eliora Ginsburg

Technique:
layered construction
traditional shoemaking

Materials:
beech
synthetic cork
leather



Primary Source

*Raw materials, abstract shapes,
and primal craft*

Or Kolker

Between Layers

Or Kolker imagines human culture like rocks created in processes spanning millennia: "anything I wish to recognize in the world around me, is presaged by a horde of conceptions, thoughts and emotions only through which we understand 'the things.' In this project I connected to this unknown world that simultaneously repels and nourishes imagination, a world contained within the center of the earth, and more than anything else, a world inside of us. While working on it, I tried to disconnect from anything I know, and connect to a personal place inside me, to feel the material, to create and find the most primordial layer. A layer all my own."

Mentor: Eliora Ginsburg



2015

Technique:
carving

Materials:
leather
textile pigments
quartz stones



Noa Rubin

Sacred pulse

2015-16

This shoe was created out of, and inspired by, the parchment leather traditionally used for the writing of sacred texts. The life-force of the parchment itself is reflected in the form and flow of the shoe.

Mentor: Eliora Ginsburg

Technique:
wet molding
sewing
hand sculpting
carving

Materials:
parchment leather
sole leather
goatskin
fiberglass
beech



Noy Biri

Spanish Dancer

2015

The inspiration for Noy Biri's sculpted shoe was a sea slug: "the shoe's form was influenced by the slug's organic motion and its body's twisting motions while swimming. The shoe's construction was carried out using an anatomic shoe tree."

Mentor: Eliora Ginsburg

Technique:

*layered construction
wet molding
carving
sawing
sanding
hand painting*

Materials:

*carbon
box wood
vegetable tanned
leather*



Noa Rubin

Asura Rubra

2014

The inspiration for this shoe was the *Asura Rubra* fungus. Rubin was inspired by its shape, texture, and life-cycle. The fungus begins its life by using its arms to force its way out of an egg. Similarly, the upper part of the shoe, with its emerging arms, latches firmly to the shoe's sole, locking in the human foot tightly.

Technique:
wet molding
hand sculpting
carving

Materials:
sole leather
beech

Mentor: Eliora Ginsburg



Reut Alon

Curves

2015

The hand woven brass fibers in this work express the tension between the orthogonal shape of the net and the deformation it undergoes in its encounter with the amorphous structure of the foot. The angular formalism changes to hug the curves of the shoe tree, with the net being reborn and each angle becoming different from the previous form. The weaving creates a structure somewhere between stable and free.

Technique:
production of zigzag
thread between
two gears
weaving

Materials:
brass thread

Mentor: Eliora Ginsburg
Technical assistance: Vered Kaminski



Ella Eini

A Soul (sole) for Ami Drach

2013

This shoe was inspired by buildings in the far East as a gesture and memorial to designer Ami Drach. The shoe was created from perishable materials and the sole is hollow and fragile, symbolizing the transience of life.

Mentor: Eliora Ginsburg

Technique:
wood carving
wet molding
plaiting

Materials:
pine
palm frond base
straw



Providence

Amid sacred and secular, ritual and beliefs

Sharon Golan Baehr

Bridal night shoes

2011

A parody of the traditional concept of marriage - these shoes aim to represent common notions of the bride on her wedding night, taking the form of a present tied with a bow and offered to the groom.

Mentor: Eliora Ginsburg

Technique:
made with one plastic piece- shaped by controlled hit

Materials:
*thermoplastic sheets
silicon
twin epoxy paint*



Dafna Amar

Cycles

2009

This project draws comparisons between wedding ceremony costumes and funerary and mourning costumes in the Jewish religion. Amar carefully examined the dialog between the two seemingly contradictory ceremonies, to discover how closely related they actually are. The costumes of many ethnic groups in Judaism indicate the affinity between the wedding and death; in several, the bride and groom wear shrouds underneath their clothes, while the deceased are buried in their wedding attire. Drawing inspiration from these, Amar's shoe is built in a curvilinear form, existing only when worn in circular act, defying the fine line between eternity and transiency.

Technique:
pattern making
wet molding

Materials:
leather

Mentor: Yossi Farkash and Eliora Ginsburg



Tzlil Vered

Pebbles

2016

Addressing the encounter between the foot and natural soil, Vered focused on the subject of the body's equilibrium through the structure of a tumulus (a mound erected of unhewn rock, usually over a grave).

Mentor: Eliora Ginsburg

Technique:
wet molding
sewing

Materials:
leather
boxwood



Kobi Levi

Slingshot Shoe

2010

The trigger for these "slingshot" high heeled flip-flops was the noise the sandals make while walking. Levi wanted to freeze the moment the strap stretches, before its releases to slap the foot. To illustrate this tension and release Levi chose a powerful, biblical symbol - the slingshot. Like David's, it stops the insole to create a flip-flop-like strap.

Technique:
mixed technique

Materials:
leather
wood carved heel



Noa Rubin

Don't Knock. Walking cane

2016

Through her fragile and dysfunctional walking cane, Noa Rubin creates a walking device - a physical representation of a fragile subconscious. Hooves of a scapegoat extend to a supportive hand, "An external manifestation of doubts, dark thoughts and desires to abandon and escape, inexorably pulling toward an abyss while simultaneously comforting, as the embodiment of the darkness sought. It is an instrument for divining the soul. A soul which has no path, yet it has vision and a journey.

Technique:
glass blowing

Materials:
glass

Mentor: Claudette Zorea



Balance

*"And you ask, 'What if I fall?'
Oh, but my darling, What if you fly?"
- Erin Hanson**

* "Voyage (The Poetic Underground #2)", Erin Hanson, 2014), 92.

Almog Hagbi

Kite: Body in Motion

2015-16

The airy flight of kites served as inspiration for this footwear: “the shoe seeks to convey the tension between aspiration for the heights and the desire to maintain elegance and flow while feeling the body in motion.”

Mentor: Eliora Ginsburg

Technique:
layered construction
sawing
sanding
welding

Materials:
brass
leather



Neta Soreq

Energetic shoes

The inspiration for Neta Soreq's project was the behavior of hyperactive people – from the natural fidgeting of the foot to the physical structure of the muscles which evoke motion. The heel is made from a coil fitted with a shock absorber, creating a new sensation while walking.

Mentor: Eliora Ginsburg
Special thanks: Yaron Ronen



2015

The shoes are especially lightweight at about half a pound each. The shoes were created based on the anatomical shoe tree of the Solidworks application and printed by Aran, a 3D printing company, using Nylon 12.



Agam Bar Ilan

Curvy Speed

2012-13

As homage to Salvatore Ferragamo's famous translucent shoe, this shoe design centers on the heel, which functions as a sort of "stake" to stretch the body of the shoe on its structure.

Mentor: Eliora Ginsburg

Technique:

*molding
grinding
sewing
stretching
airbrush painting*

Materials:

*plastic
calfskin
textile rubber
bi-component epoxy
resin color*



Aya Feldman

Pouncing Point

2015

This shoe's appearance of "dynamic walking" is derived from the moment an animal's body is preparing to leap.

Mentor: Eliora Ginsburg

Technique:
lamination
sawing
planning
airbrush coloring

Materials:
carbon fibers
epoxy resin
glass fiber polyester



Aya Feldman

HyBird 1/3

“To explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before” (*Star Trek*). Questions about life in outer space served as a starting point for this project. Coupling this with fantasies of winged and hybrid creatures, Feldman creates shoes with only a few touching points on the ground, defying gravity, achieving the feeling of weightless hovering. But the rules of gravity still exist to stabilize the human body, connecting it to the ground and reality.

Mentor: Eliora Ginsburg

2016

Technique:
sculpture
layered construction
sewing
sanding
airbrush paint

Materials:
carbon fiber
epoxy
goat leather
sole leather
stainless steel
air brush color
scuba fabric



HyBird 2/3



HyBird 3/3



Image Credits

Page 4: Sapir Tzidon, *Love Handles*, 2015 (detail). Photographer: Amir Isovitch. Images courtesy of the designer.

Page 6: Rotem Arbel, *Penetratio*, 2012-13 (detail). Photographer: Talya Crudo. Image courtesy of the designer.

Page 9: Aya Feldman, *HyBird Shoe*, 2016. Photographer: Talya Crudo. Image courtesy of the designer.

Page 11: Sapir Tzidon, *Armor shoe*, 2016 (back detail). Photographer: Amir Isovitch. Image courtesy of the designer.

A Walk of Art: A Journey to the Border of Art and Fashion

Page 13: Figure 1 - Meret Oppenheim, *Ma gouvernante - My Nurse - Mein Kindermädchen*, 1936/1967. Photo: Moderna Museet / Stockholm © Meret Oppenheim / Bildupphovsrätt 2017. Image courtesy of the museum.

Page 16: Figure 2 - The Metropolitan Museum of Art. *Chopines*, Italian, 1590-1610. Silk and metal. Brooklyn Museum Costume Collection at The gift of the Brooklyn Museum (2009), gift of Mrs. Clarence R. Hyde (1928). www.metmuseum.org.

Page 16: Figure 3 - *Qabdaqib*, Ottoman, 19th century, wood and mother-of-pearl inlay © Bata Shoe Museum, Toronto 2017. Photographer: David Stevenson and Eva Tkaczuk. Image courtesy of the museum.

Page 16: Figure 4 - The Metropolitan

Museum of Art. *Crakows*, British, 1300-1450. Leather. Purchase, Bashford Dean Memorial Collection, Funds from various donors, 1929. www.metmuseum.org.

Page 18: Figure 5 - The Metropolitan Museum of Art. Terracotta perfume flask in the shape of a shoe, Lydian, Late Hellenistic, 1st century B.C. Terracotta. Gift of the American Society for the Excavation of Sardis, 1926. www.metmuseum.org.

The Shoes Natura Morta

Page 23: Sigalit Landau, *Edge*, 2014. Photographer: Yotam From. All images courtesy of the artist.

Page 24: Nimrod Gilo, *The Beauty Of The Temporary In Life*, 2015-16. Left - Photographer: Alon Reuveni. Images courtesy of the designer.

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Page 40: Bust of Queen Nefertiti. New Kingdom, Dynasty 18, ca. 1340 BC. Limestone, gypsum, crystal and wax. Amama. Egyptian museum, building of the New Museum, Berlin. By Magnus Manske (Created by Magnus Manske.) [GFDL (<http://www.gnu.org/copyleft/fdl.html>), CC-BY-SA-3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>) or CC BY-SA 2.5-2.0-1.0 (<http://creativecommons.org/licenses/by-sa/2.5-2.0-1.0/>)], via Wikimedia Commons

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