



NOA CHARUVI

noacharuvi.com

H GALLERY

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NOTE D'INTENTION

Noa Charuvi utilise la peinture et le dessin pour étudier les **architectures** qui l'entourent et y révéler **les traces de la politique et de l'histoire**. Le défunt père de l'artiste était architecte et enfant, l'artiste a passé des heures dans les bureaux d'étude et sur les chantiers de construction. Elle s'intéresse notamment aux villes qui ont de longues traditions architecturales, de longues histoires avec les traumatismes comme Paris, Tel Haviv ou New York et mène une **réflexion sur les villes contemporaines et sur la façon dont l'art interagit avec l'environnement urbain**. De déconstructions en constructions, elle mène une réflexion sur sa nationalité et sur son identité. L'artiste partage son point de vue subjectif grâce à une technique picturale où les coups de pinceaux expressifs sont appliqués avec emphase dans des combinaisons chromatiques étonnantes.

Pendant longtemps, Noa Charuvi peignait des maisons en ruine, des bâtiments, bombardés ou démolis et regardait ce que nous préférons ignorer mais sa maternité et la compréhension grandissante de sa nouvelle patrie, les États-Unis, l'ont conduite à travailler sur ce qui, au départ, ressemble à **des ruines, les chantiers de construction, dont sortent finalement un potentiel, une création, des lieux de vie** : l'architecture, les immeubles, le domaine de la construction...

En 2014, Noa Charuvi a été invitée à participer à une résidence artistique dans le Lower-Manhattan où Francis J. Greenburger, **magnat de l'immobilier américain**, connu également pour ses fondations philanthropiques et son soutien indéfectible à l'art, construisait une tour résidentielle de soixante-quatre étages du nom de « 50 West ». Le mécène et promoteur a proposé à Noa Charuvi et à trois autres artistes d'être des témoins privilégiés de cette construction. L'artiste s'est vue accorder une totale liberté dans le choix du contenu et la taille des œuvres. Elle a eu accès au chantier et a appris à **connaître les travailleurs et leur environnement**. L'artiste a pris des photos qu'elle a ensuite rapporté dans son atelier. Deux ans plus tard, elle a été invitée de nouveau dans cette résidence. Si le début du chantier était un trou boueux dans le sol, cette fois, la tour était presque terminée.

Résultat de l'observation du chantier, les récentes séries de l'artiste interprètent la **construction** et documente certains aspects de l'architecture comme une **réflexion sur notre temps et sur le temps en général**. Elle met l'accent sur des vues inaccessibles et sur des objets qui ne sont pas ordinairement considérés comme beaux. Le grandiose de la tour est réduit à des compositions montrant les matériaux et le processus de sa construction. Le spectateur est invité à l'intérieur du chantier et à participer à cette expérience. Elle **met également en valeur le travail de ces hommes de l'ombre** qui sont rarement regardés : les hommes du bâtiment avec leurs tenues de sécurité, leurs panoplies de couleurs acides particulièrement reconnaissables.

Charuvi effectue un parallèle entre ces deux arts : **révéler l'art de construire est pour elle comme révéler l'art de peindre**. Les coups de pinceaux du peintre construisent autant l'œuvre que le mortier et le ciment construisent le bâtiment... Ses dernières séries comportent deux groupes de peintures : l'une représente les ouvriers, les bâtisseurs et l'autre les objets trouvés sur le site qui ont attiré son attention. La **longue tradition française des peintures de travailleurs** a inspiré l'artiste, en particulier celles de **Millet** et de **Manet**. Les images du chantier sont surprenantes : au lieu d'une vue de l'ensemble du site, l'artiste choisit de se concentrer sur des compositions de matériel abandonné qui évoquent pour elle, les **natures mortes de Morandi**.

L'emplacement du chantier de construction, à seulement deux pâtés de maisons du Mémorial du 11 septembre, est également significatif. Les travaux montrent comment, dans le paysage architectural de ce quartier qui change très rapidement, **l'Histoire est simultanément préservée et effacée**. Les nécessités de la société de consommation et de la promotion immobilière prennent le contrôle du traumatisme et **transforment l'espace public**. En observant les chantiers de construction à Manhattan, Noa Charuvi les interprète dans **un contexte plus large de résurrection et de transformation**. La manipulation de la peinture, audacieuse, expressive et libre, crée un parallèle avec des **lieux en développement, en transition et qui s'élèvent peu à peu en faisant évoluer notre réalité**.



BIOGRAPHIE

Noa Charuvi est née à Jérusalem. Elle vit et travaille à New-York depuis 2007. En 2005, elle obtient une Licence d'Arts plastiques à la Bezalel Academy of Arts and Design de Jerusalem puis en 2009, un Master en Arts plastiques à la School of Visual Arts de New-York. Elle a également été lauréate de la prestigieuse Bourse de la Pollock-Krasner Foundation.

Noa Charuvi a participé à de nombreux programmes et résidences d'artistes tels que Art Omi, dans l'État de New-York, le AIM Program au Bronx Museum, le Yaddo Artist à Saratoga Springs, le Lower East-Side Printshop ou le Triangle Arts Workshop de Brooklyn.

Noa Charuvi fut également membre de la Elizabeth-Foundation-for-the-Arts à Manhattan entre 2011 et 2018.

Son travail a été exposé aux États-Unis et en Europe dans des lieux tels que MoMA PS1, Wave Hill Center à New-York, le Bronx Museum, le Art Museum of Haifa en Israël ou encore la Fine Arts Gallery du York College à New-York.

Son travail a été inclus dans le livre d'histoire de l'art le plus complet à ce jour sur la peinture de paysage contemporaine par Barry Schwabsky, critique d'art (*Flash Art, Artforum*) et professeur à Pratt Institute : *Landscape Painting Now* (2019) aux côtés d'artistes aussi prestigieux que Cécily Brown, Peter Doig, David Hockney ou Julie Mehretu.



SÉLECTION DE PEINTURES

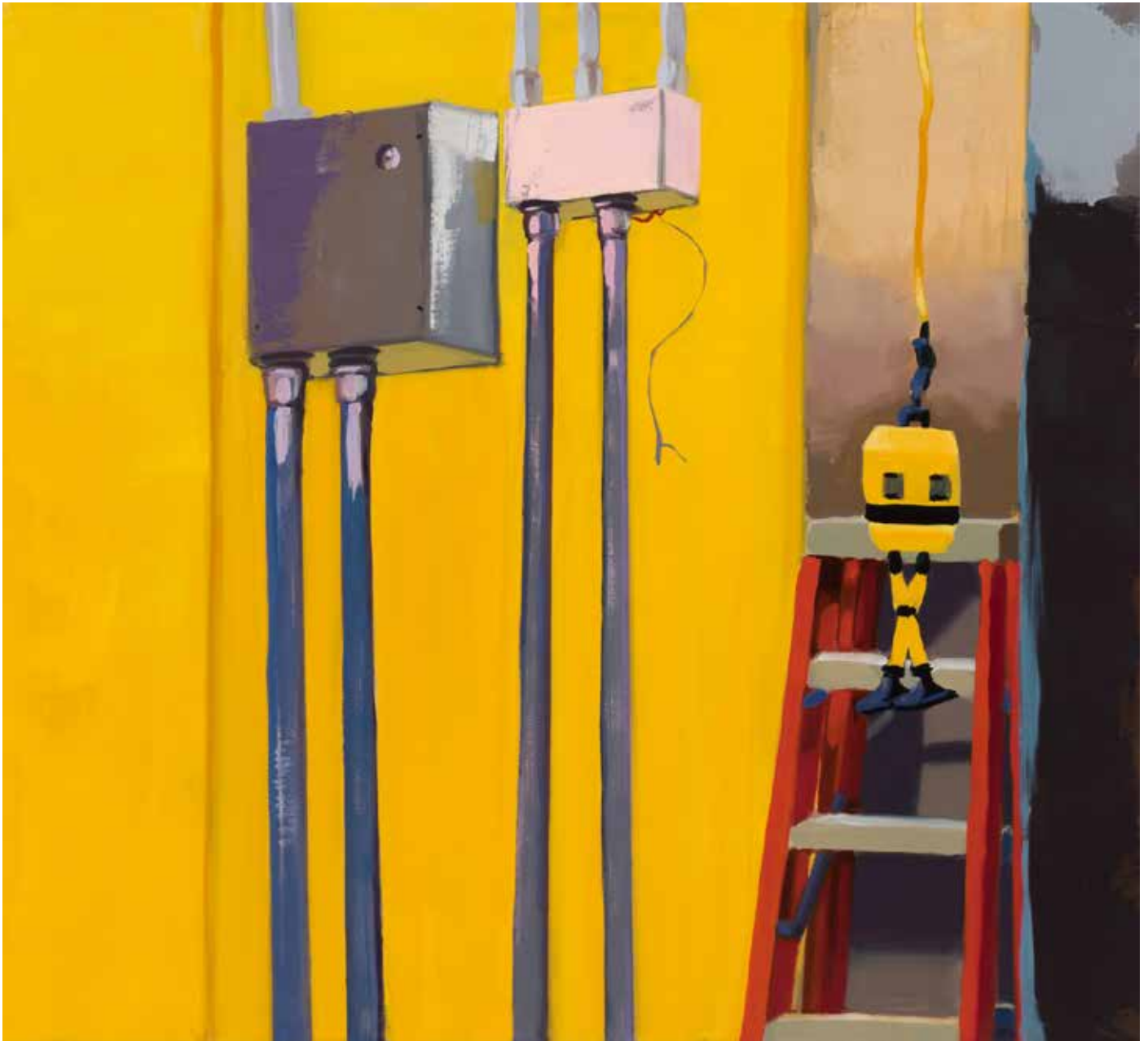
Construction Series



Noa Charvi, *Assembly*, 2015, huile sur toile, 127 x 183 cm, Courtesy H Gallery, Paris



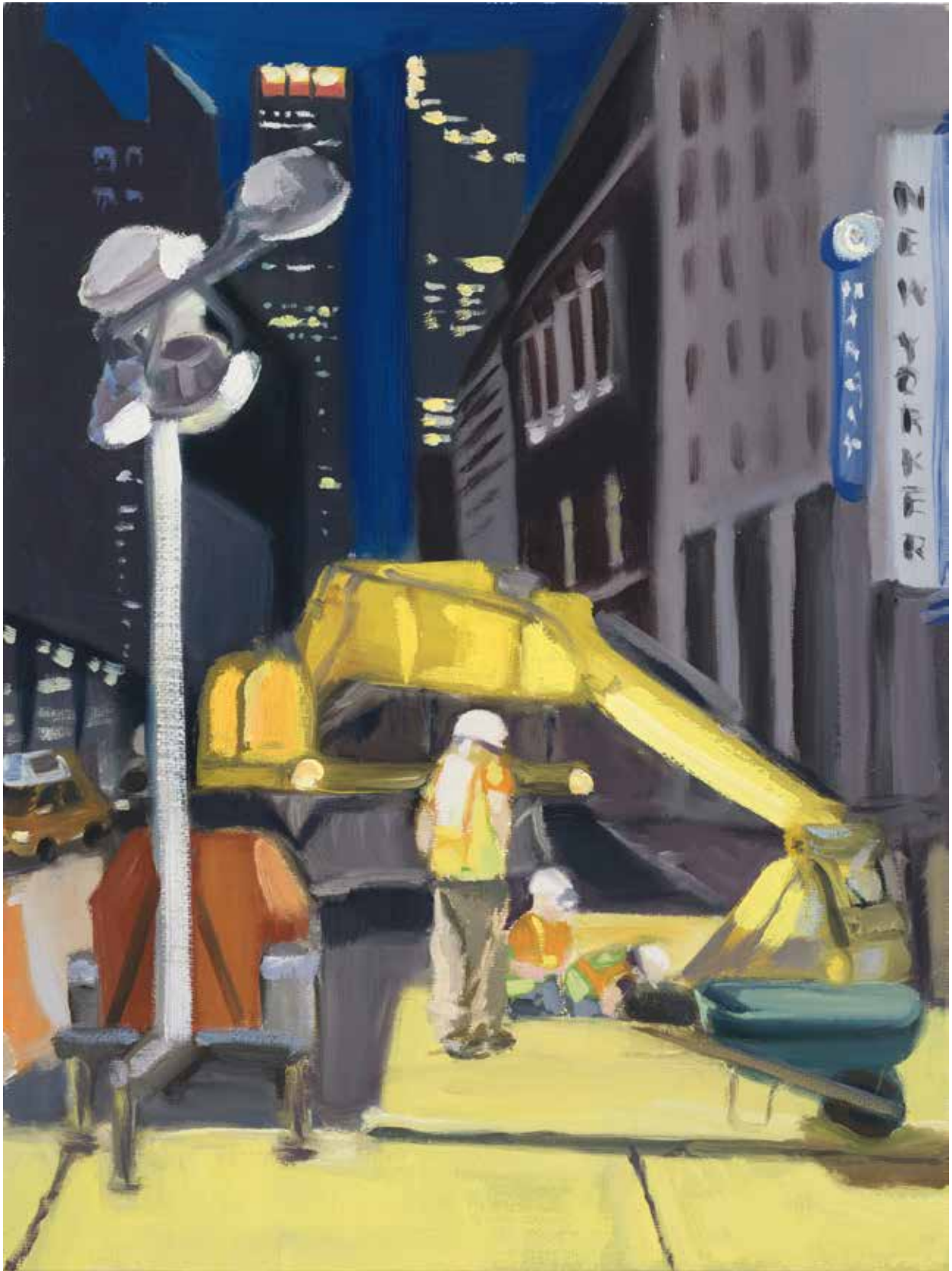
Noa Charuvi, *Men At Work*, 2017, huile sur toile, 137 x 183 cm, Courtesy Fonds de Dotation François Fauchon, Nice



Noa Charuvi, :, 2015, huile sur toile, 76,2 x 83,8 x 2,5 cm, Courtesy Fonds de Dotation François Fauchon, Nice



Noa Charuvi, *Rubbermaid*, 2024, huile sur toile, 50,8 x 40,6 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Eight Avenue*, 2024, huile sur lin,
30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris

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Noa Charuvi, *Ascend*, 2024, huile sur toile, 50,8 x 40,6 x 2,5 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Two By Four*, 2024, huile et acrylique sur toile,
30,5 x 30,5 x 1,9 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Brewery*, 2024, huile sur toile, 30,5 x 22,8 x 2,5 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *TBD*, 2024, huile sur toile, 50,8 x 40,6 x 2,5 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Blue Hose and Rebars*, 2014, huile sur toile, 40,6 x 50,8 x 1,3 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Big Pipe*, 2015, huile sur toile, 91,4 x 121,9 x 2,5 cm, Courtesy collection privée



Noa Charuvi, *Two Buckets*, 2014, huile sur toile, 40,6 x 50,8 x 1,3 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Boxes*, 2018, huile sur toile, 40,6 x 50,8 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Plank*, 2016, huile sur toile, 45,7 x 35,6 x 1,3 cm, Courtesy H Gallery, Paris

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Noa Charuvi, *Plonter*, 2015, huile sur toile, 40,6 x 76,2 x 1,3 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Horses*, 2015, huile sur toile, 35,6 x 45,7 x 1,3 cm,
Courtesy Fonds de Dotation François Fauchon, Nice



Noa Charuvi, *Seven Buckets*, 2016, huile sur toile, 40,6 x 50,8 x 1,3 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Blue and Red*, 2015, huile sur toile, 45,7 x 35,6 x 1,3 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Roll*, 2018, huile sur toile, 63,5 x 76,2 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Three Dorways*, 2018, huile sur toile, 61 x 76,2 x 2,5 cm, Courtesy collection privée, Paris



Noa Charuvi, *Staircase*, 2018, huile sur toile, 45,7 x 35,6 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *White Door*, 2021, huile sur toile, 50,8 x 40,6 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Peter Piper*, 2015, huile sur toile, 30 x 33 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Green Bath*, 2018, huile sur toile, 35,6 x 45,7 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Beams*, 2018, huile sur toile, 76,2 x 83,8 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *The Painter*, 2016, huile et acrylique sur toile, 30,5 x 30,5 x 2,5 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Heat Wave*, 2016, huile et acrylique sur toile, 30,5 x 30,5 x 2,5 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Workers #4*, 2016, huile et acrylique sur toile, 30,5 x 30,5 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Three Workers*, 2016, huile et acrylique sur toile, 30,5 x 30,5 x 2,5 cm, Courtesy Fonds de Dotation François Fauchon, Nice



Noa Charuvi, *Monolith*, 2020, huile sur toile, 76,2 x 61 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Between Heaven and Earth*, 2016, huile et acrylique sur toile, 30,5 x 30,5 x 1,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *HR*, 2015, huile sur toile, 45,7 x 35,6 x 1,3 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Ursa Minor*, 2016, huile sur toile,
45,7 x 35,6 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Cotton Candy*, 2014, huile sur toile, 30 x 33 x 2,5 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Deck with Cylinders*, 2014, huile sur toile, 106,7 x 121,9 x 2,5 cm,
Courtesy H Gallery, Paris



Ruins Series



Noa Charuvi, *Hole*, 2011, huile sur toile, 183 x 183 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Transformers*, 2014, huile sur toile, 106,7 x 121,9 x 1,9 cm, Courtesy collection privée



Noa Charuvi, *Electric Box*, 2012, huile sur toile, 20,3 x 25,4 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Entrance*, 2012, huile sur toile, 20,3 x 25,4 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Purple Stack*, 2012, huile sur toile, 30,5 x 40,6 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Pink Path*, 2011, huile sur toile montée sur panneau en bois, 28 x 35,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Grey Fridge*, 2012, huile sur toile, 76,6 x 101,6 cm, Courtesy collection privée, Marseille



Noa Charuvi, *Turvy*, 2013, huile sur toile, 25,4 x 25,4 x 1,3 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Cell*, 2012, huile et pastel sur toile, 27,9 x 35,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Black Flag*, 2008, huile sur toile, 76,6 x 96,6 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Clone*, 2010, huile sur toile, 101,6 x 152,4 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Babel*, 2009, huile sur toile, 22,8 x 30,5 cm,
Courtesy Fonds de Dotation François Fauchon, Nice



Noa Charuvi, *Green Fence*, 2010, huile sur toile marrouflé sur panneau, 25,4 x 30,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Untitled*, 2008, huile sur toile, 76,6 x 96,6 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Umbrella*, 2013, huile sur toile, 30,5 x 40,6 cm, Courtesy H Gallery, Paris



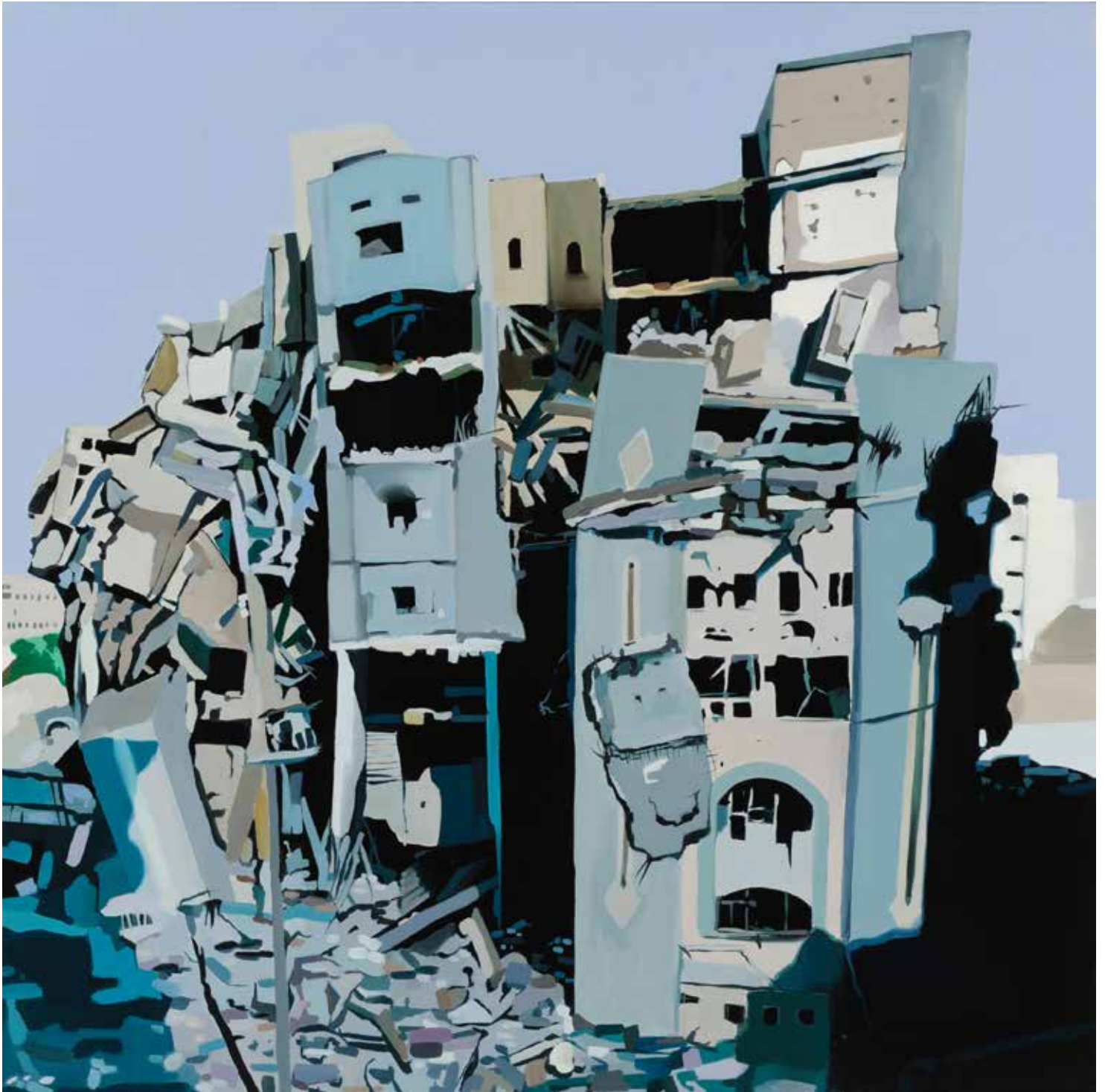
Noa Charuvi, *White Sheet*, 2010, huile su toile montée sur panneau en bois, 25,4 x 30,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Television*, 2009, huile sur toile, 96,5 x 122 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Bedroom*, 2010, huile sur toile, 152,4 x 213,4 x 2,5 cm, Courtesy collection privée



Noa Charvi, *Big Gaps*, 2020, huile sur toile, 91,4 x 157,5 x 2,5 cm, Courtesy collection privée



Noa Charuvi, *Babel*, 2009, huile sur toile, 182,9 x 243,8 cm, Courtesy collection privée



Noa Charuvi, *Tel*, 2009, huile sur toile, 149,8 x 208,3 cm, Courtesy H Gallery, Paris



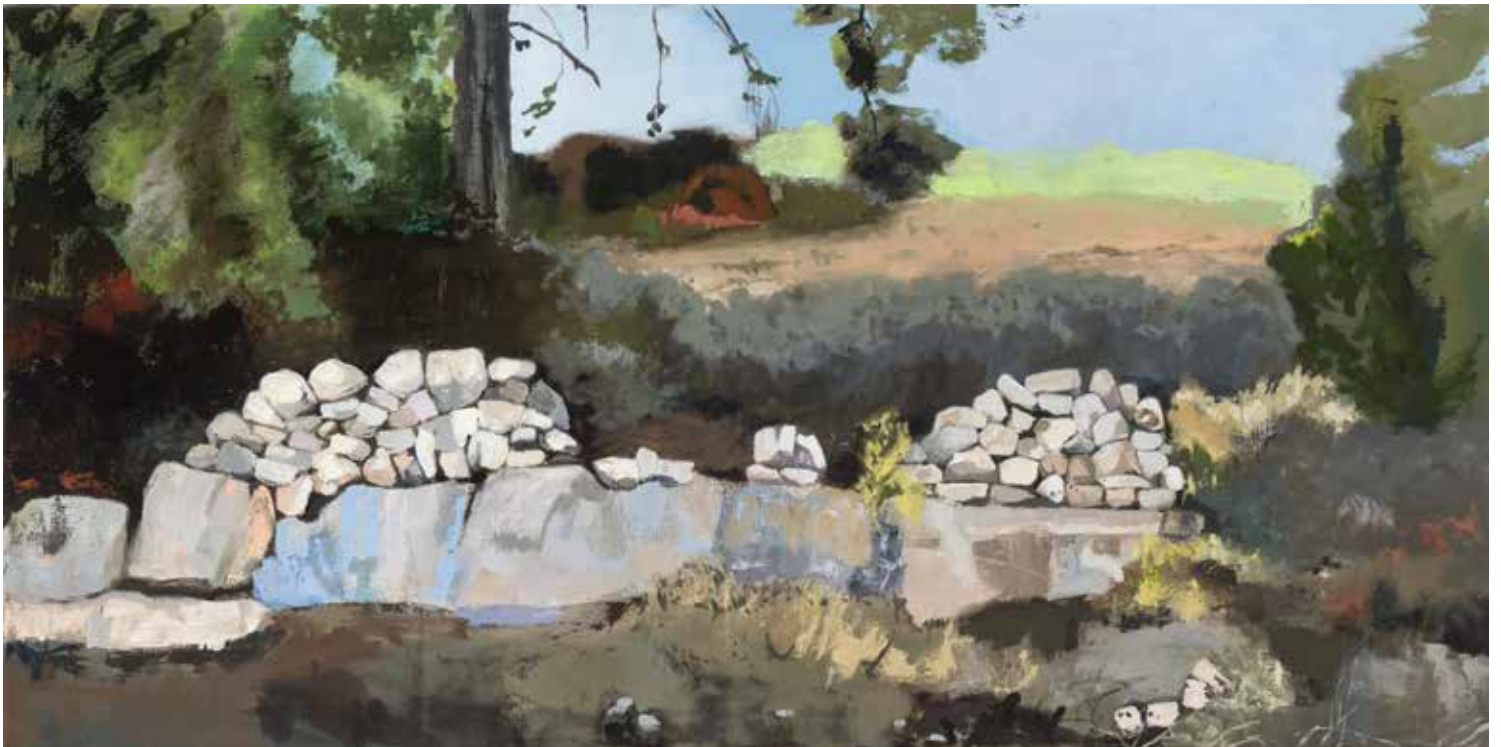
Landscape Project Series



Noa Charuvi, *Kishkashta*, 2023, huile sur toile, 127 x 182,9 x 3,8 cm, Courtesy H Gallery, Paris



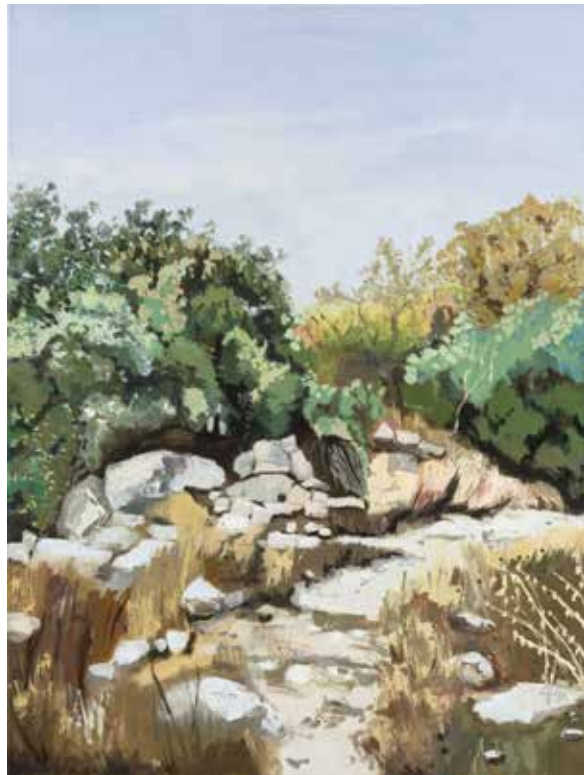
Noa Charuvi, *Qalunya*, 2021, huile sur toile, 76,2 x 101,6 x 2,54 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Cairn*, 2023, huile sur toile, 91,4 x 182,9 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Rock Biter*, 2023, huile sur toile, 76,2 x 61 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Hirbet Se'adim*, 2023, huile sur toile,
121,9 x 91,4 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Shomera*, 2020, huile sur toile, 40,6 x 50,8 x 2,5 cm, Courtesy collection privée



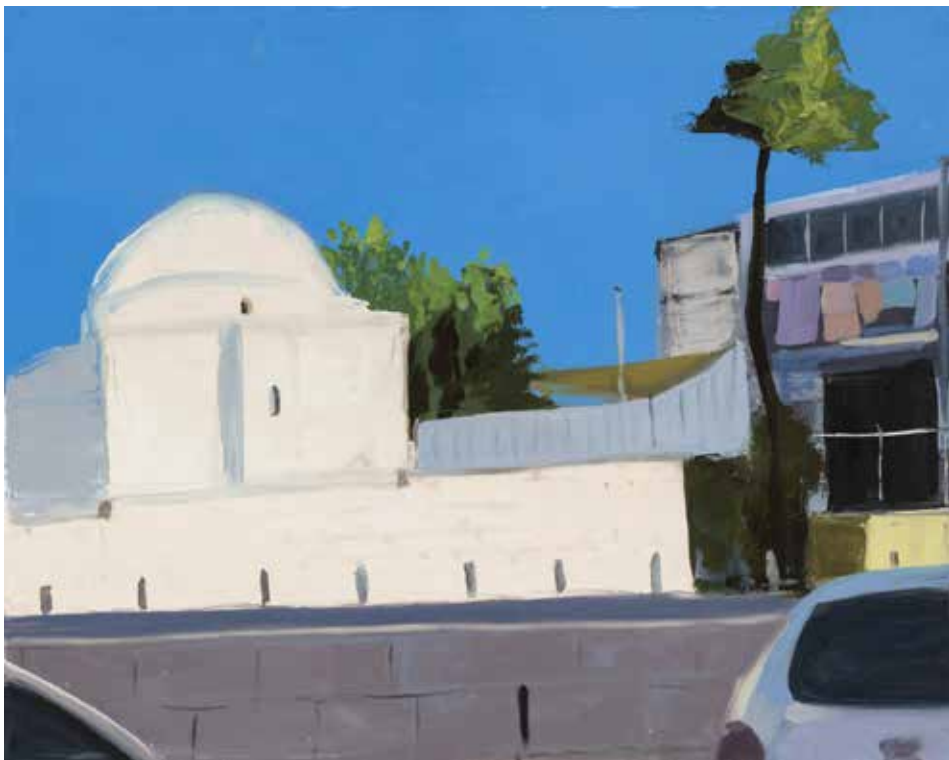
Noa Charuvi, *Gateway*, 2022, huile sur toile,
50,8 x 40,6 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Tombs of the Judges*, 2020, huile sur toile, 40,6 x 50,8 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Al Quds*, 2023, huile sur toile, 137,2 x 182, 9 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Nebi Oksha*, 2021, huile sur toile, 40,6 x 50,8 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Atlit Beach*, 2020, huile sur toile, 60,9 x 76,2 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Bomb Shelter at Ashdot Ya'akov Ihud*, 2020, huile sur toile, 16 x 20 cm, Courtesy H Gallery, Paris



Noa charuvi, *Cactus*, 2021, huile sur toile, 38 x 48 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Eucalyptus*, 2023, huile sur toile, 55,9 x 71,1 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Excavation Site*, 2021, huile sur toile, 16 x 20 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Atlit*, 2009, huile sur lin, 20,3 x 25,4 x 1,9 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Talpiot Playground*, 2021, huile sur toile, 40,6 x 50,8 x 2,5 cm, Courtesy collection privée



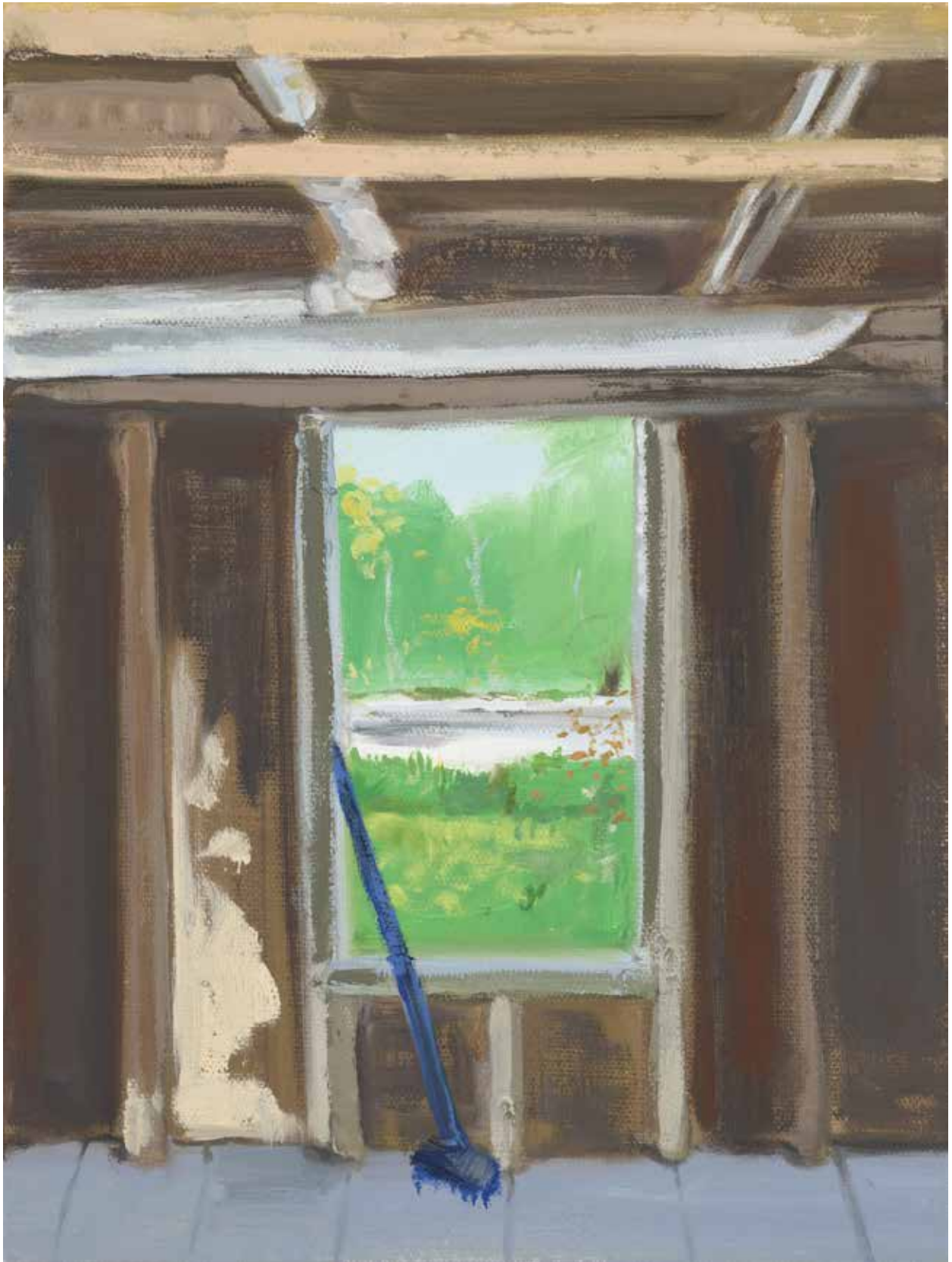
Noa Charuvi, *Farewell*, 2023, huile sur lin, 27,9 x 35,6 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Brooklyn Hawk*, 2024, huile sur lin,
30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Fort Greene*, 2024, huile sur lin,
30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Summer*, 2024, huile sur toile, 30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris

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Noa Charuvi, *Window Seat*, 2024, huile sur lin,
30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Son Flower*, 2024, huile sur lin,
30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Friends*, 2024, huile sur lin,
30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris



Noa Charuvi, *Philaharmonic*, 2024, huile sur lin,
30,5 x 22,9 x 2,5 cm, Courtesy H Gallery, Paris



SÉLECTION D'EXPOSITIONS

Exposition collective, Asya Geisberg Gallery, New York, États-Unis, 2024

Cover Band
Curator : Gabriela Vainsencher

AGG PRESENTS
July 11 - August 16

COVER BAND
14 ART COVERS

LISHA BAI // ELEONORE KOCH
MICHAEL BÜHLER-ROSE // FRANK STELLA
NOA CHARUVI // MARILYN MINTER
BYRON KIM // JOSEF ALBERS
ELISABETH KLEY // WIENER WERKSTÄTTE
ANI LIU // YAYOI KUSAMA
FABIENNE LASSERE // HELEN FRANKENTHALER
SHARON MADANES // HENRI MATISSE
JJ MANFORD // KAREL APPEL
REBECCA MORGAN // ARTEMISIA GENTILESCHI
GABRIEL OROZCO // ROBERT SMITHSON
SARA SHAOUL // MARY KELLY
BARB SMITH // LOUISE BOURGEOIS
ELISA SOLIVEN // UNKNOWN NEOLITHIC ARTIST

CURATED BY **GABRIELA VAINSENCHER**



Noa Charuvi, *Shit Kicker (After Marilyn Minter)*, 2024, huile sur toile, 81,3 x 121,9 cm, Courtesy H Gallery, Paris





Exposition personnelle, York College CUNY Fine Arts Gallery, New York, États-Unis, 2023...

Gal'Ed Means a Pile of Stones



Vues de l'exposition personnelle, *Gal'Ed Means a Pile of Stones*, 2023, York College CUNY Fine Arts Gallery, New York





...Exposition personnelle, York College CUNY Fine Arts Gallery, New York, États-Unis, 2023

Gal'Ed Means a Pile of Stones



Vues de l'exposition personnelle, *Gal'Ed Means a Pile of Stones*, 2023, York College CUNY Fine Arts Gallery, New York





Exposition collective, Private Public Gallery, Hudson, New York, États-Unis, 2023

The Summer Disaster Show



Vues de l'exposition collective, *The Summer Disaster Show*, 2023, Private Public Gallery, Hudson, New York





Three Persons Show New Collectors Gallery, New York, États-Unis, 2022

Noa Charuvi, Marina Sagona et Daria Daria Ireenchiva, Unsettled

Irincheeva
Sagona
Charuvi UNSETTLED



Vues du duo show, Noa Charuvi et Marina Sagona, Unsettled : Irincheeva, 2022, New Collectors Gallery, New York





Exposition collective, Pamela Salisbury Gallery, Hudson, New York, États-Unis, 2021

Landscape and Memory





Exposition collective, Kristen Lorello Gallery, New York, États-Unis, 2021

The Burning Kite



Vues de l'exposition, *The Burning Kite*, 2021, Kristen Lorello Gallery, New York





Exposition collective, Artloft, Brooklyn, New York, États-Unis, 2021

Makeshift



Vues de l'exposition, *Makeshift*, 2021, Artloft, Brooklyn, New York





Exposition personnelle, ART100 Gallery, New York, États-Unis, 2017

Construction and Contemplation



Vues de l'exposition personnelle, *Construction and Contemplation*, 2017, ART100 Gallery, New York





Exposition personnelle, H Gallery, Paris, France, 2017...

Réaménagements permanents



Vues de l'exposition personnelle, *Réaménagement permanents*, 2017, H Gallery, Paris





...Exposition personnelle, H Gallery, Paris, France, 2017

Réaménagements permanents



Vue de l'exposition personnelle, *Réaménagement permanents*, 2017, H Gallery, Paris



Noa Charuvi, *Piles of Red*, 2016, huile sur toile, 35,6 x 45,7 cm,
Courtesy H Gallery, Paris



Noa Charuvi, *Seven Buckets*, 2016, huile sur toile, 40,6 x 50,8 x 1,3 cm,
Courtesy H Gallery, Paris



Exposition collective, H Gallery, Paris, France, 2017

Land Marks



Vue de l'exposition collective, *Land Marks*, 2017, Brooklyn Art Cluster, Brooklyn, New York





Exposition collective, Love Apple Art Space, Ghent, New York, États-Unis, 2017

Art/Work : An Exploration of Labor



Vue de l'exposition collective, *Art/Work : An Exploration of Labor*, 2017, Ghent, New York





Exposition personnelle, The Shirey Studio, Brooklyn, New York, États-Unis, 2014

Arabesque



Vue de l'exposition collective, *Art Work : An Exploration of Labor*, 2017, Brooklyn, New York





Exposition collective, The Bronx Museum and Wave Hill Center, New York, États-Unis, 2011

Bronx Calling ! The First AIM Biennial



Vue de l'exposition collective, *Bronx Calling ! The First AIM Biennial*, The Bronx Museum and Wave Hill Center, 2011, New York





SÉLECTION DE PRESSE

ART SPIEL

Art Spiel
Etty Yaniv
septembre 2023...

SEPTEMBER 13, 2023 BY ETTY YANIV

Noa Charuvi: Gal'Ed at York College Arts Gallery

PHOTO STORY



Noa Charuvi, *Calm*, 2023, oil on canvas, 36x72 inches

45 Jacob took a stone and erected it as a pillar. 46 He instructed his kin, "Collect some stones." They gathered stones, formed a heap, and shared a meal beside it. 47 Laban named it *Jagar Sahadutha*, while Jacob named it *Galeed*. 48 Laban declared, "This heap stands as a witness between us today." Hence, it became known as *Galeed*.

Genesis, Chapter 31, Verse 45

A Gal'Ed symbolizes a location marked by significant events—deathly moments or sacrifices. As it appears in the Old Testament, it signifies a covenant. In Hebrew, 'Gal' is a heap of stones, and it is the same word for 'wave.' 'Ed' means a witness. This heap of stones becomes an emblem of the pact between Jacob and his father-in-law: their agreement not to harm each other's possessions or families. Serving as a symbol of shared promises, Jacob sanctifies it, offering to God on this stone.

The eighteen paintings from 2009 to 2023 by Israeli-born New York-based painter Noa Charuvi at York College Fine Arts Gallery in Queens draw on this biblical concept of 'Gal'Ed.' Her fascination with heaps of stones was born from her interest in architecture. "In its most basic form, a building is a pile of stones; in its final form, as a ruin, it is again a pile of stones," she says. In Israel, finding a place devoid of a complex history ingrained in its ancient or modern architecture is challenging. "In school, you often take field trips to archeological sites and archeological museums, but little is spoken of more recent ruins," she adds. Charuvi brings a sense of layered archeology and deconstructed architecture in her paintings, conjuring a sense of a specific place and transforming it into a personal excavation site of memories.



Noa Charuvi, *Tel*, 2009, oil on canvas, 58x82 inches

THESE ŒUVRES SONT EN EXPOSITION À LA GALLERIE H



Noa Charuvi, *Rooms*, 2018, oil on canvas, 30x33 inches

Charuvi's engagement with architectural forms stands out. Her upbringing in Israel, amidst a juxtaposition of ancient ruins, modern structures, and conflict zones, offers a distinct perspective through which she views her subjects and her current New York City landscape. For instance, in a standout painting, *Monolith*, two orange-striped channelizing drums so ubiquitous in New York City streets resemble two soldiers (or prisoners) guarding two sides of the 'Monolith.' The erected rectangular structure resembles a bunker, wrapped (or trapped) in an orange net that evokes barbed wire. The intense blue sky evokes a day in a Mediterranean locale, while the grayish concrete ground evokes a rainy day in Brooklyn. The image overall comes across as a landscape where the horizon and sky, often signifiers of open space and freedom in landscape painting, resonate here with enclosure and confinement.



Noa Charuvi, *Monolith*, 2020, oil on canvas, 30x24 inches



ART SPIEL

Art Spiel
Etty Yaniv
...septembre 2023



Noa Charuvi, Big Gaps, 2020, oil on canvas, 36x62 inches

The paintings also subtly hint at personal influences—Charuvi sees this exhibition as a *GafEd* to her father, Dror Charuvi, who was an architect: “I spent many hours in his studio as a child. I accompanied him when he went to check on the development of buildings he designed. I had to listen to his lectures about architecture during our family trips to Europe. Then, I lost him when I was 21, just beginning my academic training,” she says. The exhibition is also a *GafEd* to her father’s father. As a teenager, Shmuel Charuvi, a landscape painter, came to Palestine to study art and paint landscapes. “His dedication to painting runs in my blood,” she says.

Finally, the exhibition is also a *GafEd* for Charuvi’s life choices: “leaving Israel behind, coming to a foreign country to be an artist, putting down roots, looking for places and images that make me feel at home, and finding those in construction sites,” she says.



Noa Charuvi, KishKishita, 2023, oil on canvas, 50x72 inches

Transitioning between the landscapes of Israel and the dynamic rhythm of New York, interweaving history with biography, Noa Charuvi’s work evokes places that are both real and internal, instilling a sense of belonging and longing, carving out quiet moments of deep contemplation in a noisy world.



Installation view



National Geographic
Katy Kelleher
juin 2021...

Want to take better travel photos? Think like a landscape painter.

Wielding paints, canvases, and creative eyes, artists reveal how to see—and document—nature and cities.

The land doesn't demand your attention the way billboards do, or traffic lights, or people with their bright clothes and private thoughts. Landscapes aren't static, but they're not as fast-moving as the rest of our world. Even urban landscapes, with their ever-present teardowns and build-ups, backdrop most of the art we consume, from films to photographs. But if you stop and focus, as landscape painters do, there's depth in the world around us and stories unfolding in the foliage, the soil, even in the garbage.

Landscape painters see the world differently than most travelers do. Their eyes have been trained to seek the horizon, read the light, and understand subtle variations in weather.

It's part of the job, explains painter [Timothy Wilson](#). For the past two years, he's been working on a series of images inspired by the landscapes of [Maine Coast Heritage Trust](#). He's visited over a dozen of the trust's nature

preserves on the [Maine](#) coast, painting on cliffs,

islands, in marshes and bogs—even from the seat of his kayak.

He experiences the parks the way any traveler might, eyes open to the wonder of the rugged landscape. But instead of snapping a photo for Instagram, Wilson stops and sets up an easel. "It stops me from looking at my phone," he says. "Instead of checking again and again, I look at the landscape. I become enmeshed. It feels wonderful."





National Geographic

Katy Kelleher

...juin 2021...

You don't have to be an artist to appreciate the natural world. Anyone can stop and marvel at a sunset. But thinking like a landscape artist can help travelers become better at *seeing* what's around them. Next time you hit the road, make sure you have a sketchbook—or even just a cellphone—on hand to capture and compose. Any trip can be an artists' retreat if you let it.

Find your footing

To absorb a landscape, be it a desert or a marsh, the first step is to find a vantage spot. “When I'm working, I'm carrying my own heft and the heft of my gear,” Wilson points out. “While I like the fluidity of the earth, I don't enjoy walking through smarmy sandy areas to get to where I'm painting. I like having solid ground under my feet.”

Instead of worrying about sinking into the mud, or slipping on seaweed, Wilson sets his easel on a well-trodden hill, a dry flat rock, or a place where the seaweed has matted down thickly. “In order to be a good observer of nature, you have to have a good place to stand.”

(See why Maine has inspired artists for two centuries.)

This is equally true for casual photographers. It takes time to compose a good image, even just snapping one for Instagram. It's worth finding a place off the main trail to stop and ponder the world beyond.

Wilson often paints the sea, which gives his works a strong horizon line. While her process is different, New York City-based landscape painter April Gornik also focuses on creating strong, moody images that feel timeless (and occasionally a little haunting). She tends to look first at the world around her, then paints a landscape back in her studio. “When you travel,” she says, “you deliberately dislocate yourself. So you have to relocate yourself. It's a healthy thing for people.”

While Wilson finds his footing in a very literal manner, Gornik encourages travelers to reach a place of ease, a sense of comfort within discomfort. “The landscape is the other, the ultimate other,” she says. “Art is about taking the leap, becoming familiar, finding yourself.”

Most travelers hope for bright, sunny days, but there's an upside to stormy weather. Overcast skies create a different quality of light, one that both landscape artists and portrait photographers adore. Landscapes that veered a little moody and dark show up in works by the Florida Highwaymen, a group of Black painters active in the mid-20th century.

They practiced “fast painting” and sold their works from the trunks of their cars along major highways, often capturing stormy skies, palms beset by wind, waves crashing on the shore, and slightly ominous backcountry rivers. The Highwaymen weren't necessarily storm chasers, but their works depicted Florida as an atmospheric, turbulent environment, full of heat and water and life.



National Geographic

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Artist Tim Wilson paints both in his Maine studio (shown) and outside en plein air.

It's highly effective, points out Wilson, to glance upward and observe the clouds. "Painting is a science," he says. "The air changes what you see. Things that are closer look warmer because of how the light particles

bounce. When storms come, it throws everything into flux."

Kim Do, a landscape painter who lives in the Hudson Valley of New York (but has worked around the globe), also says he "loves to paint the weather." He adds, "We humans are living at the bottom of an ocean of air. We're the lobsters of our planet. We look up, and we see the weather." Do says that painting the sky makes him feel connected to the landscape artists who came before him, like famed British painter John Constable, known for his moody way with clouds.

Seek color, find beauty

Noa Charuvi splits her time between Jerusalem and New York City, two urban environments rich in history and poor in green space. Yet her landscape paintings manage to capture both the energy of her hometowns and the vast beauty of their buildings. Her daily walks around Brooklyn frequently take her past construction sites, where she will stop and snap a picture. "I'm often drawn to a scene because I find a surprising potential for beauty," she says. "In the construction sites, I'm drawn to certain Finding palettes means Charuvi can pull joy from any scene, no matter how banal. There's also something she likes about seeing history in the making. Cities are constantly changing. Buildings are being torn down, new ones are being built up. Landscape painting, she says, allows her to "make sense of the endlessness" that surrounds us. "It connects us," she says.

It's something we all can keep in mind when we're exploring the world. There's beauty in the everyday, in the decay, in the busy streets and in the signs of human life. You don't have to create a perfect image of the Eiffel Tower every time you travel to Paris—sometimes, it's more interesting to capture the commuters on the Métro or the pigeons on the mansard roofs.

Linger longer

Perhaps the biggest lesson travelers can learn from painters is this: absorbing and capturing your surroundings takes time. In order to create art or deeply appreciate a place, you have to slow down to observe, dwell, and imagine.



National Geographic

Katy Kelleher

...juin 2021

Even a good photo doesn't happen just because you're looking at beautiful scenery. You have to take a moment to figure out, as Wilson puts it, "the feng shui of a landscape."

It can happen suddenly, but it doesn't happen quickly. 🟡

"Lingering and contemplating is something we have to train ourselves to do," explains Do. "I was painting in Barbados once, and a tourist bus would come by every hour or so. People would come and pour out of the bus, take one picture, and then move on."

He spent an entire day in that one spot, watching people come and go. Maybe some of them got a nice snapshot, but their trip wasn't arranged for the immersive work artists crave. Each of these painters emphasizes the significance of letting the world in. You have to absorb it, to hold it, and be held.

"There's a certain awareness of your surroundings you get from making paintings," Do says. "We're immersed in our environments. It cradles us. It's around us. When you feel that, it's almost like we're in the womb of our planet." His paintings are highly detailed and evocative, and when you're looking at one of Do's *Oculus* landscapes, you feel immersed. That, he says, is the entire point. It's why we travel, it's why we make art. It's that sense of deep, intense connection.



HYPERALLERGIC

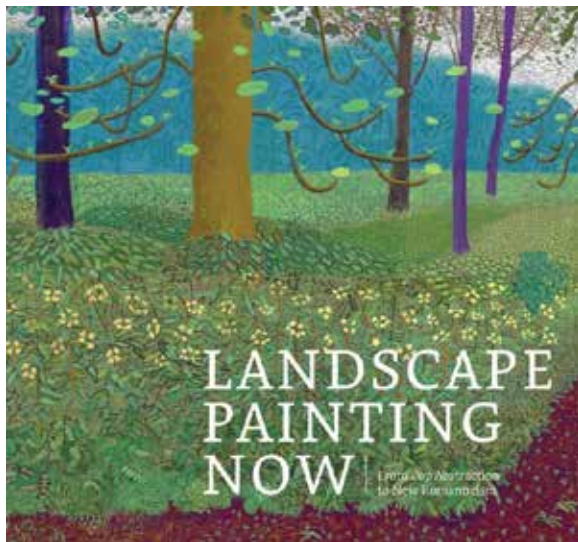
Hyperallergic
Peter Malone
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Why Landscape Painting Is Thriving in the 21st Century

Art critic Barry Schwabsky's new book presents a global survey of contemporary landscape painting.



by Peter Malone
March 21, 2019



Landscape Painting Now: From Pop Abstraction to New Romanticism, by Barry Schwabsky (DAP, April 2019)

Art critic Barry Schwabsky's new book, ***Landscape Painting Now: From Pop Abstraction to New Romanticism*** (DAP), delivers a global and multi-generational perspective on what may be the most malleable of painting genres. Along with editor Todd Bradway and historians Robert R. Shane, Louise Sorensen, and Susan A. Van Scoy, Schwabsky sets out to update readers on what artists have been doing with the pliable clay of landscape painting since 1950. With a specific focus on paintings completed since 2000, a view unfolds of a genre that earned only sporadic attention from critics while its practitioners were busy expanding, redefining, and generally complicating the form.



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Three-hundred and sixty-eight pages beckon a leisurely read, spreading generous reproductions across six interpretive categories, each meant to expand on notions, suggested — unsurprisingly for a commentary on a wanderer’s art form — in a rambling introductory essay, the gist of which is that abstraction’s mid-century zenith marked, as Robert Rosenblum noted at the time, a revealing link between Abstract Expressionist painters like Mark Rothko and Clyfford Still and 19th century Romantics. This was to prove a link that only painters noticed.



Makiko Kudo, "Insomnia" (2010), oil on canvas, 71.62 x 89.37 inches,
©Makiko Kudo, Courtesy of Tomio Koyama Gallery, photo by Ikuhiro Watanabe

By 1965, and for several decades afterward, conceptual, performance, installation and earth art dominated art criticism, while painters working outside recognized movements like Pop, Minimalism, New Image, Bad Painting (yes, that was once a thing), Neo-Geo, and Neo-Expressionism, were finding ways, as Schwabsky puts it, “to grapple with transformations both in the art of painting and in the conditions of life from which that art could emerge.” In short, abstraction and spontaneity remained fundamental to painting, even for landscape painters, which explains the wide variety in the book’s roster of artists.

In attending to the sensibilities of art lovers who hold, as Schwabsky puts it, “a clichéd and outdated notion of what landscape painting is



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and isn't", his introductory essay follows a slender thread of historical indicators expanded upon in the book's groupings of artists into six categories, each explored in its own chapter. Though debatable, the categories bring an exuberance to the revelatory chaos the subject predictably generates. Each of the six groupings includes a dozen artists or more. The choice of who occupies each category is sometimes obvious, other times eccentric. As the author notes, there are quite a few artists that could occupy categories other than the one they were assigned.

To allay the fear many potential readers may entertain that the whole enterprise is a cynical touting of hot young things, I can report that the average age of the artists chosen for inclusion calculates to 60. Of the 82 painters included, Alex Katz and Lois Dodd are the oldest at 92, Matthew Wong the youngest at 35, a range indicating an admirable determination to peel back overlapping generational influences, while limiting the selected work, as the title word "now" suggests, to canvases completed in the new century.



Lois Dodd, "Winter Sunset, Blair Pond" (2008), oil on linen, 48 x 52 inches
(Private Collection ©Lois Dodd, courtesy Alexandre Gallery, New York)

The first two categories are conventional. "Realism and Beyond" includes Lois Dodd, Rackstraw Downes, and April Gornik, among others. "Post-Pop Landscapes" relies on the color intensity favored by David Hockney, Yvonne Jacquette, and Matthew Wong. The third, "New Romanticism," concentrates on painting rooted in history, folk



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tradition and other subtexts, the signature artist being Anselm Kiefer. Of the remaining categories: “Constructed Realities,” with Inka Essenhigh, Mark Tansey and Vincent Desiderio, offers the greatest variety of style and sensibility, while “Abstracted Topographies,” with Julie Mehretu, Cecily Brown, and Ali Banisadr, emphasize the book’s thesis regarding abstraction.

The sixth, “Complicated Vistas,” is not only the least descriptive of the category titles, it is the most clearly aligned with current trends. Addressing political issues like pollution, factional distress and nature’s presence in urban environments, it echoes themes that may be found in the Realism group if one looks closely. There is, for instance, a subtle environmental aspect in the work of Rackstraw Downes that goes largely unnoticed. Conversely, Liu Xiaodong, Noa Charuvi, and Li Dafang could have easily been placed in the Realism group. Their interchangeability hints at the genre’s enduring breadth of perspective.



Barnaby Furnas, “Slanted 3” (2011), Dye-water dispersed pigment and acrylic on canvas, 224.2 x 177.8 cm (Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. © Barnaby Furnas)

The author’s inclusiveness is undeniable, yet it is because it is so inclusive that one feels the acute absence of artists like Elliott Green, Julian Hatton, Joyce Kozloff or Greg Lindquist, any of whom would have been more suitable candidates than Will Cotton or Barnaby Furnas, whose confectionary still lifes and gestural sweep respectively seem a quirk too far in a landscape study. Seeking the criteria behind



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such incongruous choices brought my attention to this key paragraph:

“A Landscape painting is not necessarily a representation of a landscape, but rather something that, in being constructed out of pieces of representation, or possibly just echoes of former representations, kindles an experience of its own — one that, as those fragments of resemblance suggest, is somehow like an experience of nature.”

Truer words were never spoken concerning contemporary visual art in general. Regarding landscape painting specifically, they introduce the book’s roughest edge and consequently its most useful aspect. Readers will be left with the question: can landscape painting retain its distinction as a genre, or is it doomed to drift toward Jackson Pollock’s “I am nature” paean to solipsism? For those invested in such inquiry, I suggest post-it markers placed at the pages where they feel the author’s inclusiveness led him adrift. For that participatory exercise alone, above and beyond the volume’s intelligence and visual sumptuousness, I believe *Landscape Painting Now* could play a significant role in our conversations about contemporary painting and its meaning.



Barkley Hendricks, “New Year’s Marl Hole” (2007), oil on linen canvas, 18.75 x 26.5 inches (© Estate of Barkley L. Hendricks. Courtesy of the artist’s estate and Jack Shainman Gallery, New York)



Jiangnan Times
2017

藝術周報

2017年2月 19日 农历丁酉年 正月廿三 星期日

江南时报 JIANGNAN TIMES

第801期

ART100 纽约画廊举办展览“构·思”

本报的2月16日(记者 沈雁冰) 报道了2月16日, ART100纽约画廊举办了“Deconstruction and Contemplation: 构·思”艺术展览, 展出两位艺术家——来自以色列的诺亚·沙鲁维(Noa Charuvi)和来自中国的李钢的作品。ART100纽约画廊在2016年12月开办针对当地举办的展览“X Fine Line 线·隔·心”展览曾在艺术圈引起广泛的关注, 被国际知名艺术媒体评为“本周七大值得看的展览”之一, 而作为其第二场展览, “构·思”艺术展览也一经推出, 再次掀起了一股观展热潮。

策展人陆海华表示, 诺亚·沙鲁维和李钢的作品植根于两种迥异的文化传统, 却同样充满了个体表达的张力和对当代精神的敏锐。诺亚·沙鲁维的艺术与以色列建筑传统一脉相承, 她的每一件作品都以极具匠心的色彩和构图反映出对当代“风景”的深刻审视和表达。沙鲁维的早期作品以巴黎街景的块面解构为灵感来源, 通过解构和重组画面和消解建筑对观者对历史和文化的理解。而在近期系列作品中, 她则是将建筑作为结构性的中心, 也是她工作室身边的建筑工线。在艺术家精密的建构“思维”中, 这如同小抽箱一般的艺术作品展现出了建筑结构和



诺亚·沙鲁维 《棉花糖》 布面油画, 76.2cm x 83.8cm, 2016

诺亚·沙鲁维, 生于耶路撒冷, 现工作及生活于纽约。从耶路撒冷的艺术学院(Ben-Zvi Academy)毕业并获艺术学士学位。沙鲁维从童年来到纽约, 于纽约视觉艺术学院获得艺术硕士学位。她的作品已参与了多个国际展览, 其中包括纽约布鲁克林艺术博物馆和以色列的海法美术馆的展览, 并已被多家藏家、地产公司收购。她曾担任耶路撒冷-特拉维夫收藏家。

李钢, 1962年生于中国广东, 现工作及生活于北京。毕业于中央美术学院艺术史系美术史专业, 李钢的作品在全球范围内广泛展出, 其中包括法国斯特拉斯堡、德国海德堡和波兰克拉科夫。他的作品已被中央美术学院美术馆、广东美术馆、上海美术馆、广州美术学院美术馆以及台湾美术馆等多家艺术机构收藏。

据悉, 本次展览将展至3月31日。

艺术家链接

诺亚·沙鲁维, 生于耶路撒冷, 现工作及生活于纽约。从耶路撒冷的艺术学院(Ben-Zvi Academy)毕业并获艺术学士学位。沙鲁维从童年来到纽约, 于纽约视觉艺术学院获得艺术硕士学位。她的作品已参与了多个国际展览, 其中包括纽约布鲁克林艺术博物馆和以色列的海法美术馆的展览, 并已被多家藏家、地产公司收购。她曾担任耶路撒冷-特拉维夫收藏家。

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关于 ART100 纽约画廊

ART100 纽约画廊是由知名收藏家及艺术专业人士陆海华创办的首家国际性文化慈善性质的最新项目, 占地面积达 500 平方米, 位于纽约的白玫瑰画廊的旁边。25 间约 11 米宽深长的建于 1901 年的历史建筑, ART100 画廊致力于呈现国际舞台上享有盛誉的中西艺术家作品, 同时也为新的年轻艺术家提供展示和交流的平台, 除了纽约之外, 目前在东京、香港、新加坡、伦敦、巴黎等地设有分店。



The New York Times

The New York Times
Matt. A. V. Chaban
mai 2016



Fred Brathwaite, left, and Jenna Westra, below, in their studios. Artists are creating works for 50 West, above.

50 West Street

Being in proximity to other artists is not the only appeal of working in New York.

"I love being influenced by working-class people," Bahar Behbahani said last week inside a studio downtown. "That was never a problem in Iran, but once I came to America, I never get to do that, except with the cab-drivers."

Now she does it almost every day. Since September, Ms. Behbahani has been working out of the 15th floor of 40 Rector Street in Lower Manhattan — and a construction site a block south, 50 West Street.

She shares the space with three other artists, and the sales gallery for 50 West, a curvaceous 64-story condominium tower nearing completion off the Battery. Francis Greenberger, the developer, is a noted collector.

"We wanted art that was of the building, not just decoration," said Jennie Lamensdorf, the in-house curator at Mr. Greenberger's firm, Time Equities.

While each artist is obliged to create a series of works of the new building — the ultimate in lobby art — they also have round-the-clock access to the studios, where they can work on any projects they desire.

Ms. Behbahani completed an entire series of new works while in residency, called Garden Coup, now on view at the Thomas Erben Gallery. So, too, did Hugo Bastidas and Paul Anthony Smith, who both focused on making portraits of the project's construction workers.

"I've never had so much space to work in before," Ms. Behbahani said, wearing a pair of paint-splattered Uggs.

Noa Charuvi, an Israeli artist living in Brooklyn, was the first to take up residency there, sharing the space with the tower's general contractor. Her art typically addresses the conflict in her native country, including paintings of bombed-out homes.

"My work is around ruins and rubble," Ms. Charuvi said. "This is a completely different subject matter, but the materials are the same, working in a construction pit."

Like Ms. Behbahani — who created large paintings that overlaid the penthouse floor plans with scenes of equally luxurious Persian gardens — Ms. Charuvi had hoped to work on other projects. But she quickly found herself so consumed with scenes of mud, muck and rebar that they became almost all she has painted since, even after her residency ended.

"I just couldn't stop," Ms. Charuvi said.

Now she does not have to. With the tower nearly finished, Ms. Charuvi has been invited back.



Wall Street Journal
Ralph Gardner Jr
septembre 2014

THE WALL STREET JOURNAL
WSJ

URBAN GARDNER | By Ralph Gardner Jr.

An Artist-in-Construction



Bulldozers, jackhammers, cranes and cement mixers are common sights—and

sounds—at New York City construction sites.

But an artist-in-residence may be a first.

That's the role Noa Charuvi, an Israeli artist, is playing at 50 West St., a 64-story luxury residential skyscraper going up in lower Manhattan.

"We're two weeks away from completing the foundation," reported Francis Greenburger, the founder, chairman and chief executive of Time Equities Inc., the building's developer. "It took 10 months to build the foundation."

And Ms. Charuvi has been documenting the project's progress for the last three of those months.

"It's been remarkable to see people build this skyscraper with their bare hands, and in any weather," said the artist. "I'm humbled."

Ms. Charuvi, whose previous work has been focused more on ruins and destruction than on building things from scratch, comes and goes as she pleases from the construction site, wedged between Rector and Joseph P. Ward streets.

"I have a hard hat with my name on it," she said proudly.

I was curious about the sort of reception she receives from New York City's famously hard-boiled construction workers.

As amazing, even Whitmanesque as the process of building a skyscraper—at 780 feet, 50 West will be one of the taller towers in town—they might not be charmed by an artist toting an easel in a demolition zone.

"I think they were really excited to see me go in and see the work," said Ms. Charuvi who doesn't actually paint in the pit. She takes photographs, then returns to 40 Rector St., where the project's sales and construction offices, and her studio are located. It's there that she translates her vision onto canvas.

"They were really happy to see somebody who appreciates what they do."

Ms. Charuvi is the first of three emerging artists who will document the building's progress. Next will be Paul Anthony Smith and then Hugo Bastidas. All are alumni of Art Omi, an artist residency program in the Hudson Valley founded by Mr. Greenburger.

"I thought it would be an interesting environment for an artist to work, to be in dialogue with the construction of the building and how that inspires them," Mr. Greenburger explained. "And we also thought we would install some of this work in the building—'before' and 'after' pictures."

Ms. Charuvi didn't seem disappointed that her resi-



Noa Charuvi, above, is the artist-in-residence at 50 West St., a model of which is seen at right. She has been documenting the building process in paintings, like the one seen below. Bottom, the artist's tools.



Photo courtesy of Time Equities Inc.



bulldozers, rubble buckets, piles of rebar, and mud—lots of mud.

"You do see that in photography," Ms. Charuvi said of construction photos, such as those of the emerging Empire State Building, by the likes of Lewis Hine and Berenice Abbott. "But it's not common to see paintings of it."

Time Equities also will be documenting the construction process using time-lapse videos. But technology "will not capture how the sunlight hits the rubble bucket just so" as Jennie Lamensdorf, the curator of Art-in-Buildings at Time Equities, pointed out.

So will Ms. Charuvi's work be featured in the lobby of the completed skyscraper?

"We are going to put our heads together and some paintings that will come out of that will belong to 50 West," Mr. Greenburger said. "Exactly which of these paintings is a question mark."

The developer has to think not only of his taste, or those of us who find majesty in a hardscrabble construction site, but also of residents who might not consider renderings of bulldozers—no matter how artistic—in keeping with their high-end real estate investment.

Mr. Greenburger sounded unconcerned.

"The lobby will be a changing work," he explained. "If some residents don't like it, in six months it will be something different."

ralph.gardner@wsj.com

gency will end well before the building is completed.

"It's been a tremendous gift to be here," she said. "For an artist in New York to get a space to work in itself is incredible."

'For an artist in New York to get a space...in itself is incredible.'

The residency includes an honorarium, and Ms. Charuvi also seems to be enjoying the respite from the solitude that is the typical artist's lot.

"I know everybody in the

office," she said. "I feel kind of part of the team, in a very small way."

"Not so small," Mr. Greenburger assured her as we made our way from the 50 West sales office, dominated by a gleaming model of the Helmut Jahn-designed glass curtain skyscraper, to the construction office across the hall.

There, the creative chaos of Ms. Charuvi's studio stood in contrast to the surrounding offices, filled with blueprints and dedicated to the exacting mechanics of building a high-rise.

"I never heard of an artist becoming part of a skyscraper," Ms. Charuvi observed, as we examined paintings whose subjects included



NOA CHARUVI

Noa Charuvi est née à Jérusalem, Israël. Elle vit et travaille à New York depuis 2007.

EXPOSITIONS PERSONNELLES

- 2024** *Thresholds*, H Gallery, Paris, France
- 2023** *Gal'Ed Means a Pile of Stones*, York College CUNY Fine Arts Gallery, Jamaica, NY, États-Unis
- 2017** *Construction and Contemplation*, ART100 Gallery, New York, NY, États-Unis
- 2016** Réaménagements permanents, H Gallery, Paris, France
- 2014** *Arabesques*, commissaire d'exposition Naomi Lev, The Shirey Studio, Brooklyn, NY, États-Unis

EXPOSITIONS COLLECTIVES

- 2024** *The Summer Disaster Show II*, Private Public Gallery, Hudson, NY, États-Unis
Cover Band, commissaire d'exposition Gabriela Vainsencher, Asya Geisberg Gallery, New York, NY, États-Unis
Tools As Art, commissaire d'exposition Cat Alden, Petaluma Arts Centers, Petaluma, CA, États-Unis
Hallelujah, commissaire d'exposition Udi Urman, The Jerusalem Biennale, Jérusalem, Israël
Hallelujah, commissaire d'exposition Udi Urman, Laurie M. Tisch Gallery, Marlene Meyerson JCC Manhattan, New York, NY, États-Unis
- 2023** *Do Less. Affective Care*, New York City, NY, États-Unis
Four Minutes in the Past, Ghostmachine, New York, NY, États-Unis
The Summer Disaster Show, Private Public Gallery, Hudson, NY, États-Unis
- 2022** *Flare Up*, Galeria Azur, Berlin, Allemagne
Unsettled, three person show Noa Charuvi, Daria Ireenchiva et Marina Sagona, New York City, NY, États-Unis
- 2021** *Floating Walls*, Laurie M. Tisch Gallery, Marlene Meyerson JCC Manhattan, New York City, NY, États-Unis
Landscape and Memory, Pamela Salisbury Gallery, Hudson, NY, États-Unis
The Burning Kite, Kristen Lorello Gallery, New York, NY, États-Unis
- 2020** À VOIR ABSOLUMENT I, H Gallery, Paris, France
- 2019** *Mounds, Piles and Massings*, The Walsh Gallery, Seton Hall University, NJ, États-Unis
Install Deinstall, 601 Artspace, New York, NY, États-Unis
- 2017** *50 to 1967: Art in the time of War*, Mishkan Museum of Art, Ein Harod, Israël
Art/Work: An Exploration of Labor, Love Apple Art Space, Ghent, NY, États-Unis
Building and Rebuilding, commissaire d'exposition Shlomit Dror, Asylum Arts and Repair The World, Brooklyn, NY, États-Unis
Land Marks, commissaire d'exposition Heejung Cho, Brooklyn Art Cluster, Brooklyn, NY, États-Unis
- 2016** *The 50 West Artist-in-Construction Residency Exhibition*, Metropolitan College of New York, New York, NY, États-Unis
EFA + Middle East, commissariat de Bill Carroll, Shirin Gallery, New York, NY, États-Unis
Equinox, commissaire d'exposition Sharona Elisassaf et Emily Weiner, The Willows, Brooklyn, NY, États-Unis
- 2015** *Alone Together*, commissariat de Beth Citron, Lower East Side Printshop, New York, NY, États-Unis
Published by The Artist, commissariat d'Erik Hougen, International Print Center New York, NY, États-Unis
Out of Sight, commissaire d'exposition Olga Vilenkin, Haifa Museum of Art, Haifa, Israël
Akshav!, commissaire d'exposition Julianne Steindler, Stein Rose Fine Art, New York, NY, États-Unis



- 2014** *My Girl*, commissaire d'exposition Luis Maldonado, It's All About Things Project Space, Port Chester, NY, États-Unis
A Piece In Time, Space Womb Gallery, New York, NY, États-Unis
The Last Brucennial, New York, NY, États-Unis
- 2013** *Fragile Territories*, commissaire d'exposition Rebecca Pristoop, Launchap Brooklyn, Brooklyn, NY, États-Unis
- 2012** *Double Vision*, commissaire d'exposition Ceren Erdem, Jaime Schwartz et Lisa Williams, Court Square, Queens, NY, États-Unis
- 2011** *Bronx Calling! The First AIM Biennial*, commissaire d'exposition Jose Ruiz et Wayne Northcross, The Bronx Museum et Wave Hill Center Bronx, NY, États-Unis
Intuitive Realities, commissaire d'exposition Jeanne Brasile, Cuchifrittos Project Space, New York, NY, États-Unis
- 2010** *Heat Wave*, commissaire d'exposition Lea Freid, Lombard-Freid Projects, New York, NY, États-Unis
- 2009** *NotAbstract I*, Parker's Box Gallery, Brooklyn, NY, États-Unis
Salon '09', Matt Roberts Arts, Londres, Royaume-Uni
Identity: Self II, Praxis International Art, New York, NY, États-Unis
A New Currency, Visual Arts Gallery and Delancey 55, New York, NY, États-Unis
Cardsharper, commissaire d'exposition Lauren Ross, Visual Arts Gallery, New York, NY, États-Unis
Postcards From Gaza, commissaire d'exposition Norma Musih, Zochrot Gallery, Tel Aviv, Israël
This World, commissaire d'exposition Jonathan Hirschfeld, Hannina Gallery, Tel Aviv, Israël

FORMATION

- 2009** MFA Fine Arts, School of Visual Art, New York, NY, États-Unis
- 2005** BFA Fine Arts, Bezalel Academy of Art and Design, Jérusalem, Israël
- 2004** Programme d'échange étudiant, Glasgow School of Art, Écosse
- 2001** Classe préparatoire, Jerusalem Studio School, Jérusalem, Israël

PRIX ET RÉSIDENCE

- 2024** Interlude Parent Artist Grant
- 2019** Asylum Arts Small Grants
FST Studio Projects Fund
- 2018-2019** Pollock-Krasner Foundation Grant
- 2016** Art in Buildings Artist in Construction Residency, New York, NY, États-Unis
- 2015-2016** Asylum International Jewish Artists Retreat, Garrison, NY, États-Unis
- 2014-2015** Keyholder Residency, Lower East Side Printshop, New York, NY, États-Unis
- 2014** Art in Building Artist in Construction Residency, New York, NY, États-Unis
Keyholder Residency, Lower East Side Printshop, New York, NY, États-Unis
- 2013** Foundation for Contemporary Art Emergency Grant
- 2012** Art Omi, Ghent, NY, États-Unis



- 2011-2017** Elizabeth Foundation for the Arts studio space program, New York, NY, États-Unis
2011 Artists Alliance Inc. Lower East Side Rotating studio program, New York, NY, États-Unis
- 2010** Triangle Arts Association Workshop, Brooklyn, NY, États-Unis
AIM - Artist in the Marketplace, Bronx Museum, Bronx, NY, États-Unis
The Corporation of Yaddo Artists Colony, Saratoga Springs, NY, États-Unis
Matt Roberts Arts, finaliste du Salon '09', Londres, Royaume-Uni
- 2008** MFA international painting competition award, New York City, NY, États-Unis d'Amérique

SÉLECTION PRESSE

- 2023** « Noa Charuvi : Gal'Ed at York College Arts Gallery », Yaniv Ety, *Artspiel*
- 2021** « Want to take better travel photos ? Think like a Landscape Painter », Katy Kelleher, *National Geographic Online*
- 2020** « Noa Charuvi - Suspended on Site », Yaniv Ety, *Artspiel*
- 2019** « Why Landscape Painting is Thriving in The 21st Century », Malone Peter, *Hyperallergic*
« Emerging Artist Award Finalists : Noa Charuvi », Galerie Magazine Editors
- 2017** « Construction and Contemplation » à ART100 Gallery, *Washington Square News' The Highlighter Review*
« Construction and Contemplation » à ART100 Gallery, *Asian Art News Review*
- 2016** « Making Space », Matt. A. V. Chaban, *Manhattan Artists They Otherwise*
« Couldn't Afford », Matt. A. V. Chaban, *The New York Times*
« Developing of Towering 50 West Street Provides Inspiring », Glassman Carl
« Site for Artists », *The Tribeca Trib*
- 2014** « An Artist-in-Construction », Gardner Ralph Jr., *Wall Street Journal*
- 2013** « Artists in Conflict », Yasmin Shemesh, *Yediot America*
- 2012** « Destruction as means for Construction », Yasmin Shemesh, *Yediot America*
- 2011** « Elusive Homelands », Caroline Lagnado, *Jewish Week*
- 2010** « Heat Wave », Holland Cotter, *The New York Times*, 23 juillet

PUBLICATIONS

- 2019** Barry Schwabsky, *Landscape Painting Now : From Pop Abstraction to New Romanticism*, D.A.P Press