

Ventilator

Exhibition: **Roni Doron**

Olympic Hopes

Reception: Friday, March 13, 2020, 11:00-14:00 | 12 Kikar Kdumim St. Tel Aviv, IL
Through March 28

Ventilator Gallery is pleased to announce the opening, on Friday, March 13, of *Olympic Hopes*, Roni Doron's debut show in Tel Aviv.

For a long time, I repeated the same white line

Raoul de Keyser, 2006

I first visited Roni Doron's studio about two years ago. She was sharing a small, damp and low-ceilinged, mezzanine-like space in a neglected building of Tel Aviv's Yemenite Quarter. Since then, Doron has moved her studio to a starking clean, office-style space close to the old Central Bus Station. One could say that her paintings, which I have encountered at several points in time, capture and depict the city's bizarre/bazaar that unfolds from the Yemenite Quarter to the former Central Bus Station. These paintings are elusive and through their observation, we are allowed to glimpse just a little beyond their dimly-formed meaning. The peculiar way in which Doron composes her canvases might give rise to a sense of cheapness — a cheapness however, that is entirely devoid of scorn: more closely related to slang, it conveys with utmost sincerity a particular state of mind characteristic of life in the Levant. Just like the streets of Tel Aviv — crumbling, trashed, wretched, badly patched-up, defective and unregulated, Roni Doron's painting (or more accurately, her painting's street language) is unabashedly "full of itself", it is riveting and gorged with colors. The presented works were produced in the midst of times best described as stuck between cross-, trans- and fusion; times in which each and every possible status quo is being reassessed again and again. Virtually every issue or terminology has become a subject of controversy: gender, government, climate, movement, health, economics etc. Likewise, it is a time when local painting matters that have dominated the field for so many years, sustained by hegemonic groups and an entrenched canon, are being disbanded.

Composed of simple shapes and marks, Roni Doron's paintings bypass descriptive storytelling. And perhaps precisely because of their deceptive and simplistic appearance, they invite an observation of the painting surface as a space for contemplation. Ideas take form in-between the blinks of the eye, as the latter observes the urban landscapes in fragments and concurrently exhumes the condensed and profound surface of the canvas itself.

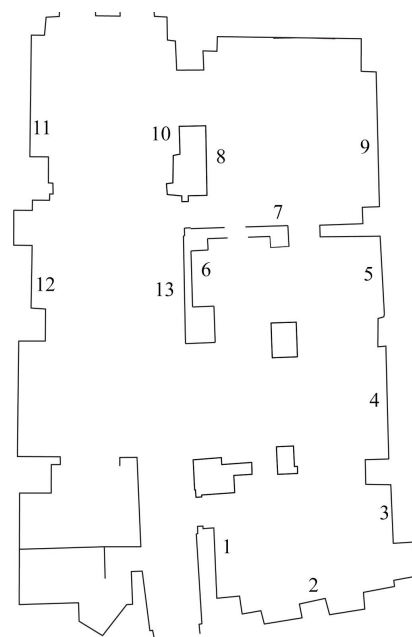
These small-sized paintings consider the pictorial dimension as a concentrated and uniform field of color, wherein each canvas formulates a private and emotional statement. Doron lets her brushstrokes present the rich possibilities at play in covering the surface of a painting. In doing so, she manages to create the sense of a painting that expresses the most essential and tactile interiority of the soul. There seems to be something clumsy and comical in the way that Doron applies her paint to the surface. And yet, just as her paintings are delicate, colorful, exceptionally strange in their structure, or sometimes limping miserably, they are also sturdy, gleaming with seriousness, cleanliness and meticulousness.

Doron works with pinks, oranges, reds and blues. Her colors are fierce, industrial, happy, ecstatic — they seem to have come straight out of a color tube and gone through little to no mixing. On the other hand, she uses the depths of greens and burgundies and mixes oil and acrylic paints on the same surface, like a dose of painkillers ensuring spiritual and visual stability.

Whether the painting depicts a paprika bowl from the Levinsky Market, calling on the viewer to plunge in their hand; whether it shows a playground; or a climbing wall stretching along the promenade, that looks like a clothes iron with dark holes through which the spirit comes in and out at night; the concealed essence and strength of Roni Doron's paintings grow out of a thought on actual body heat and contact with a frozen object. It is the kind of work that brings back the desire to touch, to give in to the painting and let it touch you back once again.

- Ishai Shapira Kalter

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1. *Sea*, 2018. Oil on linen, 40 x 50 cm
 2. *Scratches*, 2018. Oil and acrylic on canvas, 40 x 50 cm
 3. *Candle*, 2019. Oil on linen, 60 x 79 cm
 4. *Blue Lemon (In a Cave)*, 2019. Oil on canvas, 50 x 60 cm
 5. *Untitled*, 2018. Oil and acrylic on canvas, 40 x 50 cm
 6. *Coil*, 2020. Oil and acrylic on canvas, 60 x 80 cm
 7. *In The Wind*, 2019. Oil on canvas, 50 x 40 cm
 8. *Untitled*, 2020. Oil and acrylic on canvas, 60 x 80 cm
 9. *Sunset*, 2018. Oil and acrylic on canvas, 50 x 70 cm
 10. *Green*, 2018. Oil and acrylic on canvas, 40 x 50 cm
 11. *Still Life*, 2020. Oil on canvas. 40 x 30 cm
 12. *Device*, 2019. Acrylic and graphite on canvas, 120 x 100 cm
 13. *Smoked Paprika*, 2019. Oil and acrylic on canvas, 55 x 45 cm



Roni Doron (1989, Kibbutz Ma'abarot) lives and works in Tel Aviv. She received her BFA from Bezalel Academy of Arts and Design, Jerusalem, IL (2016), in the framework of which she also studied at The Academy of Fine Arts, Vienna, AT (2014). Her paintings were shown at venues such as Atar, Jaffa, IL (2019); Ventilator, Tel Aviv, IL (2019, 2018); Bar-David Museum, Kibbutz Bar'am, IL (2018); Gabirol, Tel Aviv, IL (2018); Barbur Gallery, Jerusalem, IL (2017) among others. Roni Doron is a recipient of The Yehoshua Rabinovich Foundation for the Arts, The Aileen S. Cooper 2016 Prize for Excellence in Creativity and The AICF scholarship for Visual Art Studies, from The Dalia and Eli Hurvitz Foundation.