



PRESSE

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Caroline Margaret

avril 2026...

Noa Charuvi: Transforming Everyday Spaces into Luminous Paintings

by Caroline Margaret



"People Room" 2014, 80x100cm, oil on canvas, 2017 by Noa Charuvi

Noa Charuvi is a contemporary visual artist living and working in Brooklyn, New York. Known for her evocative paintings that explore space, light, and atmosphere, Charuvi has built a practice that examines the quiet beauty of everyday environments. Through subtle shifts in color, loose brushwork, and carefully observed compositions, she transforms ordinary scenes into poetic visual experiences.

Charuvi received her Master of Fine Arts in Fine Arts from the School of Visual Arts in New York, an institution widely recognized for nurturing influential contemporary artists. Prior to that, she earned her Bachelor of Fine Arts from the Bezalel Academy of Arts and Design in Jerusalem, Israel, one of the most prestigious art schools in the region. Her education across two culturally rich art centers helped shape a practice that blends observation with expressive interpretation.

Living in Brooklyn places Charuvi at the heart of one of the most dynamic artistic communities in the world. The city's architecture, interiors, and constant transformation provide an ongoing source of visual inspiration. Her work reflects a sensitivity to how environments evolve over time and how light interacts with the surfaces of everyday spaces.

International Exhibitions and Recognition

Over the years, Charuvi's paintings have been exhibited internationally in prominent museums and art institutions. Her work has been presented at venues such as the Bronx Museum of the Arts in New York, an institution known for championing contemporary artists and diverse voices. She has also exhibited in Israel at the Haifa Museum of Art and the Mishkan Museum of Art in Ein Harod.

These exhibitions demonstrate the global reach of her practice and highlight the universal resonance of her subject matter. Although her paintings often depict very specific environments, the feelings they evoke—stillness, quiet transformation, and contemplation—transcend geographic boundaries.

In 2018, Charuvi was awarded a grant from the Pollock-Krasner Foundation, a prestigious organization that supports artists of exceptional ability. This recognition affirmed the significance of her evolving practice and provided further opportunities for her to expand her work.

Her paintings have also been included in the 2019 publication *Landscape Painting Now*, an anthology dedicated to contemporary interpretations of landscape painting. The inclusion of Charuvi's work in this volume underscores how her approach to painting redefines the concept of landscape by exploring interior spaces and constructed environments as sites of visual exploration.



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A Painterly Exploration of Space and Light

At the core of Charuvi's artistic practice is a fascination with light and its ability to transform ordinary spaces. Her paintings frequently depict interiors, architectural environments, and transitional spaces that are often overlooked but rich with visual potential.

Rather than presenting highly detailed or photorealistic scenes, Charuvi uses loose brushwork and softened edges to create an atmosphere of ambiguity. Forms dissolve slightly into one another, allowing the viewer to experience the painting not only as a depiction of space but also as a sensory impression.

This painterly approach emphasizes the emotional and atmospheric qualities of a place. Light becomes a central character within the composition, illuminating surfaces, casting subtle reflections, and shaping the overall mood of the scene.

Through this method, Charuvi invites viewers to slow down and reconsider familiar environments. What might initially appear as a simple room, corridor, or architectural fragment gradually reveals layers of visual complexity and emotional depth.

The Painting "Purple Room"

One of Charuvi's recent works, *Purple Room* (2025), exemplifies many of the themes that run through her artistic practice. The large-scale oil painting, measuring 54 by 66 inches, depicts the interior of an apartment undergoing renovations in downtown Manhattan.

At first glance, the room appears sparse and unfinished. The space is largely empty, with only a few scattered objects resting on the floor and a makeshift table suggesting temporary use. Dusty surfaces, whitewashed walls, and construction debris evoke a site in transition, an environment caught between demolition and renewal.

What initially drew the artist's attention, however, was not the renovation itself but the way light filled the room. Bright sunlight filters through the space, diffused by dust and pale surfaces, creating a soft luminosity that transforms the unfinished interior into something unexpectedly beautiful.

Charuvi captures this effect through expressive brushwork and nuanced color choices. The surfaces of the room shimmer with subtle tonal variations, and the dominant purple hues introduce a surreal quality to the scene. The color palette shifts the viewer's perception, turning an otherwise mundane construction site into a dreamlike environment.

Atmosphere and Abstraction

In *Purple Room*, Charuvi deliberately avoids rigid outlines or precise architectural detail. Instead, she allows the edges of objects and walls to blur slightly into the surrounding space. This softness gives the painting an elusive quality, as though the scene exists somewhere between memory and observation.

The loose brushwork reinforces the sense of impermanence inherent in a renovation site. Walls may soon be repainted, objects moved, and the space transformed entirely. By capturing the room in this transitional moment, Charuvi preserves a fleeting visual experience that might otherwise go unnoticed.

The painting also reveals the artist's ability to balance representation with abstraction. While the viewer can clearly recognize the room and its contents, the expressive brushstrokes and unconventional color choices introduce a layer of interpretation. The result is a composition that feels both grounded in reality and open to imaginative reading.

Transforming the Ordinary

A defining quality of Charuvi's work is her ability to discover beauty in places that might otherwise seem unremarkable. Construction sites, empty interiors, and quiet architectural spaces become sources of visual intrigue in her paintings.

In *Purple Room*, the dusty surfaces and scattered objects initially suggest disorder or neglect. Yet through the artist's use of light and color, the space becomes almost ethereal. The painting demonstrates how perception can shift when attention is focused on atmosphere and sensory experience rather than on conventional ideas of beauty.

This transformation of the ordinary into something poetic is central to Charuvi's artistic philosophy. Her work encourages viewers to reconsider the environments they inhabit daily and to notice the subtle interplay of light, color, and space that often goes unseen.

Continuing Exploration in Contemporary Painting

Noa Charuvi's paintings contribute to a broader conversation within contemporary art about how landscapes and environments are represented. Rather than depicting traditional outdoor vistas, she often turns inward to architectural and domestic spaces, expanding the definition of landscape painting itself.

Her work stands at the intersection of observation and interpretation, blending real environments with painterly expression. By emphasizing atmosphere and light, she creates images that feel both intimate and expansive.

As Charuvi continues to develop her practice in Brooklyn, her paintings remain grounded in a deep attentiveness to everyday surroundings. Whether portraying a quiet interior, an evolving architectural space, or a moment of shifting light, her work reveals the hidden poetry of the environments we often overlook.

Through paintings like *Purple Room*, Charuvi reminds us that even the most ordinary places can become extraordinary when seen through the attentive eye of an artist.



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SEPTEMBER 12, 2023 BY ETTY YANIV

Noa Charuvi: Gal'Ed at York College Arts Gallery

PHOTO STORY



Noa Charuvi, Gal'Ed, 2023, oil on canvas, 50x70 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 Jegar Sahankulla, while Jacob named it Gal'ed. 48 Laban declared, "This heap stands as a witness between us today." Hence, it became known as Gal'ed.

Genesis, Chapter 31, Verse 45

Gal'Ed symbolizes a location marked by significant events—births, weddings, 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 "gale," "Ed" means a witness. This heap of stones denotes an agreement of the part 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 the biblical concept of "Gal'ed," her fascination with heaps of stones and 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 a pile of stones," she says. In Israel, finding a piece devoid of a complex history ingrained in its ground or modern architecture is challenging. "In Israel, 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, No, 2023, oil on canvas, 39x62 inches



Noa Charuvi, Noah's Ark, 2023, 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, *Noah's Ark*, two orange striped construction drums so ubiquitous in New York City sports resemble two soldiers or prisoners guarding two sides of the 'Murott'. The arched rectangular structure resembles a bunker, wrapped (or trapped) in 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 signify of open space and freedom in landscape painting resonates here with melancholy and confinement.



Noa Charuvi, Noah's Ark, 2023, oil on canvas, 33x29 inches



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New Yorker By Sea, 2022, oil on canvas, 50x60cm

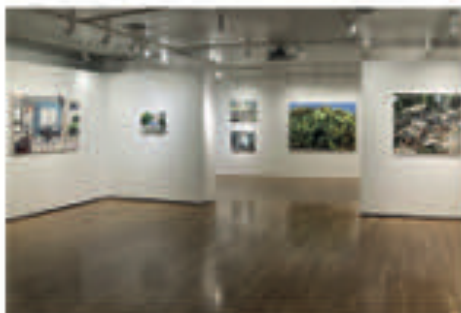
The paintings also subtly hint at personal reflections—Charov sees this exhibition as a *QafE* to her father, Dvir Charov, who was an architect. “I spent 10 long years in his studio as a child. I accompanied him when he went to study on the development of buildings he designed. I had to listen to his lectures about architecture during our family trips to Europe. That’s how I got when I was 25, just beginning my academic training,” she says. The exhibition is also a *QafE* to her father’s father. As a teenager, Shira’s father, a landscape painter, came to Palestine to study art and paint in the open. “My grandfather is painting nature in my blood,” she says.

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



Mediterranean Architecture, 2022, oil on canvas, 50x60cm

Transitioning between the landscapes of Israel as the dynamic rhythm of New York, juxtaposing nature with biography, Shira Charov’s work evokes places that are both real and virtual, instilling a sense of belonging and longing, carving out quiet moments of deep contemplation in a busy 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.

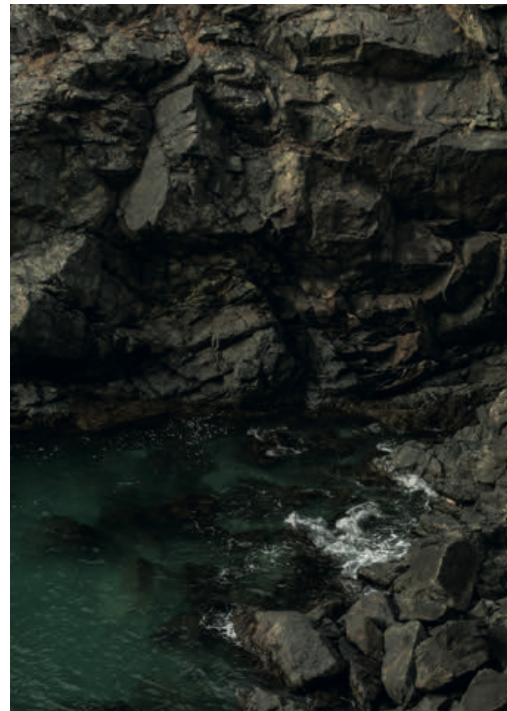
Landscape painters see the world differently than most travelers do. Their eyes have been trained to seek the horizon, read the light, and understand subtle variations in weather.

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

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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.



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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.



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Noa Charuvi - Suspended on Site



Bundle, 2018, oil on canvas, 16x20 inches

Noa Charuvi's paintings convey a distinct sense of place where narratives of the present interrupt those of the past with urgency, sometimes even violence. Yet, her places encapsulate past and present not only as a rupture but also as an ongoing flow of coinciding contradictory forces – ruin and construction, anarchy and order. No matter if the painting depicts an interior of a room or an exterior of a construction site, it frequently portrays a place that is devoid of human figures but charged with the aftermath of human actions. Even if human figures are present, they are typically placed in context of their larger environment, players in a powerful and mysterious systemic forces of history, city, society. Noa Charuvi shares with Art Spiel some insights on her ideas, work, and process.

AS: You are clearly a painter. What brought you to painting?

Noa Charuvi: What brought me to painting is a combination of the natural joy I feel while doing it, my upbringing and my determination to get it right. While most artists are introduced to art making through painting and drawing and then choose a different medium – I just never stopped. I grew up in Jerusalem, Israel. My father was an architect and my mother was a special education teacher. Both families had an art background. My mother's grandfather was a silversmith for the Russian Tsar and studied art in St. Petersburg. After the revolution in 1917 he ended up escaping to Israel and started a workshop in Tel Aviv, which the family still runs. My father's father, Shmuel Charuvi, was a painter who came to Israel from Ukraine to pursue his art studies in Bezalel Academy with the original group who founded it in the early twentieth century. Growing up in Jerusalem, I was exposed to contemporary art, cinema, theater and music – It was a special place to grow up in in the eighties.



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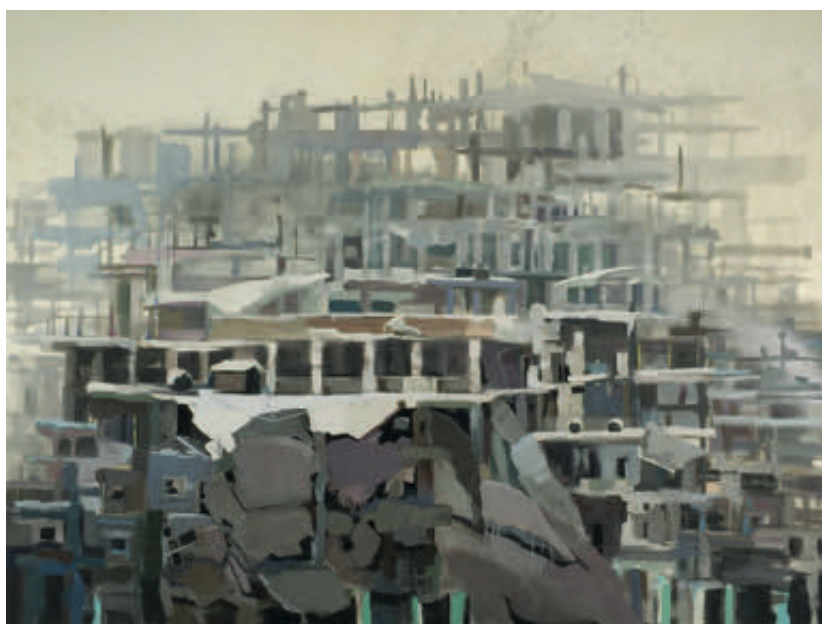
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time when architecture wasn't digital so he was using pencils, inks and watercolors. I loved trying his art supplies and all the special stencils. He took me along to buy supplies at a little store that actually still exists. He would never buy me the kids' stuff – I had really good colored pencil sets, pastels and watercolors, German and Swiss made. And so, it was always clear to me that I needed to paint, and I always found my way to continue doing it. I was determined to study it, and then to find a way to make sure that I can do it forever. This drive is something that I cannot explain or control, so I had to learn and manage it and organize my life around it.



Babel, 2009, oil and spray paint on canvas, 72x96 inches

AS: Your paintings can be read as fragments of personal moments within a vast geo-socio-political landscapes—ranging from your earlier *Ruins* series, depicting ruined buildings in the middle east, to your later *Construction* series, depicting construction sites in NYC. What is your take on that?

Noa Charuvi: The sense of fragment has a lot to do with the fact that I am painting from photographs. The photograph documents a moment, and I then I expand it in the painting. The construction paintings preserve an idea or emotion that I had while being present in a specific location, in a specific moment in time. When I use found images, I try to infuse them with atmosphere and light from memory, even if I was never present there. So the interpretation is always relying on my own senses, memories and experience. I am aware of how every place and every day have a historical and social context. My responsibility as an artist is to acknowledge that. Another responsibility I feel that I have is to always be sincere and honest when acknowledging bigger themes. I can only speak and work from my own experience and so it also has to be personal. In my opinion any effective or compelling work of art is always a combination of a sincere personal moment and a universal idea.



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Big Pipe, 2015, oil on canvas, 36x48 inches

AS: Besides in earlier work such as in *Soldiers* from 2012 (where you reference human figures as silhouettes), your images are typically lacking the human figure yet reference human life. You depict objects that resonate with fresh memories of trauma, lives that have just been interrupted. For me, this void of human figures enhances the urgency and becomes central. Do you consider that notion of “void” important in your work and can you elaborate on your choices to include or avoid direct depiction of the human figure?

Noa Charuvi: The human presence in the work is usually hinted, since I describe man made environments. The figure might be standing just outside the frame or perhaps left a minute ago. Human figures have a very strong energy in a painting and they draw all the attention to them. Avoiding depiction of people allows me to highlight other elements in the painting that often would never draw your attention in real life – like a bucket or a sand sac. The energy of the figure can become too overwhelming for me. I am describing houses that people lost, or houses built by people who put their lives and health in danger daily. Whichever way you look at it, these situations are about people putting other people in danger. And yet it all looks very beautiful. In a way the void is also my way of reflecting the loss of my father. My father was much older than my mother and I always knew that I will lose him early – and although 21 is not a tender age, it still felt like a huge loss and still does now, 20 years later.



Television, 2012, oil on canvas, 36x48 inches

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AS: It seems to me that your thematic focus serves as a ground for bouncing off painting possibilities. While shifting your gaze in and out on ruined buildings or construction sites, you are exploring intersections of abstraction / figuration, drawing / painting, tightening / loosening. What are your thoughts on that?

Noa Charuvi: Yes it is true. I just love to paint. I am also interested in history, politics and philosophy, but I just love oil colors so much, their buttery quality and the beauty of the colors. It is a sensual experience for me. While I am not the kind of artist who just does one thing, when you look at everything I did there are actually many connections between the ruins and the construction, as well as the soldiers and the workers. My style is heavily influenced by my years at the Jerusalem Studio School, where we studied painting from observation only, plein-air landscapes and figure drawing. The technique we learned is based on abstracting the shapes and colors and finding the correct relationships between them to create a perfect illusion of reality.

Every painting is done with a balance of the elements you mentioned, that is basically the essence of painting for me – moving between abstraction and figuration, flatness and volume, tightening and loosening. So in every piece I am also doing this exercise again and again of finding the right balance to create an impact. The falling apart architecture has many opportunities within them for abstraction and exercising color mixing and drawing without being caught in “picture making”, that is, trying to create a familiar image and ending up relying on your memory rather than observation. The already broken down and fragmented image, leaves a lot of space for me to play around with the colors and shapes even while still relying on observation. In that sense it is the perfect subject for painting.



Pink Path, 2011, oil on canvas mounted on panel, 11x14 inches

AS: Let's look first at Ruins with an overall view. Tell me about the idea behind this body of work and your work process.

Noa Charuvi: This body of work began while I was in graduate school in New York, and back in Israel things seemed to again be falling apart with another operation in Gaza that was incredibly cruel – ‘Cast Lead’ in 2008. I could express my remorse without worrying about anyone’s reaction. I was never an activist – I was just scared to get hurt, as many of my friends did while protesting. I started realizing how deeply traumatizing it was to grow up in Israel and live in Jerusalem for so many years (I left when I was 28). I have lived through the first Intifada, the hope for peace during the Clinton era, the murder of Rabin, then seeing everything falling back into chaos. While in undergrad in Jerusalem, during the second Intifada, constant terrorist attacks on public transportation and public places became routine. And we were just living our lives, studying art, working, going out. It is hard to believe.

While working on this series, I wanted to suspend my gaze on news images that would typically be swept aside due to an overload. Images that are not provocative or revolting, but we do not care to look at them because we saw them so



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many times. For example bombed streets, people standing on a pile of rubble and crying, children climbing on the ruins of their own family house. Sadly these things in 2008 seemed too invisible. I felt that being in New York, I could finally address these painful subjects because they are far enough so it won't break me. I started gathering images from the Internet, newspapers websites and human rights organizations and NGO's websites. I reached out to some of the photographers whose work I kept seeing online and asked their permission to use their work. I also had a friend who was working in television broadcasting in Israel at the time and she got me some materials. I was obsessed with these images and I built an archive from which I could pull out and paint.

What was on my mind was the way photography and news media shape our reality, and how maybe painting can expose it and give me a chance to really look at what happened. I discovered that painting was a way for me to make reality more bearable, to offer an alternate space of hope. I was then criticized for taking advantage of the Palestinian tragedy for my own art. I disagree with this judgment but just hearing it was a punch in the stomach. I stopped making this work for several years and only recently found my way back to it, thanks to a publication I am very proud of – "Landscape Painting Now" – which had these works in full display.



Hole, 2011, oil on canvas, 72x72 inches

AS: I am looking at Hole, from 2011, for example. Can you take me through the genesis of this painting?

Noa Charuvi: 'Hole' is based on a photograph by Tess Scheffan whose work I saw online, on Activestills' website. I emailed her and asked her if I can paint it and she was happy to send me the image. This is a complex image made of many different elements, it happens to me often when working on a larger canvas. So there is a hazy neighborhood in the background that is quite naturalistic, there is the mass of rubble down inside the hole that is very flat and abstracted, and around the hole there are spills and splashes that create the illusion of mud or freshly dug earth. The flatness of the hole against the background throws you out of the painting and creates a very uncomfortable space, an impossible space. You cannot penetrate the plain, there is nothing inviting or guiding your eye gently inside the picture plain. It is more like falling in and being spat out.

AS: Forward a few years, you start your Construction series. What prompted you to start this body of work?

Noa Charuvi: During a time I was already looking for a new subject that is less tragic and controversial than bombed buildings in Palestine, I was invited to join an artist residency at a construction site. The 'Artist In Construction' residency was run by Art In Buildings. Their curator at the time Jennie Lamensdorf recognized, even before I did, that construction



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was a perfect subject for me. Construction materials, tools and colors: its whole appearance is very similar to sites of destruction and rubble. The difference is it is the opposite of loss and tragedy. It is all about renewal, power and also money. I turned my gaze to where I am now instead of where I am from. It was also shortly after having my first child and it felt right to focus on the future, on rebuilding and not on crushing. My children are American and all of a sudden I got rooted here so my work started reflecting that.



Seven Buckets, 2016, oil on canvas, 14x18 inches

AS: Let's look at *Seven Buckets* from 2016, and *Color Group*, from 2018. These seem to reflect to varying degrees a more loosened painterly approach and tendency to simplify forms. What would you like to share about these 2 paintings in this context?

Noa Charuvi: It is so interesting that you noticed these two. I think they are probably two of the most spontaneous paintings in this body of work. I started them from a small section in a photograph because the combination of colors and shapes was very bright and I just found it beautiful. It is basically piles of garbage, discarded objects, but the way they stood together seemed to me very sweet, as if they were a group of creatures leaning on each other or hanging out together in the sun. The loose approach is a way to keep the impression fresh and the painting dynamic.



Color Group, 2018, oil on canvas, 18x14 inches

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AS: Your residency experience documenting a 64-story luxury residential skyscraper in lower Manhattan, was covered by Ralph Gardner Jr. at the Wall Street Journal. Can you tell me a bit more about this residency, elaborate on your experience there and how it impacted your work?

Noa Charuvi: The Artist in Construction residency was an amazing opportunity run by Art in Buildings, who invited me and three other artists to come and work adjacent to a construction site in lower Manhattan and describe it in our work. We could treat it any way we wanted – we had complete freedom. Initially thought this would only be a side project, like a temporary commission, while I use the studio to keep searching new themes, but construction became my main interest for several years. When I started in 2014, the skyscraper was at that time a muddy hole in the ground, so my studio was never inside the construction site but right next to it. I was given a hard hat and a vest and I was allowed to go into the site and do whatever, which for me was photography. I could come into the site and photograph whenever I wanted, as long as someone was there to open the gate for me.

Being at the work site felt almost ridiculous – this girl with a camera among all these hard-working people with heavy machinery and tools. I was in awe and also a little overwhelmed at first, but everyone was super-nice. I used the photos as sketches and references for the paintings, so a one-hour shoot kept me busy for a few weeks. I didn't have to go that frequently into the site, and each time I came back it was different. I returned to the residency a second time in 2016 after going back to my Elizabeth Foundation Studio in between. The whole tower was already there, with some interiors put into place. I liked the muddy hole better but it was incredible to come back and actually be on the top. The area is fascinating – Wall street area, just in front of WTC and the 9/11 memorial pools. Every day I got off the train in Wall Street with my work clothes, and entered my little carpeted office, side by side to engineers and hard working builders, and I would do my paintings. It was amazing. It was special to have my space there in the midst of all this action, right off Wall Street.



Men at Work, 2017, oil and acrylic on canvas, 54x72 inches

AS: How is your work developing these days?

Noa Charuvi: I recently got back from a research trip to Israel that was funded by Asylum-Arts, a non-profit supporting Jewish Artists globally. It was the first time for me to go home mainly for work and not just for seeing my family and friends. The goal of this trip was to revisit my grandfather's work, and specifically look at his landscapes of ruins. After looking at and listing all of the landscape paintings I could find in my family's possession, I took my camera and toured Israel, visiting the locations or approximate locations described in them. Of course I did not expect to find the same views he described. I wanted to see the changes and I wanted to try and channel his way of looking at nature. His style was naturalistic but also idealistic. He was clearly in awe of nature, and he rarely described any human figures, similar to me. I let myself express my own take on the Israeli landscape as a layered, densely political and of a long and bloody history. Now back in my studio in Brooklyn, I am examining the archive of photographs I took in Israel, and I am slowly working my way through it. The project is still in its very beginning, but my goal is to create a series of paintings as a dialog with his, and eventually do a two person show.



ART SPIEL

Reflections on the work of contemporary artists

Art Spiel

Etty Yaniv

...août 2020...

along with his, and eventually as a two person show.



Diptych, 2019, oil on canvas, 2 panels, 16x20 inches each

AS: Our interview was conducted a while before the Corona pandemic. Life has changed since. How are you coping these days and what are your thoughts about the road ahead?

Noa Charuvi: We are all still home while I write these lines: my husband, our two children and me. We suddenly have all this time together as a family that we never had before. It is very intense with the children - I worry about them but they seem totally fine. As far as studio work, I am blessed to have a studio that in in the same block as my apartment so I do go there every other day to work both on my own stuff and on other projects as a freelance painting assistant. We try to take turns with childcare and work. With my own practice I feel on the one hand that I just need to make something in order to maintain my sanity, but on the other hand - what do I make when the world is shifting all around me, and the foundation of my practice is documenting my environment? I use what I have, my archive of images, and feel like it is

becoming nostalgia rather than a reflection of the current moment. It is interesting to think about the relationship between now and then, before and after. In general, think this is a good time to take things slowly, reconnect to people you could not find the time to talk to or check on when we were all immersed in our routines. It is time to show you care, we all need that, and art can be that. It can be hope and it can be care.



Noa Charuvi, photo credit: Meredith Jenks

Etty Yaniv works on her art, art writing and curatorial projects in Brooklyn. She founded Art Spiel as a platform for highlighting the work of contemporary artists, including art reviews, studio visits, interviews with artists, curators, and gallerists. For more details contact by [Email: artspielblog@gmail.com](mailto:artspielblog@gmail.com)



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Galerie Magazine
Galerie Editor
septembre 2019...



Noa Charuvi

BY GALERIE EDITORS ([HTTPS://WWW.GALERIEMAGAZINE.COM/AUTHOR/GALERIEEDITORS/](https://www.galeriemagazine.com/author/galerieeditors/))

SEPTEMBER 30, 2019

Construction sites and piles of rubble are reimagined as places of beauty in the striking oil paintings by Israeli artist Noa Charuvi (<https://www.noacharuvi.com/>). “I am interested in places of transformation, whether they are deconstructed or constructed, and the forceful human intervention in the space.”

Drawing on memories of growing up in Jerusalem, Charuvi uses her art to address conflict in her home country. “The landscape has so much history, and where I grew up it was always about war,” she says. “I use painting as a documenting tool to interpret the world around me.” Recently, she’s been creating works based on the areas being rebuilt around New York’s World Trade Center site.

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Noa Charuvi, *Assembly*, 2015.
PHOTO: COURTESY OF THE ARTIST

Hands-on Process: “I work a lot with a palette knife—I like its connection to construction, and I almost feel like I’m one of the workers.”

Unique Influence: As a child, she’d spend afternoons in her architect father’s office. That experience made her realize the power of architecture as a reflection of history, politics, and social hierarchy.



Noa Charuvi, *Big Pipe*, 2015.
PHOTO: COURTESY OF THE ARTIST

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Noa Charuvi, *Cotton Candy*, 2016.
PHOTO: COURTESY OF THE ARTIST

A version of this article first appeared in print in our 2019 Late Fall Issue under the headline "Galerie Emerging Artist Award." [Subscribe to the magazine.](https://www.pubservice.com/S0/Default.aspx?PC=GA&PK) (<https://www.pubservice.com/S0/Default.aspx?PC=GA&PK>)



HYPERALLERGIC

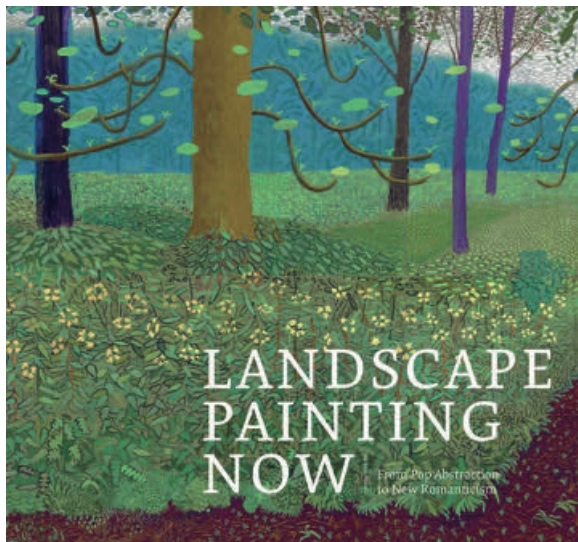
Hyperallergic
Peter Malone
mars 2019...

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.



HYPERALLERGIC

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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)



AsianArtNews
2017

ASIANARTNEWS



NEWS

of an unquelled creative
— Song Hua (Class. & 1949)
oil painting made from
found paper and oil of
gold, yellow, ochre, and
red. The responsibility
of color and form. Offer-
ing a new way to think
about the painting. The
artist uses a laborious
process in which small
fragments of paper are
stacked, rolled, and
pressed. The resulting
texture is then used
for painting.

— Wang Meng (1308-1385)
landscape. Found objects
made of paper, ink, and
gold. The artist uses
found paper to create
a landscape. The artist
uses a laborious process
in which small frag-
ments of paper are
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China's new 100-year-old
— Wang Meng (1308-1385)
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for painting.

Reconstructed Worlds

A 19100 gallery's
second exhibition
dedicated to the
art of the 20th century.
The exhibition will
feature the work of
the artist Wang Meng.



China's new 100-year-old
— Wang Meng (1308-1385)
landscape. Found objects
made of paper, ink, and
gold. The artist uses
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Jiangnan Times
2017

藝術周報

江南時報 JIANGNAN TIMES

ART100 紐約畫廊舉辦展覽“構·思”

19 | 第19期

ART100 紐約畫廊舉辦展覽“構·思”

ART100 紐約畫廊將於本月10日舉辦一場名為“構·思”的展覽。此次展覽將展出多位藝術家的作品，包括繪畫、雕塑和裝置藝術。展覽旨在探討藝術創作的過程和思想，以及藝術家如何通過不同的媒介和形式來表達自己的情感和觀念。

展覽將展出多位藝術家的作品，包括繪畫、雕塑和裝置藝術。展覽旨在探討藝術創作的過程和思想，以及藝術家如何通過不同的媒介和形式來表達自己的情感和觀念。



這件作品由藝術家精心製作，展現了極強的立體感和空間感。粉紅色的布料被巧妙地堆疊和包裹，形成了一個既熟悉又陌生的形狀。白色的底座則為整個作品提供了穩定的支撐，使其在視覺上更具平衡感。

藝術家視角

在藝術創作的過程中，藝術家往往會經歷一個從無到有的過程。他們需要不斷地思考、探索和嘗試，直到找到那個能夠打動觀者心靈的瞬間。這種創作過程不僅是對技巧的磨練，更是對內心世界的挖掘和表達。



這件作品由多個小的單元組成，每個單元都包含一個獨特的圖案或形狀。這些單元被排列成一個整齊的網格，形成了一種強烈的節奏感和秩序感。這種排列方式不僅考驗藝術家的構圖能力，也反映了對細節的精確把控。

关于 ART100 的意義

ART100 紐約畫廊作為一個國際化的藝術平台，致力於推廣和展示來自世界各地的優秀藝術作品。通過舉辦各類展覽和活動，畫廊不僅為藝術家提供了展示作品的機會，也為觀眾提供了一個欣賞和學習藝術的場所。



The Highlighter

Washington Square News, *The Highlighter*
Emily Conklin
mars 2017...

On Paint and Progress

Posted by WSNPRODUCTION on MARCH 6, 2017

By Emily Conklin, Staff Writer

The paintings are strikingly different, yet each series commands individual attention and meditation despite vastly different mediums and cultural traditions. Li Gang's ink and acrylic concoctions illuminate the left side of the gallery, Noa Charuvi's semi-abstract oils on the right in Art100's new exhibition, "Construction and Contemplation."

Opening its doors in December 2016, the Art100 gallery is dedicated to cross-cultural communication through the visual arts. By representing geographically diverse artists, the two locations of the gallery in China and New York City strive to connect not only east and west, but everything in between. This second exhibition in the space highlights two artists challenging the tension between the living past of their chosen materials as they surge into the modern world.



Photos by Emily Conklin.

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The Highlighter

Washington Square News, *The Highlighter*
Emily Conklin
...mars 2017

Li Gang's medium of choice involves a ritual process of personal meditation steeped in Buddhist religious philosophy. Traditionally only created in black and white compositions striving to copy old masters, Gang adds bursts of ecstatic color to his pieces with acrylics, a thicker paint that literally jumps of the paper due to its greater viscosity, resting on top of the thin, absorbent ink layers underneath. The energy of the artist is believed to be palpable within Chinese ink work, communicated through the brush strokes and the harmonic composition. Gallery director Michelle Y. Loh draws a parallel between Li Gang's hybrids and the architectural process, saying "the structure is built from the bottom up," facilitating a connection to Noa's built environments mirrored across the room. The abstract quality of the paintings stems from an expressionistic take on ancient calligraphy, as well as the collision between wet ink and paint. Beautifully abstract yet peaceful, the results offer a moment of personal meditation to all who contemplate the work and its energy.

Continuing the circumambulation of the gallery space brings the viewer to Noa's delicious oil paintings, seeing a different narrative. Noa worked alongside construction workers at a building site on the tip of Manhattan, painting as the buildings rose from the ground up. Describing the location as "full of light and air filtering through 360 degrees of glass," Noa became entranced by the construction site and its materials. Originally focused on creating a bold landscape painting of the site, she came to feel compelled to give the industrial objects and spaces around her their own arena. Everything from nails to cardboard boxes is immortalized within her liquid lens, but with an abstraction that accentuates the colors and softens the forms to resemble the thick and layered qualities of the paint.

New York City and China have both experienced rapid, chaotic growth in recent years. China's booming population and its ancient culture are tightly intertwined despite the skyscrapers and McDonalds' of the modern cities. Similarly, Manhattan is stretching the island's limits with technology and engineering feats, effectively remaining a symbol of the strengths of the United States, especially in this post-9/11 landscape. The tension between tradition and progress is a challenge that both artists face, yet through brushstrokes and physical application of paint to paper, Wang and Noa speak to something deeper, a stubborn dichotomy within us all.

"Construction and Contemplation" will be on display at Art100 through March 31st. Admission is free.



THE TRIBECATRIB

The Tribecatrib
Carl Glassman
janvier 2016...

Developer of Towering 50 West Street Provides Inspiring Site for Artists

ARTS



Bahar Behbahani, an artist in Time Equities 50 West residency program, works on a piece that will combine elements of the tower's construction and surrounding area with an image of a Persian fountain. The studio, at 40 Rector Street, is next to the sales office for 50 West. Photo: Carl Glassman/Tribeca Trib

Position
Position 2

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THE TRIBECATRIB

The Tribecatrib
Carl Glassman
...janvier 2016...

10/01/2016

Something besides money is being churned out of Lower Manhattan's real estate boom.

It's art.

At 40 Rector Street, a block from the 64-story, 780-foot-high residential tower under construction at 50 West Street, are two roomy studios. There, next to the new building's high-tech sales office, artists are creating works inspired by the plans, people and structural innards of the nearby soaring tower.

"I always work all the time but this particular place gave me fire," said Bahar Behbahani, surrounded by her many drawings, photos and studies on the walls of the sprawling studio. "It's the space."

A native of Iran, Behbahani experiments with images inspired by the construction, by local history, or by the building's architecture, which she layers over the picture of a Persian garden. It could be the electrical grid of the penthouse, parts of the building's skeletal form, even the *Half Moon*, the boat that Henry Hudson sailed up the river.

The space where she and three other artists have worked is provided free, along with a stipend, by Time Equities, Inc., the developer of 50 West. In exchange, the artists' work will be hung in the new building. All the artists are alumni of OMI International Arts Center, the multi-disciplinary residency program in the Hudson Valley founded by Francis Greenburger, a collector of contemporary art and the founder and chairman of Time Equities. The 50 West residency grows out of the company's Art-in-Buildings program, in which art is rotated in the lobbies, atriums and other public spaces of Time Equities-owned properties.



50 West is expected to be ready for partial occupancy at the end of the year. Photo: Carl Glassman/Tribeca Trib

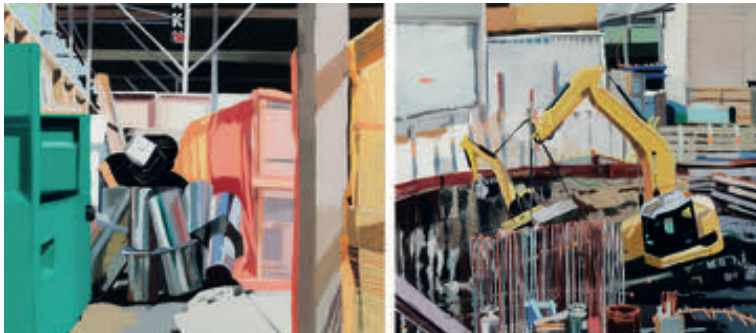


From left: "Jamaican Construction Worker"; "Bosnian Construction Worker"; and "Somali Construction Worker" by Hugo Bastidas.

(The residencies have a Downtown precedent. [Silverstein Properties has provided studio space](#) for artists in 7 World Trade Center, and later in 4 World Trade Center, primarily to document the development of the World Trade Center site.)

"The mission is to extend the audience for contemporary art, to give a platform to these artists that we're working with," said Jennie Lamensdorf, who curates the Time Equities programs. "But also to make the properties more enjoyable places to live, work or do business."

Greenburger deemed the results "terrific."



From left: "Deck with Cylanders," 2014 and "Transformers," 2014 by Noa Charuvi.



THE TRIBECA TRIB

The Tribecatrib
Carl Glassman
...janvier 2016...

“The artists found the proximity to the site and the activity and the workmen to be very inspiring,” he said.

For artist Hugo Bastidas, the inspiration came from both the men and the complexity of the site where they work.

“Here’s one where the carpenters are working,” said Bastidas, pointing to one of many large monochrome paintings resting on the studio floor. It is a view looking down at the tiny figures of men nearly lost among the massive backdrop of rebar and concrete. Next to it lay the portraits of workers, also in black and white, their facial features fully rendered, their bodies reduced to sketch-like simplicity.

“This guy’s from Jamaica,” he said of one worker who stares wearily at the viewer, his beard a tangle of dreadlocks. Then he shows others. “This guy’s from Ireland, that guy’s from Bosnia, and this guy,” he noted with a smile, “is from Jersey.”

Bastidas said he was motivated by watching the beehive of labor. “I didn’t think I would do so much work but there’s something about just the project and the immediacy of these people having a purpose, and I had the same. I said, I’m really going to crank these out.”



“Untitled,” 2015 by Paul Anthony Smith

Unlike Bastidas’s richly detailed, monochromatic works, Noa Charuvi’s paintings are colorful and semi-abstract, featuring the mundane stuff of construction sites—electrical risers, orange cones, saw horses, two-by-fours—that would escape most people’s notice, artists or otherwise. Going into her residency with the thought that it would be a brief “side project,” Charuvi became so enamored of the site that she now continues to paint from photographs she took there, months after her residency ended.

“It was so fun because for me the image of the construction site is very painterly,” said the artist, a native of Israel whose previous work includes images of destruction in the Middle East, painted in much the same style. “It’s basically already abstract, there’s nothing complete there. It’s just piles



THE TRIBECATRIB

The Tribecatrib
Carl Glassman
...janvier 2016

of shapes. Lots of lines and lots of squares and triangles.”

”The combination of colors,” she added, “the greys and blues, the glass and the concrete and the rebars in contrast to the oranges and yellows that mark where you aren’t supposed to step, I found that really beautiful.”

Paul Anthony Smith said his large output of work during a nine-month residency, including enough pieces to fill a solo show in Chelsea, was partly aided by the space.

“It was quiet,” he said. “It was a different atmosphere, which made me focus on what I was trying to accomplish.”

With so much room to work, he said, he could move from one project to the other. “I would go back and forth, look at one thing, come across the room and look at another.”

He hopes that his paintings of workers, which originated from photo collages, will one day remind the well-heeled residents that it was men like these who built their homes. (One-bedroom apartments start at \$2 million.)

“I hope they have some sort of gratitude toward the working class,” Smith said. “Because no matter how technologically sophisticated we’ve become we still need individuals who work on infrastructure for our daily lives.”

“Residents will always confront the men,” he added, “as long as the paintings are there.”



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.



URBAN GARDNER | By Ralph Gardner Jr.

An Artist-in-Construction



Ms. Chavon's job is to make sure the building is built right. She has been documenting the building process in paintings, like the one seen below. Below, the artist's work.

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

That's the idea here. Chavon, an Israeli artist, is playing at the heart of a five-story luxury residential development going up in Lower Manhattan.

"What has made me enjoy this experience is the freedom," noted Francis Greenberg, the former chairman and chief executive of Time Equities Inc., the building's developer. "To work 10 hours a day to build the foundation."

And Ms. Chavon has been documenting the project's progress for the last three or four months.

"It's been wonderful to see people build this structure with their bare hands, and to see workers" and the artist's handiwork.

Ms. Chavon, whose work has been featured in art and architecture magazines, says she got the idea about three months ago, inspired by her work on a project in New York City.

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

I was curious about the role of an artist-in-construction. I was curious about the role of an artist-in-construction. I was curious about the role of an artist-in-construction.

At the moment, she is working on the ground floor of a 10-story building. She is working on the ground floor of a 10-story building. She is working on the ground floor of a 10-story building.

"I think they were really excited to see me go to work on the site," she said. "I think they were really excited to see me go to work on the site." She is working on the ground floor of a 10-story building.

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

Ms. Chavon is the first of three artists-in-construction who will document the building's progress. She will be joined by two other artists-in-construction. She will be joined by two other artists-in-construction.

"I thought it would be an interesting experience for me to go to work, to be in dialogue with the construction of the building, and to see how it goes there," Ms. Chavon explained. "And we also thought we would have some of this work in the building's lobby and other places."

Ms. Chavon didn't seem disappointed that her work



Ms. Chavon, above, is the artist-in-construction of 10 West 11, a model of which is seen at right. She has been documenting the building process in paintings, like the one seen below. Below, the artist's work.



she will see will be the building's foundation.

"It's been a wonderful job to be here," she said. "I'm excited to be here in New York to get a chance to work in a new city."

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

The reality is that an artist-in-construction, and Ms. Chavon, also comes in for enjoying the sights from the outside. She is the typical artist's job.

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

"It's so cool," Ms. Chavon said. "I've never before but it's so cool to see the building from the inside."

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

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Yasmin Shemesh
juillet 2013



אמנות שבורה
אמנות שבורה היא אמנות שנוצרת מתוך חומרים שבורים או חומרים שאינם אמנותיים. היא יכולה להיות אמנות פלסטית, אמנות דיגיטלית, אמנות מדיה או אמנות מרחבית. אמנות שבורה היא אמנות שנוצרת מתוך חומרים שבורים או חומרים שאינם אמנותיים. היא יכולה להיות אמנות פלסטית, אמנות דיגיטלית, אמנות מדיה או אמנות מרחבית.

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FRAGILE TERRITORIES
July 10 - August 6
Opening July 10, 11pm New
Reception August 6, 4pm Artists Talk
9pm
1 Grand Pal 111 Franklin Avenue
Brooklyn, NY 11205



אמנית אמנות שבורה, יאסמין שמש

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אמנויות בקונפליקט
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ידיעות אמריקה



הריסה לצורך בניה

שלחו להדפסה

נועה חרובי מתמקדת בהריסות, באיך נראה בית הרוס של מישהו אחר בעיניים של מישהו אחר. בינתיים היא בונה את ביתה המשפחתי והמקצועי כאן, בניו-יורק
יסמן שמש

אמנת

אחד הדברים שהיו באמנית נועה חרובי כאשר עברה מירושלים לניו-יורק ב-2007 כדי ללמוד לתואר שני בסקול אוף ויליאל ארטס, הוא שהיום בצל פחד ממחלמה הם אינם נרמלים. "מסאתי את עצמי חוזרת בראש לדימויים מישראל", היא מספרת, "וככל שעבר הזמן הבנתי שהחוויה הכי משמעותית, שאם השפיעה על המעבר שלי לחו"ל, הייתה החוויה הישעמית של היושפות לחדשות, לטלוויזיה, לטורו ולפחד ממחלמה, כל הדברים שגדלו איתם ושנראים לנו מובנים מאלהם. אבל ברגע שאת מתרחקת את מבינה שזה לא נרמז ולא צריך לחיות ככה". היא מגדירה את "החיים בחרדה מתמדת כמי שגדלה בירושלים בתקופת הפיגועים" כחוויה מעצבת שלה. זו שהובילה אותה במידה רבה לנשא שמעסיק אותה היום בעבודתה: היא מצוירת בבכתי שמתן תצלומים שצולמו על ידי אחרים, את מראה ההריסות של בתים פלשתינים בגזו ובגדה, בתים שהפצו או שנהרסו על ידי בולדוזרים.



נועה חרובי, "לא מתכננת לעזוב את ניו-יורק"

לחצו כאן להגדיל תמונה



לראות אתר. נועה חרובי

חרובי מכנה את לימודיה עם האמן ישראל הרשכר, בסדנה לציור ורישום בירושלים בשנים 2000-2001, "ההמשרה הראשונה הבסיסית המשמעותית שלי, אני חושבת שהיא עדיין שם". את העבודה עם תצלומים היא החלה בתקופת לימודיה בבצלאל, אותם סיימה ב-2005. "צילום תמיד היה נקודת המוצא", היא אומרת, "המגבלות שלו תמיד עוין אותי. בבצלאל עבדתי עם צילמים שאני עצמי צילמתי, אבל כשעברתי לניו-יורק הקשר עם הסביבה הלך לאיבוד, הקשר הזה היה אלמנט חשוב במשיבוצה לציור. הייתי מצוירת מבינה שקשורה להיסטוריה האישית שלי, ומעברתי לניו-יורק לא היה לי קשר לסביבה, להיפך, אם יש מקום מנוכר ומפחד זה ניו-יורק".

ניתוק הקשר עם הסביבה הסביבתית שלה הוביל אותה לדימויי ההריסות: "להריסות יש הרבה קומפוזיציות והיסטוריה בתולדות הציור. אני חושבת שמשום נגע לליבי הררס של הבית שמקביל להרס של הגוף ועל כל המסגרת והביטחון, ההרס של הבית מותיר אותך חסר אונים וחשוי", היא אומרת, ומסיקה לספר שחנות של אביה הוביל אותה גם הוא אל הנושא: "אבא שלי היה ארכיטקט והיה מתעסק בבנינים כל החיים שלו. בתור ילדה הייתי מבקרת באתרי בניה והעולם הזה של חומרי בניה מנוכר לי. קירות עץ ובטון ממש מדברים אלי". ההריסות הן מבחינתי מטאפורה לאובדן ולכללן של האדם שמנסה לבנות משהו יציב שיחזיק בימי חייו אבל נידון לסילוק. אבל במקרה של ישראל זה לא הטבע שהורס את הבנינים. זה האדם עצמו שהורס את



New York Yediot Ahronot
Yasmin Shemesh
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הארכיטקטורה שהוא הפיזיקל

גם מבחינה פיזיקלית וצורנית היא מוצאת עניין בתחושת של ההרסנות "הצורנית" הם צורנים של הרס אבל הטכניקה היא על גבול המופשט. אני עובדת עם דברים שהם מרא טיפוסים, אבל כשאני עובדת איתם הם הפכים לצורה, לכתם על הכר. התוס הוא נקודת המוצא אבל התוספת היא התקדמות בפרימליזם – ציור של הרסנות שלא רואים איפה הן גם לא רואים דמויות. אישורה הכאוס של ההרסנות מותיר את הן צורה הניכרת וכן כמו ציור מופשט מלכתחילה.



"צורנים של הרס". האנבות "טלפזיה" של הרובי

הרובי, שמבטאת כעת בשלבי הריק מתקרבים, עובדות בימים אלה בסטודיו בצמח מדית ניו-יורק, אלוהי היא התמנה לרודנסר של כמה שבועות ביחד עם אמנים מכל העולם. ברודנסר היא עובדת על פרויקט נפרד מפני האנבות המתחשק שלה: "ההולדת להוארל את צבעי האשפן בני-יורק והבאתי ניו דז'י כדי להמשיך פרויקט שאותו-הוא חזון אבל לא היה לי זמן להתחשק בו". בפרויקט היא עובדת מחוץ וידאו של דוברי עה"ל המראה צופנים יוצרים לפעולה באחד הלילות של המבצע הצבאי שקרא "מפצרת יוסקה". עבור הרובי, זוהי נקודת מבט המסמלת מה שממנה היא עובדת בדרך כלל, "במקום להסתכל על הרס שאחריו אני מסתכלת על הרגע שלפני ועל המד הישראלי", היא אומרת. "למרות שאני תמיד בצד הישראלי, הראיה שלי מהגבלות שאני מוצעת לזה, היא מהגבלות גם בגלל שאני ישראלית וגם בגלל שאני משתמשת בצילומים שאינתי אחר צילום, אני תמיד נמצאת בעמדה מרוחקת, בה מסר לי מידע, זה המערה שבה הייתי רוב חיי, בחור ישראלי שגדלה במערב ירושלים. את המערה הזאת אני משמרת גם בעבודות. מה שאני מנסה להביד זה שאני לא מייצגת אף אחד, אני לא מנסה לייצג את הכללית או את עה"ל, אני מנסה להיות כנה לגבי מה שאני יודעת. אני מסתכלת מצידי דברים שאני לא מבקשת. זו תמיד הייתה המערה שלי, למיד דברים שאני לא מבקשת."

הראיה של הרובי מונחבת במידה רבה מהגבלות של הצילום, ובפרט של החפצים איתם היא עובדת: "ידאו של דובר עה"ל הוא מוגבל מלכתחילה, לא מוזכר בסרט דוקומנטרי אלא בפוזפונדה, אבל אם את לא מוצאת עם התיילים נלחמת לציגם אף לך מיטל אחר לעבוד ממנו. אותו הדבר עם הדיפרים של ההרסנות – אלו לא דברים שאנחנו כל כך לפרסם בעיתון. כמה שלא כשמוכר בהרסנות בתים במזרח ירושלים, שהפכה כבר כובאלית. ההבדלה בחפצים האלה מדברת על מהגבלות של הצילום, של המדיה, של כמה אנחנו תלדים בהם כמקור מידע."

חלק מהמטות הרודנסר, מניעים לבקר את הרובי בסטודיו שלה אמרם, מבקרים ואמנים, ועבורם היא תלחה לצד האנבות סקסט קצר ובו ציטוט של עוזרת חילים מאירגון "שגברים שתיקה", חילים שלה מעורבים בפעילות מבצעית וסמורגשים שהגיע הזמן לידע את הציבור מה באמת שנו חיי עה"ל בעזה. העדויות התבטאות הן מתקופת המחקרה על עזה בסוף 2008 ותחילת 2009 העדויות התבטאות לא קשורות בקשר ישיר לידיו חמם הרובי עובדת "הקסט נראה לי השגב לוי שמגיע לזה ולא ידע שום דבר", היא מסבירה. "זה מחבר אותו מיד למקום ולחוויה של התיילים האלה, הווה בה זרקו אותם למצב הזה ואין להם מושג מה הם הולכים לעשות או לתת, לפחות זו החוויה שמתקפת מהעדות."

הרובי, שכאמור גדלה בירושלים, לא מתכננת לעזוב את ניו-יורק בקרוב, מלבד אינסוף האפשרויות שהוצעו מבעוד, היא רואה כאן ירחון מספיק טוב שיש לה לא מנסה בתקופות אחרים: "לחיות איתן זה מקצוע לגיטימי בניו-יורק, אפשר להרוויח ממנו כסף, אני יודעת שאנחנו קיימת. בירושלים, למשל, קשה מאוד לחיות כאן, אני מעריכה את מי שישפעה את זה, אבל זו בחירה שאין בה היגיון מקצועי. בדרך כלל זו בחירה רוחנית."



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בניו-יורק יש תחושה שעל אף הקשיים זה לגיטימי ולא צריך להצטדק למה את עושה את זה. השפע שניו-יורק מציעה הוא גם חיסרון, כי להשיג נראות בתוכו זה מאוד קשה. יש המון תחרותיות ואת כל הזמן צריכה לעבוד, גם בסטודיו אבל גם בנטוורקינג. זה סוג של מירוץ מטורף שקיים בתחום האמנות כמו בכל תחום אחר בניו-יורק ויכול להיות מתיש". כשהיא מותשת מהמאבק עולה לה השאלה: "האם האמנות היא הדבר הכי חשוב בחיים או אולי אני רוצה לעשות עוד דברים כמו להקים משפחה, או להיות עם המשפחה שלי בישראל?" בינתיים, חרובי אומרת, היא לא מרימה ידיים ועוזבת. במקום זאת החליטה להתחיל את חיי המשפחה שלה כאן, בניו-יורק. איך? "זהו אתגר כלכלי ומנטלי להביא פה ילד לעולם, אבל זה מצטרף לרשימת האתגרים המנטלים והכלכליים שמרכיבים בין כה וכה את החיים בניו-יורק", היא מסכמת.

לפרטים נוספים:

noacharuvi.com/index.html



The Jewish Week
Presented by the World to Watch Book, CD, and DVD

The Jewish Week
Caroline Lagnado
novembre 2011...

Elusive Homelands



Taking flight in east Jerusalem: Ohad Matalon's «Kite»

It can be tricky to bring together a group of artists and find a theme or an element among their works. It's an even trickier proposition when it comes to Israeli artists, since too often the conceit involves the thorny subjects of politics or religion.

In a new group show at the Mina Gallery in Cooper Square (www.minanyc.org), on view through Dec. 6, it is something that doesn't quite exist that is meant to be the connection.

Using a Salman Rushdie quotation as a premise — “Sometimes we feel we straddle two cultures, at other times, that we fall between two stools”— curator Sascha Crasnow has assembled a group of nine Israeli and American artists who have called both countries home, and the show ponders the question of a homeland. The art she has selected reflects what she sees as a connection between America and Israel: a sense of national identity “born out of exile and assimilation.” The starting point may be an academic one, but the feel of the show is loose, and its objective not entirely obvious.

The artists display work in media ranging from painting to sculpture, incorporating such aspects of Israeli life into their art as Judaism, literature and the military. Ohad Matalon, a photographer, uses the premise of documentary photojournalism to comment on Israeli society from the vantage point of a Jewish-Israeli citizen. In his photograph, “Kite,” Matalon took a photograph of a group of Arab children flying a kite in east Jerusalem near the Mount of Olives. Instead of presenting a straight image, he used computer manipulation to distort it,



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treating the scene like “theater.” He made Israel’s separation barrier larger and implanted a prosthesis in place of a boy’s leg.

Noa Charuvi, currently based in New York, has made small sketchy drawings in pen and ink and in acrylic that are based on the Israeli army’s press footage. They are presented on paper that has been ripped out of a sketchbook and painted a washed-out green, reminiscent of the night-vision technique used by the army. “My position as a painter is the spectator’s position: I represent what I see but I filter it through my own feelings and intuition, and it becomes subjective,” said Charuvi.

Gil Even-Tsur, an architect currently based in New York, has designed a Nomad Synagogue for the show, because for him, “The synagogue represents Judaism. It is a place where Jewish life happens. In its simple function, use, and symbolism, it helps defines the Jewish experience today and throughout history. The Jewish diaspora was always nomadic in its nature — without a country, without a sense of security, and always ready, physically and mentally, to move on.”

Even-Tsur is a native of Hadera, Israel, where the Sephardic community had no synagogue. As a result, it met for worship in a local school. “The energy generated from those gatherings — the songs and prayers — transcended the lack of a permanent structure.”

Another artist in the show, Leor Grady, has installed three wooden shelves around the space in which he placed books by authors such as David Grossman and David Sedaris, using their titles, in both English and Hebrew, to form poetry via his arrangement. Yael Hameir has made architectural models of the Jabalia Refugee Camp in Gaza, while Rachel Papo has photographed young women in the army. Benjamin Tritt’s rough and textured paintings are untitled but are meant to evoke decay and abandonment, and Eitan Vitkon’s large composite photograph shows a busy day at the Western Wall.

The concept of a homeland remains abstract in the show. “I keep looking back to my personal ‘homeland,’” says Even-Tsur, “the one that belongs to my father and me, inside the temporary Sephardic synagogue Hadera.”



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Holland Cotter
2010



'Heat Wave'

Lombard-Freid Projects
531 West 26th Street
Chelsea
Through July 30

Lombard-Freid Projects, which moves to a new Chelsea address in September, closes out its tenure in its current digs with a show of five youngish international artists, all of them interesting, even if they don't come across at full strength here.

Atmospheric photographs by



JASON MANDILLA/ZÜRCHER STUDEM

ah Rapson exhibition at Zürcher "Kaffeehaus" (2005) is showing.

Bani Abidi, who was born in Pakistan, make the strongest impression. In them, individual residents of Karachi are seen alone at dusk in a neighborhood street, doing chores or relaxing as if they were in their homes. Dates in the titles indicate that the pictures were taken during the Muslim holy month of Ramadan, though the people portrayed are members of the city's Hindu and Christian minorities. They look at once isolated and conspicuous.

Mural-size cartoon fantasies by the Indonesian artist Eko Nugroho were a hit of the 2007 Asia Pacific Triennial, and the small drawings and embroideries in this show of human figures with architectural appendages catch something of their surreal flavor.

Mounira al Solh, born in Lebanon, shows photographs and a video focused on a clubby group of middle-aged men in Beirut who pass their days, in times of war and peace, working on their tans.

War, or conflict, is the overt subject of work by two artists, Noa Charuvi and Maya Schindler, born in Israel and now living in New York. Ms. Charuvi's semi-abstract paintings of ruined homes in Gaza are effective in being slow to register their exact content. Ms. Schindler's installation of paint-stiffened flags and graffiti-style paintings feels at once hectoring and vague.

Fikret Atay's video "Batman vs. Batman" is about a very specific conflict, though one that could not be described as dire. Mr. Atay introduces us to the mayor of his hometown, Batman, Turkey, who in 2009 was suing Warner Brothers over rights to the city's name, which has been appropriated (according to the suit) by a certain American action hero. The mayor, an amused and amusing man, energetically presents his case for Mr. Atay's consideration, then shrugs and basically says, "Hey, what do I have to lose?" — a nicely judged exit sentiment for a heavy-light show. **HOLLAND COTTER**