



NOA CHARUVI - MARIE HAVEL

RÉAMÉNAGEMENTS PERMANENTS Two Solo Exhibitions



Marie Havel - Maison clou 2 - 2016 - Dessin au papier de verre sur tirage numérique noir et blanc - 50 x 70 cm
Noa Charuvi - Workers #3 - 2016 - Huile sur toile - 30,5 x 30,5 cm

In 2017, **H Gallery** continues to offer new discoveries to the French public. She presents the first personal exhibition in France of the Israeli-American artist **Noa Charuvi**, and the first solo exhibition of a young artist, recently graduated from the Ecole des Beaux-Arts in Montpellier, **Marie Havel**.

Between construction and ruins, at the dawn of this new year, these two artists remind us that there is always room for transformation, for resurrection, for **Réaménagements permanents**, as deep, astonishing and polymorphic as life itself.

Opening on Thursday January 12, 2017 from 6pm to 9 pm.

Exhibition from January 13 to February 18, 2017.

Gallery hours: Tuesday to Saturday from 10am to 1pm and from 2pm to 7pm.



Noa Charuvi is a young Israeli artist who lives in New York and whose work has already been shown at MoMA PS1, at the Brooklyn Museum of Art, at the Haifa Museum of Art and at Parker's Box, a New York gallery which used to be co-directed by the founder of **H Gallery**. The exhibition, *Réaménagements permanents* presents the artist's latest series.

In 2014, Noa Charuvi was invited to participate in an artistic residence in Lower Manhattan where Francis J. Greenburger, an American real-estate magnate, also known for his philanthropic foundations and unflinching support to the arts, was building a residential complex of sixty-four floors named «50 West». The patron and promoter offered Noa Charuvi and three other artists to be the privileged witnesses of this construction. The artist was given total freedom in choosing the content and size of the works. She had access to the construction site and got to know the workers and their environment. Noa took pictures that she then brought back to her studio. Two years later, she was invited back to the residence. If, at the start, the site was a muddy hole in the ground, this time the tower was almost finished.

Noa has so far mostly represented houses in ruins but her maternity and growing understanding of her new homeland, the United States, have led her to appreciate the idea of working on what initially looked like ruins but, from which, ultimately came a potential, a creation: an architecture, apartments on a gigantic scale ... In *L'Invention du Quotidien*, in a chapter entitled «Walking in the city», Michel de Certeau describes his experience from the 110th floor of the World Trade Center. He observes the city and its search for order although it seems to be driven by chaotic forces. This point of view is also apparent in the work of Noa Charuvi.

As a result of the observation of the site, the artist's paintings interpret the construction in a wider context of resurrection and transformation. The artist documents some aspects of architecture as a reflection on our times. It focuses on inaccessible views and on objects that are not usually regarded as beautiful. The grandiose of the tower is reduced to compositions showing the materials and the process of its construction. The spectator is invited inside the building site and to experience it. Noa Charuvi draws a parallel between these two arts: revealing the art of building is for her like revealing the art of painting. The painter's brush strokes build the work as well as the mortar and cement build the building ...

The exhibition includes two groups of paintings. One represents the workers and the other, the objects found in the site that attracted the artist's focus. The long French tradition of paintings of workers inspired the artist, especially those by Millet and Manet. The images of the site are surprising: instead of a view of the whole site, the artist concentrates on compositions of abandoned material that evoke Morandi's still lifes for her.

The location of the construction site, just two blocks away from the 11 September Memorial, is also significant. The works show how, in the rapidly changing architectural landscape of this neighborhood, History is simultaneously preserved and erased. The needs of the consumer society and real estate development take control of the trauma and transform the public space.

For Noa Charuvi, to show these paintings in Paris is of particular importance. Our city has an incredible architectural tradition and a long history of trauma and therefore calls for reflections on contemporary cities and how art interacts with the urban environment. Moreover, the deceased father of the artist was a student in Paris in the fifties. This experience shaped her life and that of her family. It pushed him to become an architect and, consequently, brought Noa Charuvi to spend hours in her office and on construction sites as a child. This exhibition is dedicated to two loved ones: Dror Charuvi (1932-2000) and my mentor and friend, Francis J. Greenburger.