

# *dancing with the devil*

noa ironic + izabella volovnik

adhesivo  
CONTEMPORARY



# *dancing with the devil*

*dancing with the devil*, el duo show con las artistas **Noa Ironic (1993, Israel)** e **Izabella Volovnik (1995, Israel)**, dos talentosas y prometedoras artistas, que muestran por primera vez en la Ciudad de México. *dancing with the devil* busca mostrar la realidad dentro de la sátira dentro de pinturas figurativas y piezas en papel. Las artistas logran desafiarnos y hacernos reflexionar sobre el contexto social, nuestros entornos domésticos imaginarios y paisajes locales que fluctúan como laberintos de realidades y situaciones culturales cotidianas, con las que nos es fácil identificar al tiempo que generan cuestionamientos en los que nos podemos reír de nosotros mismos y de las banalidades que nos representan.

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*dancing with the devil*, the duo show with the artists **Noa Ironic (1993, Israel)** and **Izabella Volovnik (1995, Israel)**, two talented and promising artists, showing for the first time in Mexico City. *dancing with the devil* seeks to show reality within satire in figurative paintings and pieces on paper. The artists manage to challenge us and make us reflect on the social context, our imaginary domestic environments and local landscapes that fluctuate as labyrinths of realities and everyday cultural situations, with which it is easy for us to identify while generating questions in which we can laugh at ourselves and the banalities that represent us.

**Noa Ironic** aborda la masculinidad como espectáculo y sus manifestaciones cotidianas tanto en entornos públicos como domésticos, y representando tales manifestaciones de una manera figurativa y altamente saturada que acentúa su naturaleza performativa y contradictoria y su absurdo inherente. En su obra, Ironic intenta desafiar la noción de que el ridículo y la sátira son inextricables, mediante la creación de caricaturas humorísticas influidas por el expresionismo alemán y la pintura estadounidense contemporánea, que miran a los sujetos con afecto; reconociendo la exclusión forzosa de las escenas dominadas por hombres que representa, y que repetidamente la arrojan como espectador, mirándolos ni desde arriba ni desde abajo, sino más bien desde un lado. Pintar con humor no es tarea fácil, pero es crucial para su práctica. Noa recurre al humor para resistirse al enfoque elitista del mundo del arte, invitando a los espectadores a reírse de los chistes internos que ofrecen sus cuadros, que se revelan universales debido a la familiaridad y banalidad de las escenas que representa. El primer paso en la creación de un nuevo cuadro es la búsqueda de antiguas documentaciones o representaciones visuales de la escena que desea pintar en Google Imágenes, lo que suele implicar la apropiación de elementos de varias imágenes para crear su composición deseada, que esboza compulsivamente. A partir de este punto, las imágenes de origen se vuelven irrelevantes, ya que se basa exclusivamente en el boceto, convirtiendo cada cuadro en un simulacro cómico: una copia sin fuente explícitamente identificable, vagamente basada en la realidad, reconocible pero escandalosa.

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**Noa Ironic** has been dealing with masculinity as a spectacle and its quotidian manifestations in both public and domestic environments, and representing such manifestations in a figurative and highly-saturated manner that accents their performative and contradictory nature and inherent absurdity. In her work, Ironic's try to challenge the notion that ridicule and satire are inextricable, through creating humorous caricatures influenced by German expressionism and contemporary American painting, that look at the subjects affectionately; acknowledging her forced exclusion from the male-dominated scenes that she depict, which repeatedly cast her as a spectator, looking at them neither from above nor below, but rather from the side. Painting with humor is not an easy task, but it is crucial to her practice. Noa resorts to humor in order to resist the elitist approach of the art world, by inviting the viewers to laugh at the inside jokes her paintings offer, who reveal themselves to be universal due to the familiarity and banality of the scenes she depict. The first step in creating a new painting is searching for former visual documentations or representations of the scene she wishes to paint on Google Images, which usually involves appropriating elements from several images in order to create her desired composition, which sketch compulsively. From this point onwards, the source images become irrelevant as she exclusively relies on the sketch, turning each painting into a comic simulacrum—a copy with no explicitly identifiable source, loosely based on reality, recognizable yet outrageous.



## NOA IRONIC

Eilat, Israel, 1993  
Vive y trabaja en Tel Aviv  
(Lives and works in Tel Aviv)

# CV

## EDUCATION

2015-2019 BFA. Fine Art, Shenkar College of Engineering, Design and Art

## SOLO EXHIBITIONS

2022 *Much Respect*, Rosenfeld Gallery, Tel Aviv, IL

2021 *Riding your ego*, PLAN X, Milan, Italy  
*Full of myself*, Rosenfeld Gallery, Tel Aviv, IL

## GROUP EXHIBITIONS

2023 *Too Human*, Weserhalle, Berlin, Germany  
*OMG*, Edmond De Rothschild Foundation, Tel Aviv, IL  
*All Together*, Lorin Gallery. Los Angeles, CA, USA

2022 *Miscellaneous*, Edmond De Rothschild Foundation, Tel Aviv, IL  
*The Flow*, Fir Gallery, Beijing, China  
The Auction House Annual Show, Fir Gallery, Beijing China  
*Winter vibes*, Moosey Art, Norwich, UK  
*Face To Face*, Gillian Jason Gallery, London. UK  
*Spectrum*, Better Go South, Stuttgart, Germany

2021 *Nice guys live forever*, Moosey Art, London, UK  
*Project Roots*, Rosenfeld Gallery, Tel Aviv, IL  
Radical residency XI, Unit1 Gallery Workshop, London, UK  
*House Parte*, Carley Packer House Takeover, Los Angeles, USA  
*Lost In Plot*, Tchotchke Gallery, New York, USA

2020 Charlottenborg Spring Exhibition, Charlottenborg Kunsthalle  
Copenhagen, Denmark  
*Ground control*, Rosenfeld Gallery, Tel Aviv, Israel  
Fresh Paint Art Fair, Tel Aviv, Israel  
*Bull in a china shop*, Tchotchke Gallery, NY, US

2019 BFA Final Show "*Horse shit; An analogy of post post post post Post modern painting*", Shenkar, Tel Aviv, Israel  
Portfolio Magazine Exhibition "*into the light*" - Jaffa Passages, Israel  
*X night*, Herzel 16, Tel Aviv, IL

## PRIZES

2021 Edmond De Rothschild Foundation Israel Award for Emerging Artist  
2019 America Israel Cultural Foundation Award for Outstanding Graduate.

## RESIDENCIES

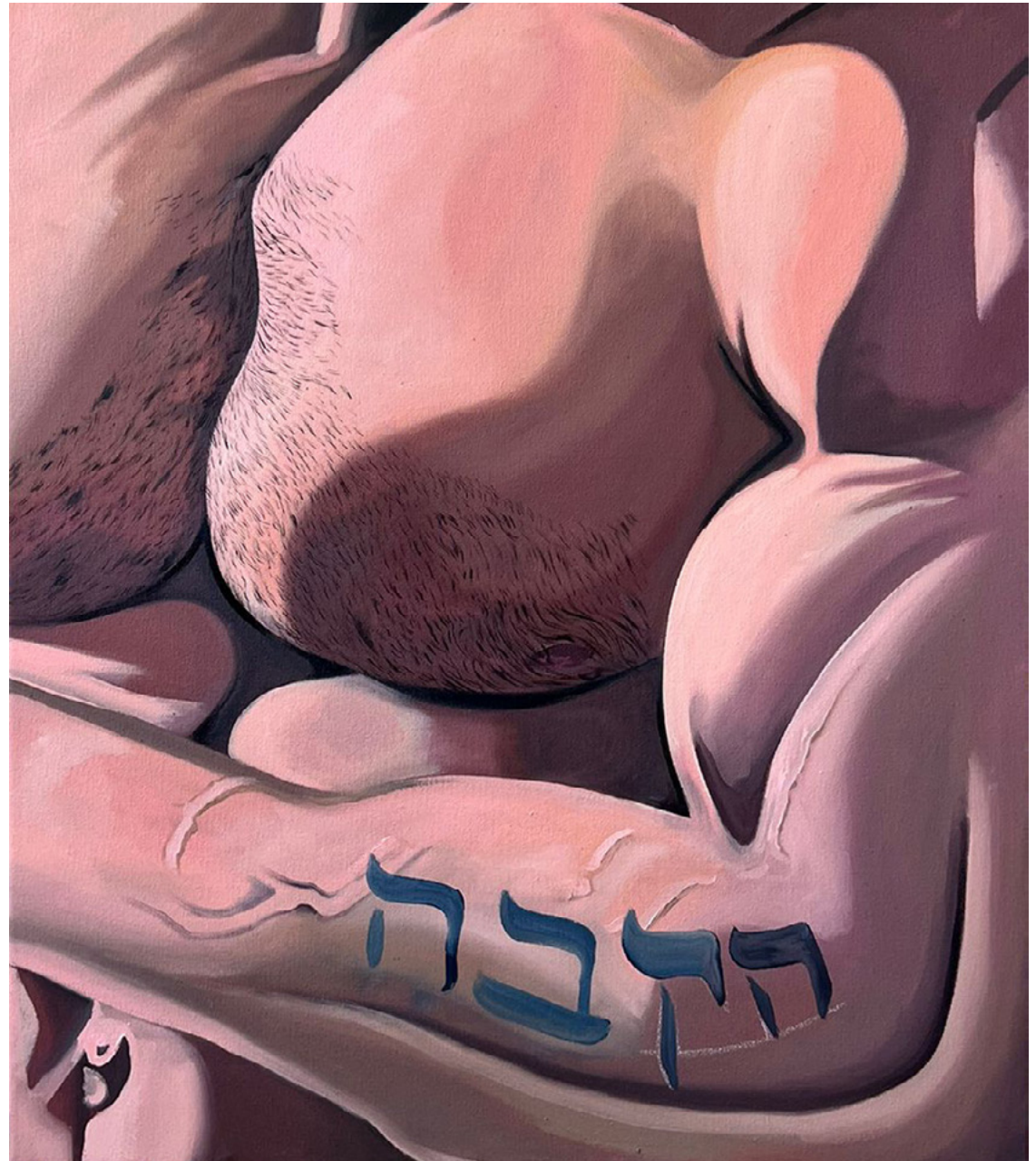
2022 Don't Bite, Blue Rhino Art, Istanbul, Turkey  
2021 Radical Residency XI, Unit1 Gallery, London, UK  
Artist Greenhouse, Edmond De Rothschild Foundation, IL

**Noa Ironic**

*Kabba*, 2023

Óleo sobre lienzo (Oil on canvas)

50 x 60 cm; 19.6 x 23.6 in





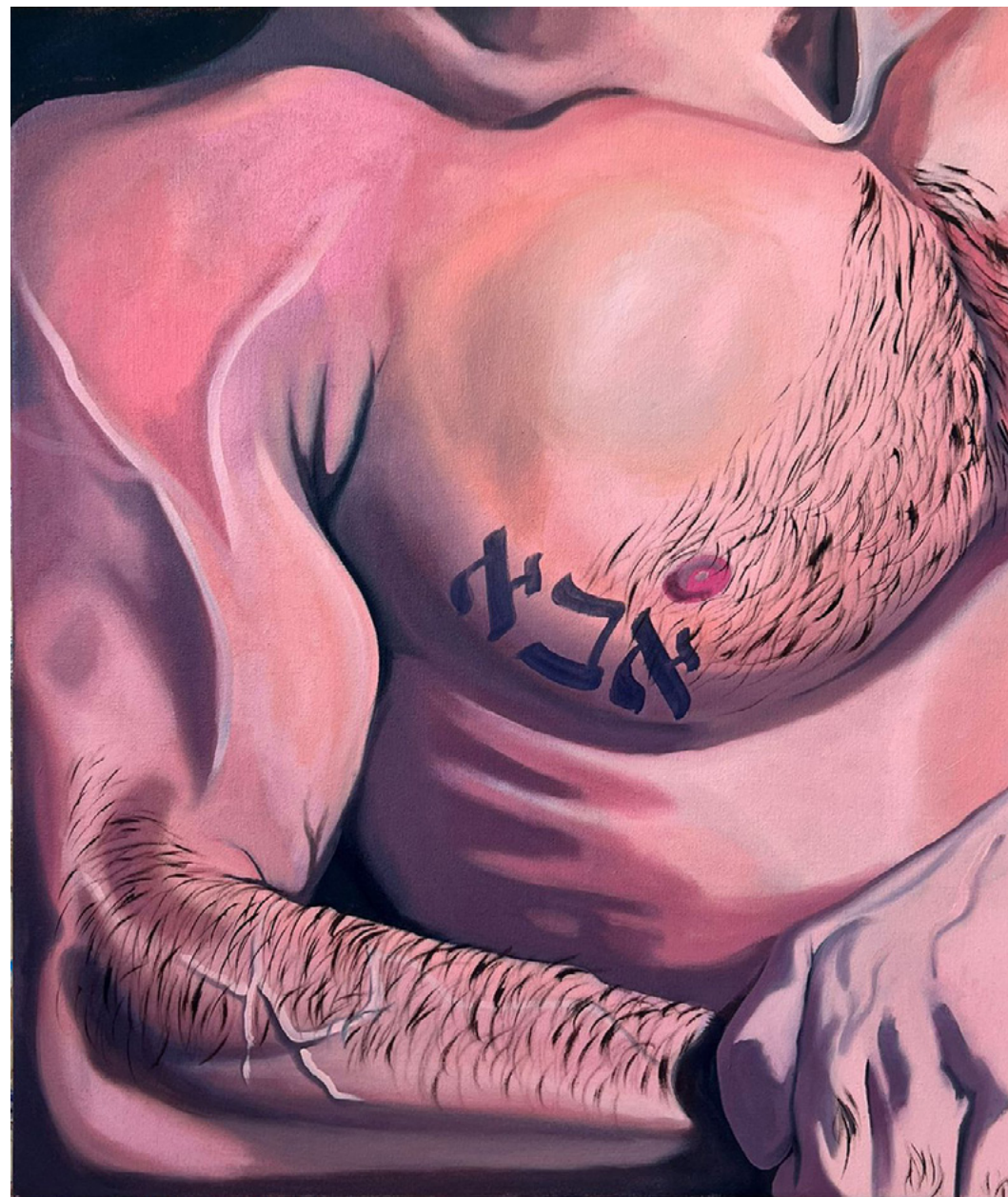
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**Noa Ironic**

*Abba*, 2023

Óleo sobre lienzo (Oil on canvas)

50 x 60 cm; 19.6 x 23.6 in





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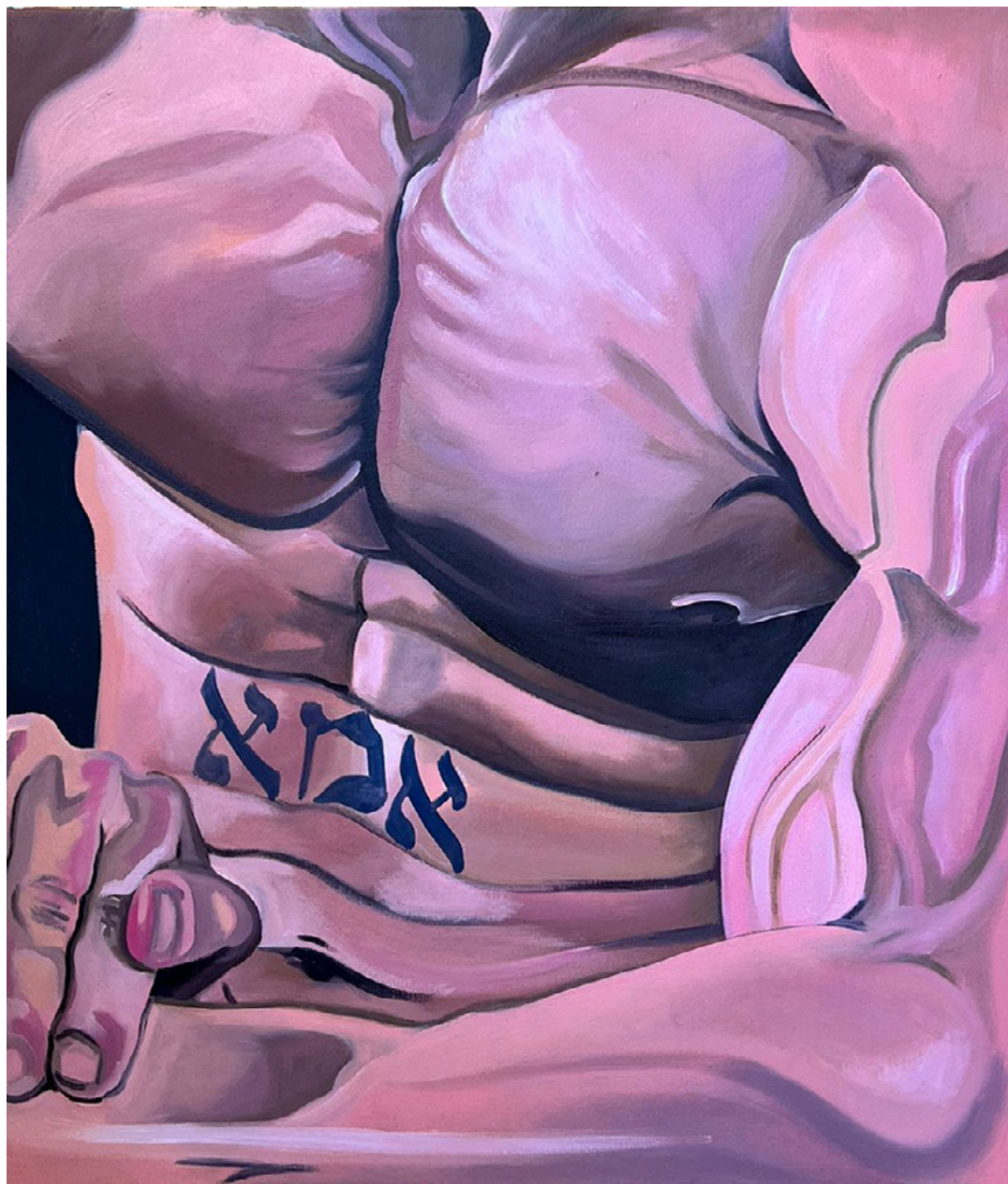


**Noa Ironic**

*Imma*, 2023

Óleo sobre lienzo (Oil on canvas)

50 x 60 cm; 19.6 x 23.6 in





אברהם

**Noa Ironic**

*Knife Game 2, 2023*

Óleo sobre lienzo (Oil on canvas)

100 x 70 cm; 39.3 x 27.5 in







**Noa Ironic**

*Mediterranean Nights*, 2023

Óleo sobre lienzo (Oil on canvas)

120 x 160 cm; 47.2 x 62.9 in



**Noa Ironic**

*Beautiful People Only 2, 2023*

Óleo sobre lienzo (Oil on canvas)

150 x 170 cm; 59 x 66.9 in







**Noa Ironic**

*The guy she told you not to worry about, 2023*

Tinta sobre papel (Ink on paper)

42 x 29.7 cm; 16.5 x 11.6 in





**Noa Ironic**

*The guy she told you not to worry about 2, 2023*

Tinta sobre papel (Ink on paper)

42 x 29.7 cm; 16.5 x 11.6 in







## IZABELLA VOLOVNIK

Jerusalem, Israel, 1995  
Vive y trabaja en Tel Aviv  
(Lives and works in Tel Aviv)

La obra de **Izabella Volovnik** se compone de pinturas figurativas al óleo, esculturas y dibujos al carboncillo. Su práctica sirve como territorio en el que puedo contemplar las relaciones de poder relativas a su propio compromiso con el mundo, sobre la demonización y la deshumanización como empoderamiento encubierto o como posición alternativa de poder. El mismo territorio significa para ella la posibilidad de rasgar heridas y abrazar demonios internos al tiempo que entabla un diálogo con artistas (entre ellos Paula Rego, Balthus y Virginia Woolf), así como con patrones y conceptos específicos extraídos de diferentes culturas visuales. La mayoría de las obras de Volovnik abordan las conexiones que existen entre las imágenes de animales y las representaciones de la “feminidad” o la sexualidad femenina en diversas culturas y lenguas. Le interesan los arquetipos de mujeres salvajes y demoníacas que a menudo habitan la línea divisoria entre la mascota (obediente) y la “bestia maligna”, o que se basan en modelos visuales de mujeres letales como la “femme fatale”. A través de ellas, intenta plantear cuestiones sobre jerarquías y pasiones violentas erráticas en la sociedad, la cultura y la psique. La cultura de Internet y el espacio virtual también desempeñan un papel importante en el mundo en el que operan sus personajes, un laberinto que fluctúa entre espacios domésticos imaginarios y paisajes locales. Sus mujeres-perra pueden ladrar y gruñir, enseñar sus afilados dientes con una sonrisa, convertir su feminidad en un arma o esperar como un buen perrito la mirada del espectador. Expresan sentimientos ambiguos e impulsos oscuros que no puedo expresar como mujer en la sociedad civilizada.

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**Izabella Volovnik's** body of work consists of figurative oil paintings, sculptures and charcoal drawings. Her practice serves as a territory in which she can contemplate the power relations relative to her own engagement with the world, about demonization and dehumanization as covert empowerment or as an alternative position of power. The same territory signifies for her the possibility of scratching at wounds and embracing inner demons while engaging in a dialogue with artists (among them Paula Rego, Balthus and Virginia Woolf), as well as specific patterns and concepts drawn from different visual cultures. Most of Volovnik's work touches on the connections that exist between images of animals and representations of “femininity” or female sexuality in various cultures and languages. Is interested in archetypes of wild, demonic women that often inhabit the seam between (obedient) pet and “evil beast,” or that rely on visual models of lethal women such as the “femme fatale.” Through them, she endeavors to raise questions about hierarchies and erratic violent passions—in society, culture, and the psyche. Internet culture and virtual space also play a significant role in the world in which her characters operate—a maze that fluctuates between imaginary domestic spaces and local landscapes. Her bitch-women may bark and growl, bare their sharp teeth with a smile, weaponize their femininity, or wait like a good doggy for the viewer's gaze. They express ambiguous feelings and dark impulses that she cannot utter as a woman in civilized society.

# CV

## EDUCATION

2014-2018 B.Ed.FA, Hamidrasha School of Art, Beit Berl College  
2009-2013 Thelma-Yellin School of Arts, Givatayim

## SOLO AND DUO EXHIBITIONS

2022 *If I Had a Tail*, Artists, Cube Studios Gallery, Jerusalem  
*Bitches*, Rosenfeld Gallery, Tel-Aviv

2019 *Bitchcraft*, Haifa Museum of Art, Haifa

2018 *Post Graduate Panic* (Duo with Layla Klinger), HaGra Community Center, Tel Aviv  
*Lies and Washing Powder* (Duo with Zamir Shatz), Rosenfeld Gallery, Tel-Aviv  
*Long Fingers*, Project Room (Rosy), Rosenfeld Gallery, Tel-Aviv

2016 *Neo\_Violent*, Guest Gallery, Hadassa Academic College, Jerusalem

## GROUP EXHIBITIONS

2023 *Days out of time*, D10 Art Space, Geneva, Switzerland  
*Unpredictable Freedom*, Gallery 51, Modi'in  
*Composed Humanity*, Beit Kandinof, Tel Aviv

2022 *To Be Continued - Seriality in Contemporary Art*, Rosenfeld Gallery, Tel Aviv  
*Mouth to Mouth - Representations of the Mouth in Israeli Art*, Trumpeldor Gallery, Be'er Sheva  
*Days Out of Time - Artist Meets Testimony*, The Herzliya Hebrew Gymnasium, Tel-Aviv

2021 *Bread and Roses (13)*, Tel Aviv Artists' Studios Gallery, Tel-Aviv  
*Skein* (New Acquisitions by the Rappaport Foundation), Tel-Aviv Museum of Art  
*Project Roots*, Rosenfeld Gallery, Tel-Aviv  
*Wild Pets*, triple show with Noa Ironic and Elad Rosen, Rosenfeld Gallery, Tel-Aviv

2020 *Bread and Roses (12)*, Bread and Roses Gallery, Tel-Aviv  
*The Bathers*, Library of Haifa's University, Haifa  
*Ground Control*, Rosenfeld Gallery, Tel-Aviv  
*Here Are All the Flowers*, Koresh14 Gallery, Jerusalem  
*Epos* - International Art Film Festival, Tel-Aviv Museum of Art, Tel-Aviv  
*Memorandum of Understanding*, Rosenfeld Gallery, Tel-Aviv

2019 Lighthouse x Hotel Utopia x Fresh Paint, Brown Hotel, Tel-Aviv  
*Zoom 2019 - Young Israeli Artists*, Museum of Natural History, Tel-Aviv

2018 *Shop it!*, Haifa Museum of Art, Haifa  
*Into the Light*, Portfolio Magazine Exhibition, Jaffa passages  
*Hanky & Powder Puff*, Nulobaz Cooperative Art Space, Tel-Aviv

2017 *Six Days Se7en Sins*, Indie Gallery, Tel-Aviv

2016 *Tangents*, Faculty of Arts at the Pedagogical University of Krakow, Poland

2015 *On the Verge*, Youth Department, The Israel Museum, Jerusalem

## PUBLIC COLLECTIONS

Haifa Museum of Art, IL  
Herzliya Museum of Contemporary Art, IL  
Rappaport Collection of Israeli Art, Tel Aviv Museum, IL  
Edmond De Rothschild Foundation, Tel Aviv, IL

## AWARDS AND SCHOLARSHIPS

2021 - Rappaport Acquisitions, Tel Aviv Museum of Art  
2021 - Corona Diaries, Herzliya Museum of Contemporary Art  
2018 - AICF- America-Israel Cultural Foundation  
2018 - Dean Award of Excellence, Hamidrasha School of Art  
2017 - Dean Award of Excellence, Hamidrasha School of Art  
2015 - Youth Department, Israel Museum, Jerusalem  
2013 - Thelma-Yellin School of Arts, Givatayim

## BIBLIOGRAPHY / SELECTED PUBLICATIONS

- Sharon Golan Meiri, [“Izabella Mixes the Beauty with the Beast, for her ‘Bitch’ is not a curse”](#) Interview, Mako, August 10, 2022
- [Kama Fanzine, 2nd Issue](#), July 28, 2022
- Adi Artzi Shalev, [“Days out of Time” overview](#), The Artnewspaper (IL), April 27, 2022
- Gilad Melzer, [“Days out of Time” Review](#), Haaretz, April 27, 2022.
- Reut Barnea, [Recommended Exhibitions](#), TimeOut, March 24, 2022.
- [“Bush” Fanzine, 2nd Issue](#), December 31, 2021.
- [Studio Image Project](#), Friend of the Artist, October 27, 2021.
- Avi Pitchon, [“Skein” Review](#), Haaretz, September 2, 2021.
- Art Daily, [Skein: New acquisitions for the Bruce and Ruth Rappaport Israeli Art Collection](#), August 17, 2021
- [Artsinsquare magazine](#), 1st Issue, August, 2021.
- Portfolio Team, [Rappaport Selected Acquisitions](#), Portfolio, April 18, 2021
- Ziva Koort, [“Wild Pets” Review](#), Beyond the Mirror Art Blog, April 17, 2021.
- Calcalist Writers, [“Women’s Day in Culture: 8 Creative Women”](#),

Calcalist, March 3, 2021.

- Herzliya Museum, [The Winners of the open call for Corona Diaries](#), Herzliya Museum website, February 2, 2021
- Chloé Saada, Le Tour Du Monde Dans Une Casserole, Tenou’a, [Jewish-French Magazine, Issue no. 180](#), June, 2020. Pg 54
- Reut Barnea, [Cultural Recommendations](#), Calcalist, January 30, 2020
- Uzi Zur, [Bites of Pain and Pleasure \(Review of “Bitches” exhibition\)](#), Close One Eye, Haaretz, January 20, 2020.
- Hagit Peleg Rotem, [Bitch - in a good sense \(interview\)](#), Portfolio, January 16, 2021
- Avi Pitchon, [Review of “Women Make History” exhibition cluster](#), Haaretz, January 9, 2020.
- Meital Raz, Review of [“Zoom- Young Israeli Artists”](#), TimeOut, June 5, 2019
- Reut Barnea, [Artist Izabella Volovnik Makes Paintings Inspired by Images seen on Screen](#), Calcalist, July 25, 2018.
- Meital Raz, [We’ve Found the Most Promising Young Artist in Israel](#), TimeOut, July 26, 2018.
- Frederic Encel, La Montee Des Violences, [“Tenou’a”, Jewish-French Magazine, issue no. 167](#), March 20, 2017. Pg 12

## RESIDENCIES AND PROGRAMS

2020 - BIDUD online residency  
2020/2021 - The Professional Development Program for Promising Young Artists, Edmond De Rothschild Center, Tel Aviv.

## RELATED/TEACHING EXPERIENCE

2019-Present Teacher, Fine Art Department, Minshar School of Art, Tel-Aviv, Israel. 2018-2021 Teacher and Lecturer, Hamidrasha - Faculty of Arts, Beit-Berl College, Israel.

**Izabella Volovnik**

*Gorilla Girl/ a Teacher*, 2022

Óleo sobre lienzo (Oil on canvas)

50 x 70 cm; 19.6 x 27.5 in









**Izabella Volovnik**

*Fire walk with me*, 2022

Óleo sobre lienzo (Oil on canvas)

50 x 70 cm; 19.6 x 27.5 in





**Izabella Volovnik**

*Windows, 2022*

Óleo sobre lienzo (Oil on canvas)

60 x 80 cm; 23.6 x 31.5 in



**Izabella Volovnik**

*Untitled, 2023*

Óleo sobre lienzo (Oil on canvas)

100 x 70 cm; 39.3 x 27.5 in







**Izabella Volovnik**

*Hope this email finds you well, 2022*

Óleo sobre lienzo (Oil on canvas)

100 x 140 cm; 39.3 x 55.1 in







**Izabella Volovnik**

*Late Night Talks with a Smoking Moon, 2023*

Óleo sobre lienzo (Oil on canvas)

100 x 140 cm; 39.3 x 55.1 in



**Izabella Volovnik**

*Barbie Dog, 2023*

Poliuretano impreso en 3D y pintado a mano con acrílico  
(3D printed polyurethane and hand-painted with acrylic)

1/8+AP series







**Izabella Volovnik**

*If I Had a Tail, 2022*

Carboncillo sobre papel (Charcoal on paper)

30 x 40 cm; 11.8 x 15.7 in





**Izabella Volovnik**

*Nas ne Dogonyat (not gonna get us)*, 2023  
Carboncillo sobre papel (Charcoal on paper)  
30 x 40 cm; 11.8 x 15.7 in







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