



ROSENFELD GALLERY

Olga Kundina | There Is Light at The End of The Tunnel

22.5.20–4.7.20 | Curtor: Maya frenkel Tene

One of the signs of the times of Modernity is the expansion and growth of cities. The Modern city was designed hand in hand with the development of transport, industrial plants and massive migration of population into it. The city became a central theme in many artists', photographers' and designers' work, who were documenting the dramatic transformation around them in a multitude of ways. In his painting "The Street Enters the House," the Italian painter Umberto Boccioni, a principal founder of Futurism, portrayed his mother overlooking a bustling city from her balcony, while the city appears to penetrate her private space. The figure almost stumbles off her porch down into the busy street, in its center is featured a construction site. Charles Marville, a Parisian photographer of the 1860s, took thousands of photographs documenting the reconstruction of urban Paris – through the laying down of the train stations, railroads, its grid of boulevards and high-rise buildings. These massive changes required abolishing entire neighborhoods and uprooting many of their citizens, many of them working class citizens. In New York, members of the Ashcan School often depicted in their paintings the frenzied city scenes ruled by the masses and the ceaseless construction and demolition throughout. Associated with this group was the painter George Bellows who, between 1907–1909, completed a series of canvases devoted to the excavation of Pennsylvania Station in midtown Manhattan. In one of these paintings laborers are shown dwarfed against the gaping pit they have created as they tear down the old New York in order to build it anew.

The painting 'Herzl St.' by Olga Kundina details the beginning point of the excavation shaft of the Tel Aviv Light Rail tunnel, marking a juncture in this metropolitan landscape. The protracted railroad construction has been disrupting the daily life and commuter flow of the city, infringing on nearby residents and en route businesses. Alluding to the familiar Railroad campaign slogan ("Difficult Now, Relief to Come"), the title of the exhibition becomes even more meaningful against the backdrop of the current crisis. Promises made by leaders and officials during this period now seem more unfounded than ever. It appears that the promised "Relief to Come" is delayed further.

Opening hours: שעות פתיחה:

לפרטים נוספים:

גלריה רוזנפלד

Mon. by appointment ב'

Tues.-Thur. 12:00–19:00 ג'-ה'

Fri. 11:00–14:00 ו'

Sat. 11:00–13:00 שבת

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Kundina splits her time between center and periphery, traveling between her Rosh-Pinna home and her Tel-Aviv studio. The long hours of her commute and a continuous gazing out the bus window are providing her with a heightened sense of awareness and her ability to observe details, minuscule changes on her route, as well as its often overlooked characters – such as bus drivers who have become a meaningful part of her journey. With each time she travels, Kundina encounters a different city than the one she left. Construction sites became an integral part of this urban landscape. Everywhere one looks, one sees building and demolishing. It is a given that major metropolitan cities all over the world are regularly caught in structural development, high-rise construction and transportation infrastructure laying. Kundina asks to point our attention to this rare moment of change, an historical moment reflecting a one-time chance for us to witness a transformation in the making, to add an archival-documentary dimension to her paintings. The sea, as she describes it, is a place of calm, recovery and rejuvenation and is inseparable from city life. Yet, with the current restrictions enforced, her sea paintings now hold a different meaning, as we are only left with a far memory of it, an image.

Olga Kundina (b. 1965) painter, holds an MA from The Institute for the Graphic Arts, Moscow (1985–1990). Moved to Israel in 1990. One of the founders of The New Barbizon Group. Lecturer at The Arts Institute, Tel Hai College. Her work exhibited in one-person and group shows in Israel and abroad, among them are De Apple Museum, Amsterdam (2020), Erez Israel Museum, Tel Aviv (2019), Hamidrasha Gallery (2019), Museum of Art, Ein Harod (2017), Tel Aviv Museum of Art (2016), Haifa Museum of Art (2014), Circle1 gallery, Berlin. Her work is included in many public and private collections in Israel and abroad including The Tel Aviv Museum of Art, The Negev Museum of Art, Bar-David Museum, Israel Makov collection, Discount Bank art collection and more. This is Kundina's second exhibition with the gallery.

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