



ROSENFELD
GALLERY

Boaz Noy:
Rumors of Winter

Curator: Ron Bartos

It's a little odd to name a painting *rumor* and title it "Rumors of Winter," and also using the same title for the exhibition and saying it carries "rumors." After all, rumors belong to the auditory senses, and paintings belong to the visual. It would have been better to describe a painting exhibition as a collection of "evidences" (often associated with the visual sense) than as "rumors" (often associated with auditory senses). Yet this is an exhibition that carries rumors.

A rumor is a message: It's an unofficial and not necessarily reliable piece of information that is transferred by word of mouth, and according to Mishnaic Hebrew, a rumor is a tradition that is repeated and passed on from one generation to the next. A rumor is perceived as a negative, rude and doubtful thing, however, it could also be of great meaning and be received with great respect. For example, as written in the Talmud: "Anyone who says this rumor is nice, and this one isn't- loses the treasure of the Torah."

The recent paintings of Boaz Noy are thus assembled in this exhibition as rumors, referring to messages. These messages are of landscapes, cities, streets, daylight and night lighting, and the reciprocal interactions between elements of the world which are shared by all. Although these rumors are told by a charismatic painting, their very definition as rumors limits them to be the first-person gaze of the painter, standing in public, single in the face of many, and drawing - passing on the sights that he has witnessed.

The landscape paintings of Boaz Noy are sights of cities laid on top of nature: a road parallel to a shoreline, buildings fitted into a hillside, wild nature alongside landscape gardens, pairs of electric poles with trees, and sky bringing



ROSENFELD
GALLERY

back the light to the city. The position of a city is its portrait, however the picturesque status of a city portrait is different from that of a human portrait since the painter's perspective, as well as the act of painting itself, are arising from the object of the painting - the painter draws the city from his experience of being in it rather than observing it from the outside. Boaz Noy's urban painting is therefore a part of the city's position - he is in the city and the city is within him, which makes the painting intimate. This intimacy holds great closeness since the painter is in the city in any case, and since the essence of his work is devoted to the three cities in which he lived (Haifa, Tel Aviv and Jerusalem) and in which he is working today. However, he is first of all a part of the existence of the city - the rhythm, the sounds of the street, the weather, the topography, the local code and the Levantine-Western temperament. These and other characteristics of urbanism are the conditions which create the positive density, the creative friction and the stimulating plurality. The city is built of this plurality - a plurality indicating plural which in Hebrew comes from the same root as the word *culture*, for as stated - the painting within the city and the city is within it.

Boaz Noy (b. 1972), lives and works in Haifa. Graduated from the department of Architecture, Bezalel Academy of Art and Design Jerusalem. Graduated of the Exchange Program, Ecole La-villette, Paris. Recipient of the Award for Art in community program, Ministry of culture, Israel (2012-2014). Founder and co-manager of 'Gate 3 Gallery', Social-Commercial-Art Project, Down town Haifa.