

## **Noga Linchevsky / *Drawing Time***

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Noga Linchevsky's art engages in various dimensions of time — the moment, eternity, passing time, limited or stopped time, time of the body and the place. Her interest in time and the attempt to capture it in all its materiality underwent drastic change in 2007 when she began to trace the movement of a sunbeam appearing daily through her studio window. The path of the light created a dial movement throughout the day to fade at nightfall. Following this daily phenomenon, Linchevsky spread filler on the wall and, as it dried, inscribed the words "Time passes" in it. The action, of which only its documentation remains, has stayed with her since then, reappearing in her artwork in her engraving into surfaces, drawing on canvas, and photography.

In the works currently on display, Linchevsky intertwines realms of emotional, physical, and geographical spaces into a unity, a language enabled by art. "Time Passes," her series of drawings, moves between graphic and verbal languages as text drawing with an obvious link to Conceptual Art from which it developed. Linchevsky strives to create meditative "action drawings" with their evidence of internal frequencies such as heartbeats, inhalations and exhalations, more than the desire to make visual or narrative images. To a great extent, this approach also dictated the differences between the works, such as the different ways in which the words "time passes" are added to a drawing: they may be from side to side, crossing, in columns, in a continuous strip, spread out, dense, right to left, or top to bottom, in differing sizes and intensity.

The series "Google Earth" began to crystallize in 2012, comprising depictions of the Earth. These appear as lights and darks, addressing the evident struggle between drawing and painting, 2-D and 3-D, near and far. In her work journal, Linchevsky wrote about these works:

At a certain stage, the "holes" that were revealed in the Earth, the untouched and untreated areas, began to trouble me. Although they aroused a sensation of softness, they generated a lack in the wholeness. Tension formed between what was and what was not, continents and seas, materiality and empty surface. Acting between drawing and

painting made it possible to cover and erase the canvas surfaces that left behind layers of paint and softened the emptiness. On one hand, I tried to have the continents ‘float’ on the surface of the Earth, while simultaneously having them become an organic part of it. [14/05/2012]

These works also link a seismographic or geographic expression of “place” to her consistent engagement with bodily mechanisms; in this case, she addresses vision. Earth implanted in a cosmic landscape is reminiscent of the eyeball, similar to images appearing in Linchevsky’s earlier works, such as in *Blinking* (Mishkan Museum of Art, Ein Harod, 2005).

The paintings of Earth cruising around the space motivate viewers to trace the boundaries of its land masses. These topographic expressions led Linchevsky to examine similar representations in art history, such as Hokusai’s “Thirty-Six Views of Mt. Fuji,” which inspired her to draw variations on Mt. Kilimanjaro, as a geological indicator on the globe. Mt. Fuji in Asia and the peak of Kilimanjaro in Africa are her markers for the Syrian-African rift as a referential space expressed in “Between the Poles,” dark canvases in which outlines peek out from the darkness. The mountain as depicted seems both far and near, achievable and unattainable.

I involve different languages. Drawing and painting. Flat, ideal and figurative, memory of place and description of place. Thin and thick. Somehow, they are not becoming organized together. The result is overflow and confusion, as if I were supposed to but failed to select a single language. There is no integration. There is no unity, and perhaps this is the nature of the place – Mt. Kilimanjaro. [30.12.2013]

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The exhibition *Drawing Time* (2016) at the Mishkan adds another layer to Linchevsky’s works which draw inspiration from its architectural qualities: the natural light, the proportions of the exhibition halls, and the relationships between inside and outside:

Close observation of Bickels’s architecture of light and his study of it resonate the years of my first making art more and more. The homogeneous, quiet light flooding the halls of the Mishkan Museum and the Pillars Hall in particular arouse in me memories of the

shelters made of branches that I built on the pathways of the fallow fields and burning sunlight in the late 1970s. Time and awareness of the transient and temporary were deeply imprinted in my artistic DNA. All of these I find aplenty in the many times that Samuel Bickels's architecture beckons to me. The exhibition *Drawing Time* is an attempt to bring concealed, changing time to the surface, echoing through the spaces and courtyards of the Mishkan Museum of Art. [5.4.2016]

Linchevsky's frequent visits to the Museum in Ein Harod over the past year were devoted to learning how the angles of the light and shadows changed during the times of day and changing seasons. The works formed an installation at the center of the Museum's central axis in the Pillars Hall. The Hall is an architectural enigma, integrating a linear walking path with an osmotic (semi-open) exhibition space with pillars adjacent to the walls. The combination enables visitors to see the works only gradually by walking. The symmetrical organization of the avenue of pillars dictates a regular rhythm, while the row of windows along the wall links outside and inside. On the southern wall, open to the sky, and the northern wall facing the courtyard, a climbing plant envelops the building, with its foliage testifying to the passing seasons.

The works exhibited in the series "Time Passes" and "Google Earth" are installed between the pillars, creating a kind of parallel universes on linear and circular axes, high and low, horizontal and vertical. Another layer is formed by the shadows cast by the pillars onto the walls, which change over the course of the day, providing a sensation of space synchronized with the hours and the seasons.

A decisive contribution to the sensation of the beats of time in the exhibition is made by the video art "Ways," projected on the large wall at the high point of the wall of pillars, making the exhibition space "move." The artist walks through an urban space documented by the camera lens directed downwards, following transitions between sidewalks, roads, pedestrian crossings, and stairwells. The shadows cast by the walker change both in relation to the angle of the sun, hinting at the time of day. Linchevsky's *Ways* is imagined walking at the end of which the viewer finds oneself located in the actual stairwell of the Mishkan Museum.

The video work *Wind in the Garden* is installed in the Museum's Café Bickels, an intermediate space that links the exhibition halls to the outside courtyard. What may seem for a moment like decoration is revealed as a work requiring observation. The breeze is palpable in the rustle of the leaves of the waxy ivy spiraling up the courtyard's southern wall. As the years passed, the ivy became an organic part of the Museum courtyard, located at its center and identified with it.

The point of origin of the work "Wind in the Garden" is the relationship between interior and exterior, of an attempt to bring the outside in, to reveal and have the external space resonate within the interior space. In my search for immanent moments in the garden, I discovered the movement of the bush in the wind. This work follows changes in nature and passing time as reflected in the Mishkan courtyard. [7.11.2015]

Linchevsky's act of inscribing "time passes" on the studio wall, which began as a local experiment, became a process continued through time and which took on the imprint of permanence in this exhibition. She chose to inscribe the words in a quick manual action on the wall in the outdoor sculpture courtyard alongside of the permanent scribbles left by those who built the Mishkan Museum, marks which passing time transformed into permanence.

(Written in 2016)