



NOA YEKUTIELI

**Noa Yekutieli** (b. 1989, California, US) is a self-taught multidisciplinary artist working between Tel Aviv, Israel and Brooklyn, New-York. In her work, Yekutieli combines various craft techniques including manual paper-cutting, hand-woven textile, and site-specific installation to study contemporary cultural patterns through traditional pattern-making. By developing contemporary applications of traditional craft, and drawing from her Israeli-Japanese-American heritage, Yekutieli creates new patterns that capture the complexities of multicultural narratives that cannot be ascribed to binary categories. She utilizes odds - negative space and material, black and white or colorful patterns, cutting and weaving, to challenge singular perspectives, languages, and political approaches.

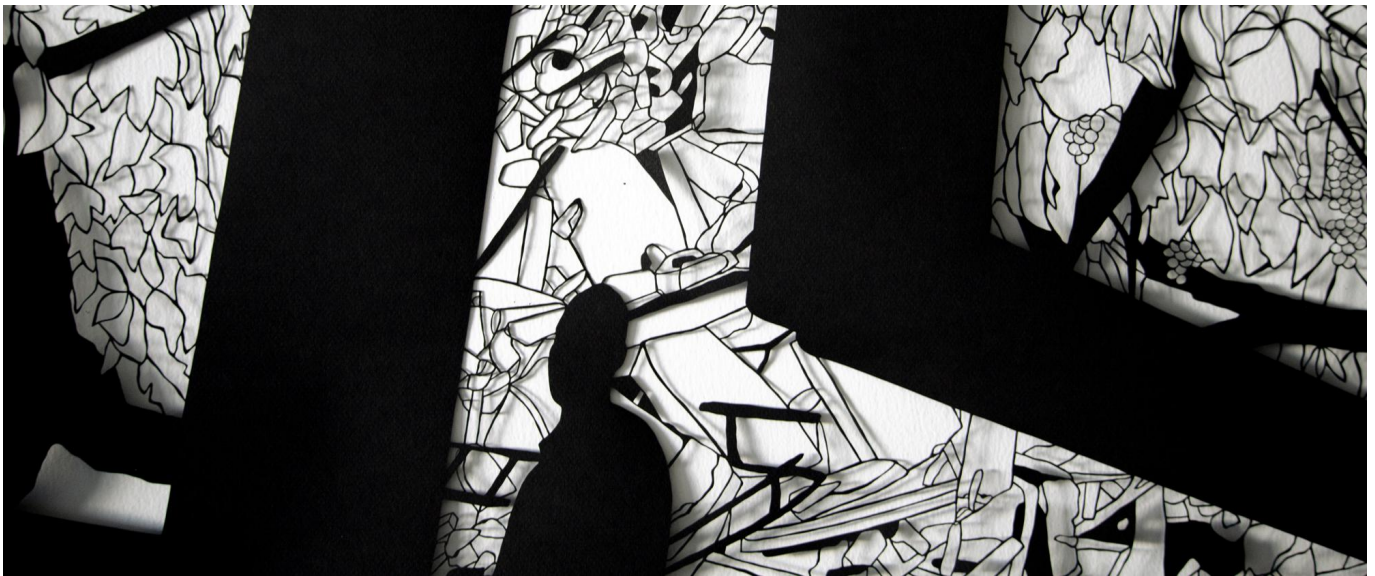
“Coming from a multicultural background, I draw from my personal experiences, often incorporating various inconsistent narratives that explore displacement and assimilation. Many of my works and installations contain recurring patterns that formally and metaphorically explore social-political patterns of destruction, conflict, immigration, a longing for an unknown origin, and fractured notions of homeland.” – **Noa Yekutieli**





## Current and Forthcoming Exhibitions

- June 2023**     Another Language, Petach Tikva Museum of Art, Israel.  
Curator: Irena Gordon (3 person exhibition)
- Feb 2024**     Patterns, International Studio Curatorial Program, Brooklyn, New York  
Curator: Jenée Daria Strand (solo exhibition)
- May 2024**     Hannah Traore Gallery, New York, USA (solo exhibition)



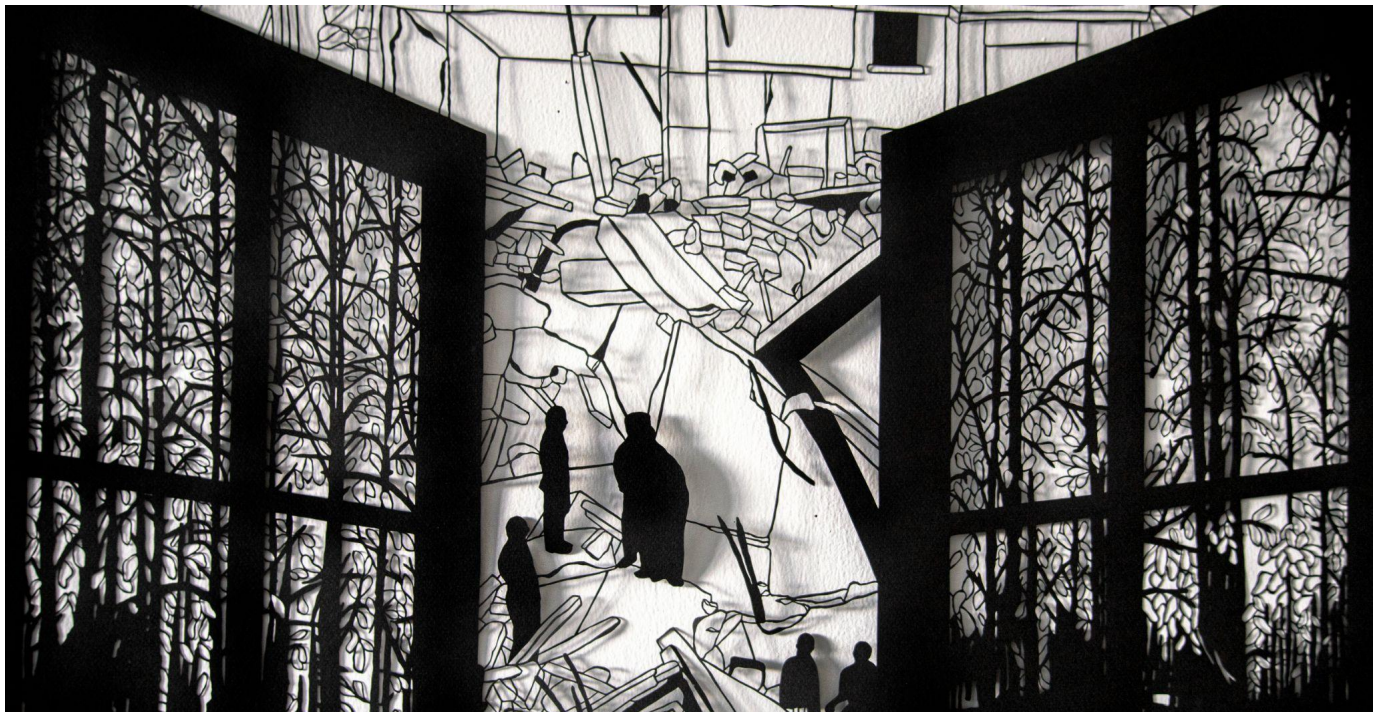
## Selected Solo Exhibitions

- 2023** Conscious Collective, Maxxi National Museum of 21st Century Art, Rome, Italy (3 person exhibition)  
The Presence Between Two Spaces, Chapter 1, Knust Kunz Gallery, Munich, Germany  
The Presence Between Two Spaces, Chapter 2, Galerie Russi Klenner, Berlin, Germany
- 2021** We say it's the nature of things, Inga Gallery, Tel-Aviv, Israel
- 2020** Holding Space, Galerie Gisela Clement, Bonn, Germany (catalog)
- 2019** Degrees of Separation, Kunstverein Augsburg, Germany  
Pedestal, Track 16 Gallery, Los Angeles, USA
- 2018** Modern Portrait - New Position, Art Cologne (solo booth), Cologne, Germany
- 2017** Meeting Place, Galerie Sabine Knust, Munich, Germany  
Fractured Water, Israeli-Palestinian Pavilion, Nakanajo Biennale, Nakanajo, Japan (catalog)
- 2015** Transitions, Open Contemporary Art Center, Taipei, Taiwan  
Particles, Treasure Hill Artist Village, Taipei, Taiwan  
Around The Cracks, Sommer Frische Kunst, Bad Gastein, Austria  
While They Were Moving, They Were Moved, Gordon Gallery, Tel Aviv, Israel  
Uncontainable, Janco Dada Museum, Ein Hod, Israel (catalog)  
What Doesn't Bend Breaks, Gallery Schimming, Hamburg, Germany  
Reflecting on Shadows, Artist House, Tel-Aviv, Israel
- 2014** Through The Fog, The Distance, Wilfrid Museum, Kibbutz Hazorea, Israel (catalog)
- 2013** Between All Our Intentions, Dwek Gallery, Mishkenot Sha'ananim, Jerusalem, Israel (catalog)  
Incorporeal Reality, with Yael Balaban, Marina Gisich Gallery, St. Petersburg, Russia  
1952, Special installation project, Fresh Paint art fair, Tel-Aviv, Israel
- 2012** Baggage, Al Ha'tzuk Gallery, Netanya, Israel (catalog)
- 2011** We Forgot It In People, Opus DV, Tel-Aviv, Israel



## Selected Group Exhibitions

- 2023** De(con)struction; Ruis in Reverse, SVA, New York, US  
Hard and Soft, Haifa Museum of Art, Israel
- 2022** Ideal, Gisela Clement, Bonn, Germany  
Force of Nature, Inga Gallery, Tel-Aviv, Israel
- 2021** Reset, Kunstmuseum Ahlen, Ahlen, Germany (catalog)  
The State of Things, BIENALSUR, Contemporary Art Museum of Rosario, Argentina (catalog)  
Survival Tools for the Age of Ultra Anxiety, Flux Factory, New York, USA  
Impersonating Myself/Becoming Myself, Himalayas Museum, Shanghai, China  
An Ahistorical Daydream, A.I.R 14th Biennale, New York, USA  
Waiting Room, American Jewish University, Los Angeles, USA
- 2020** University of Southern California, Los Angeles, USA
- 2019** Impersonating Myself/Becoming Myself, Creation Center, Tech University Shanghai, China  
Artists Diaries, Hermann Struck Museum, Haifa, Israel
- 2018** I To Eye, The, The Israel Museum, Jerusalem, Israel  
24:7, Dwek Gallery, Mishkenot Sha'ananim, Jerusalem, Israel
- 2017** Rip It Up, International Photography & Video Biennale, Changjiang Museum of Contemporary Art, Chongqing, China  
On The Edge, Eretz Israel Museum, Tel Aviv, Israel (catalog)
- 2016** Höhenrausch, Eigen+Art Lab, Berlin, Germany  
Paper Art, Jaffa Museum, Jaffa, Israel
- 2015** On Site Festival, Taipei, Taiwan  
Discovering Continents, Gordon Gallery, Tel Aviv, Israel



## **Selected Collections**

The Israel Museum (Israel)

Tel Aviv Museum of Art (Israel)

The Marrakech Museum for Photography and Visual Arts (Morocco)

Discount Bank (Israel)

Serge Tiroche Collection (Israel)

ORS Collection (Israel)

Jaglom Collection (Israel)

Fishman Collection (Israel)

Ann & Ari Rosenblatt Collection (California)

## **Awards**

Harpo Grant (2023)

ARTIS Residency Grant (2022)

The Israeli Lottery Council for Culture and Art books grant (2015)

Young International Artist Award by OUTSET & Tel Aviv Art Council (2014)

Deutsche Bank Israel, exhibition grant (2014)

## **Residencies**

ISCP Residency, New York, USA (September 2022-February 2023)

Fundação Arte e Cultura, Luanda, Angola (September 2019)

Reciprocity, Asylum Arts, Los Angeles, USA (April 2019)

The Gottesman Etching Center, Kibbutz Cabri, Israel (July 2018)

Taipei Artist Village, Taipei, Taiwan (October - December 2015)

Sommer Frische Kunst Residency, Alp Mountains, Bad Gastein, Austria (July 2015)



# RECENT EXHIBITIONS AND PROJECTS

# Where We Stand

Maxxi National Museum of 21st Century Art, Rome, Italy, March 2023 - June 2023



Installation View, Where We Stand  
Manual paper-cutting, 6 x 12.5 m | 20 x 41 feet



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Manual paper-cutting, 6 x 12.5 m | 20 x 41 feet

# Where We Stand

Maxxi National Museum of 21st Century Art, Rome, Italy, March 2023 - June 2023



Where We Stand (detail)  
Manual paper-cutting

# The Floor Couldn't Hold A Home

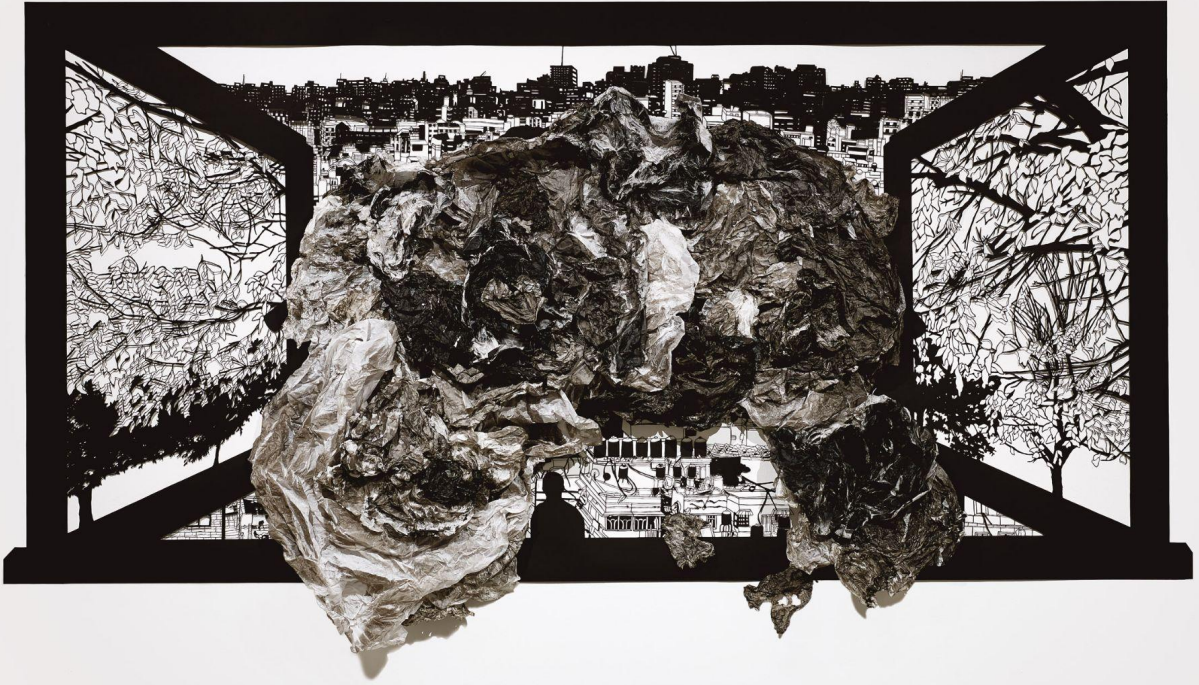
Petach Tikva Museum of Art, Israel



Top: Installation View, Bottom left: Installation View, Bottom right: Detail  
Cement, plaster, manual paper-cutting, dyed tissue paper, found debris

# The Floor Couldn't Hold A Home

Petach Tikva Museum of Art, Israel

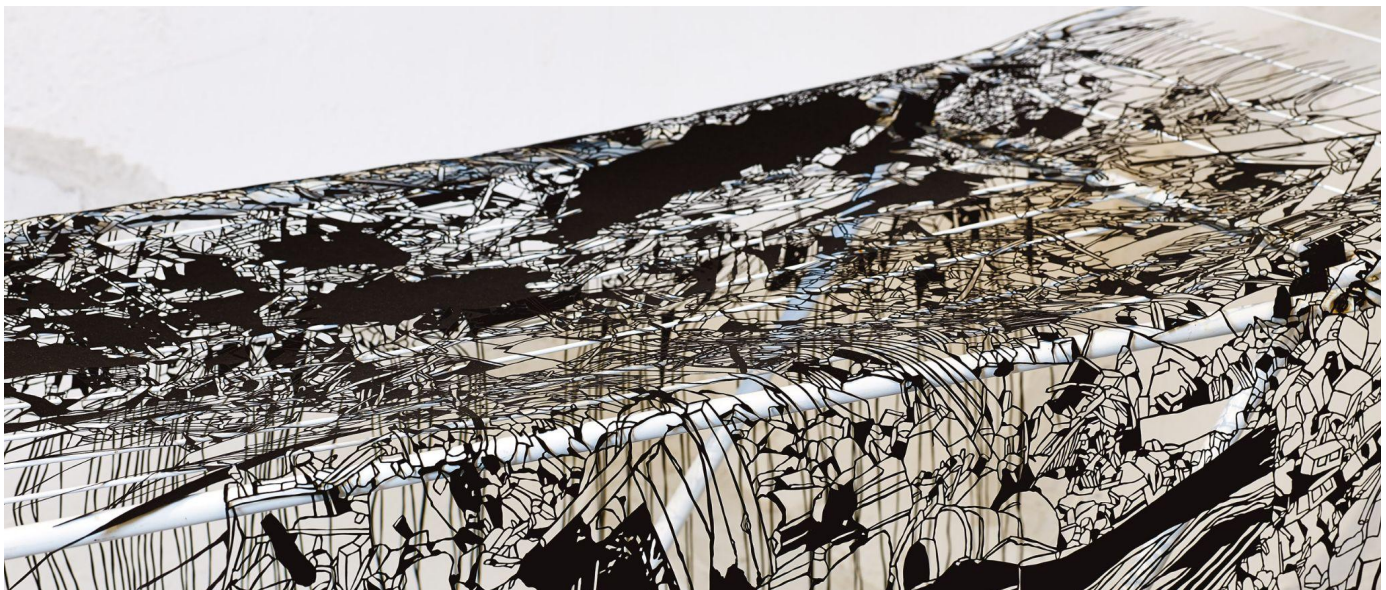


Top: Installation View, Bottom: Detail;

Common Fracture, 2023, manual paper-cutting, tissue paper, indian ink, 120 x 240 x 12 cm | 47 ¼ x 94 ½ x 4 ¾ in.

# The Floor Couldn't Hold A Home

Petach Tikva Museum of Art, Israel



Top: Installation View, Bottom: Detail  
Modern Portrait, 2018-2023, manual paper-cutting draped on drying clothing rack, size varies

# We say it's the nature of things

Inga Gallery, Tel-Aviv, Israel, Nov 2021 - Jan 2022



# We say it's the nature of things

Inga Gallery, Tel-Aviv, Israel, Nov 2021 - Jan 2022



Installation View, We say it's the nature of things, Inga Gallery, Tel-Aviv, Israel  
Manual paper-cutting

# The Chaos in Order

Created during the 2020 quarantine at artist's home in Los Angeles  
Kunstmuseum Ahlen, Ahlen, Germany, Oct 2021

The installation is composed of digital photographs, manual paper-cuts and cement sculptures. Various narratives are contained within each element presenting a multi-layered reality. Like a portal into a pseudo landscape, a tapestry that encompasses different points of tension between shared human experiences complicated through cross-cultural perspectives witnessing one historical event unfold. Yekutieli combines laborious manual techniques with digital images, alluding to the questionable credibility of their subject matter their politicization, and by extension the gaps between each way we can perceive reality.

“I think that The Chaos in Order holds an infinity of overlapping realities, a bit like what virtual space does, only I created it in the most physical form, through the material itself, that for me has always been the most objective source.” – Noa Yekutieli, **Juxtapoz Magazine**



Installation View, The Chaos in Order, Kunstmuseum Ahlen, Ahlen, Germany  
Manual paper-cutting, xerox prints, 2.4 x 3.5 x 3.5 m ; 8 x 11 x 11 ft (h x w x l)



# The Chaos in Order

Created during the 2020 quarantine at artist's home in Los Angeles

Kunstmuseum Ahlen, Ahlen, Germany, Oct 2021



Top: Installation View, Bottom: Detail, The Chaos in Order, Kunstmuseum Ahlen, Ahlen, Germany  
Manual paper-cutting, xerox prints, 2.4 x 3.5 x 3.5 m ; 8 x 11 x 11 ft (h x w x l)

# Holding Space

Gisela Clement Galerie, Bonn, Germany, Feb – May 2020



Top: Installation View, Bottom: Detail, Holding Space ,Gisela Clement Galerie, Bonn, Germany  
Manual paper-cutting, cement, dimensions vary

# Degrees of Separation

Kunstverein Augsburg, Augsburg, Germany May – Aug 2019



The Invisible Voices, Kunstverein Augsburg, Augsburg, Germany  
Wood pedestals, mixed-media on stone, dimensions vary

# Degrees of Separation

Kunstverein Augsburg, Augsburg, Germany May – Aug 2019



Top: Installation view, Bottom: Detail, Torn Between Translations, Kunstverein Augsburg, Augsburg, Germany  
Manual paper-cutting, graphite, found debris, dimensions vary



## SELECTED WORK



**Can a pattern be reversed?**

2022, wood, fabric, manual paper-cutting, 224 x 148 cm | 88 ¼ x 58 ¼ in.



Top: The Base Was Not That Thick, Bottom: Detail,, 2022  
Wood, fabric, manual paper-cutting, 230 x 295 cm | 90 ½ x 116 ⅛ in.



The Base Was Not That Thick, detail





**Growth**

2022, wood, fabric, manual paper-cutting, 70 x 64 cm | 27 ½ x 25 in.



**My Doubts Made The Connection**

2022, wood, fabric, manual paper-cutting, 207 x 166 cm | 81 ½ x 104 ¾ in.



**A Crack That Formed**

2022, wood, fabric, manual paper-cutting, 136 x 113 cm | 53 ½ x 52 ½ in.



**The Presence Between Two Spaces - Chapter 2, installation view**  
2022, wood, fabric, manual paper-cutting



**Borders**

2022, wood, fabric, manual paper-cutting, 156 x 152 cm | 61 <sup>3</sup>/<sub>8</sub> x 59 <sup>7</sup>/<sub>8</sub> in.



**My Skin Felt Too Thin To Carry**

2022, wood, fabric, manual paper-cutting, 154 x 150 cm | 60 5/8 x 59 in.



**Habit Robs Us From Our Power**

2022, wood, fabric, manual paper-cutting, 190 x 132 cm | 74 ¾ x 52 in.



**Sides**

2022, wood, fabric, manual paper-cutting, size varies





**Bare Skin**

2022, manual paper-cutting, hand-woven textile, wood, 120 x 94 cm | 47 ¼ x 37 in



**The Minor Becomes Major**

2022, manual paper-cutting, wood, printed silk, 180 x 128.5 cm | 70 7/8 x 50 5/8 in



**Studio installation view**  
2022, Woven textile, manual paper-cutting, hand cut veneer  
dimensions vary



**The Weight of a Vision**

2022, manual paper-cutting, painted photograph, hand-woven textile, wood, 192.5 x 68.5 cm | 75 ¾ x 27 in



**The Blindness of an Anthem**

2022, manual paper-cutting, 165 x 71 cm | 65 x 28 in



**Everywhere Every Moment (Top), Detail (Bottom)**

2022, manual paper-cutting, hand-woven textile, wood, 63 x 180 cm | 24 <sup>3</sup>/<sub>4</sub> x 70 <sup>7</sup>/<sub>8</sub> in



2020

2020, manual paper-cutting, xerox print, objects, 300 x 400 cm | 118 1/8 x 157 1/2 in



**Condensed Distance**

2020, manual paper-cutting, mixed media cement 62 x 124 x 15 cm | 24 x 49 x 6 in





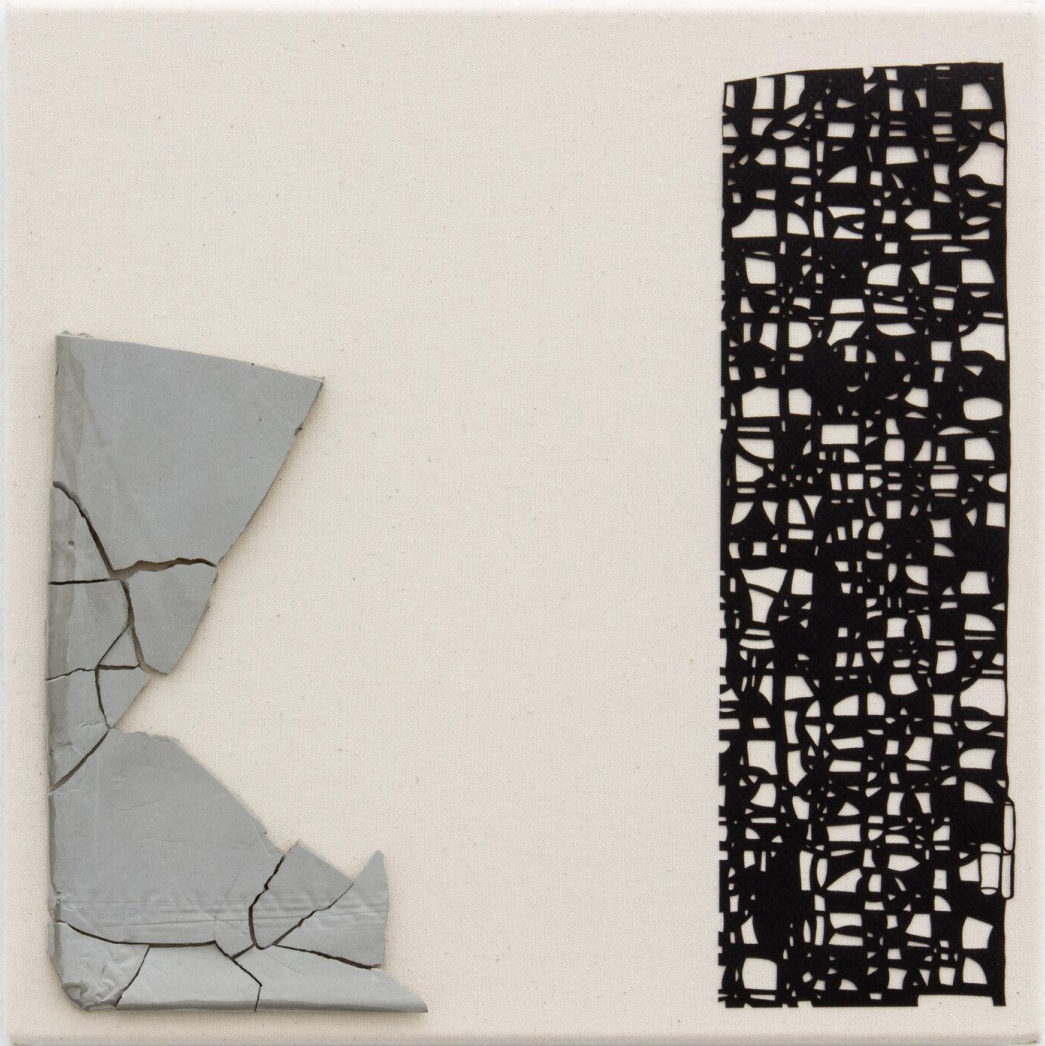
**Static histories (1)**

2019, mixed media on cement, 35 x 30 x 5 cm | 14 x 12 x 2 in



**Static histories (5)**

2019, mixed media on cement, 46 x 17 x 4 cm | 18 x 7 x 1.5 in



**Surface Effect**

2020, manual paper-cutting, cement, canvas, 32 x 32 cm | 16 x 16 in



**Duality**

2017, manual paper-cutting, photograph, collage, 53.5 x 86.5 cm | 21 x 34 in



**No One Would Say it Out Loud**

2016, manual paper-cutting, 88 x 118 cm | 35 x 46 in



**Through The Fog, The Distance**  
2014, Installation view, Israel Wilfrid Museum



**Mirror Close Up and Time That Crushed**  
2014, Manual paper-cutting assemblage  
48 x 32 x 20 cm | 18  $\frac{7}{8}$  x 12  $\frac{5}{8}$  x 7  $\frac{7}{8}$  in



**When They Met**  
2014, Manual paper-cutting assemblage  
29 x 29 x 16 cm | 11  $\frac{3}{8}$  x 11  $\frac{3}{8}$  x 6  $\frac{1}{4}$  in



**What is Left**

2013, manual paper-cutting in sewing box, 84.5 x 27x 16 cm | 33 ¼ x 10 ⅝ x 6 ¼ in



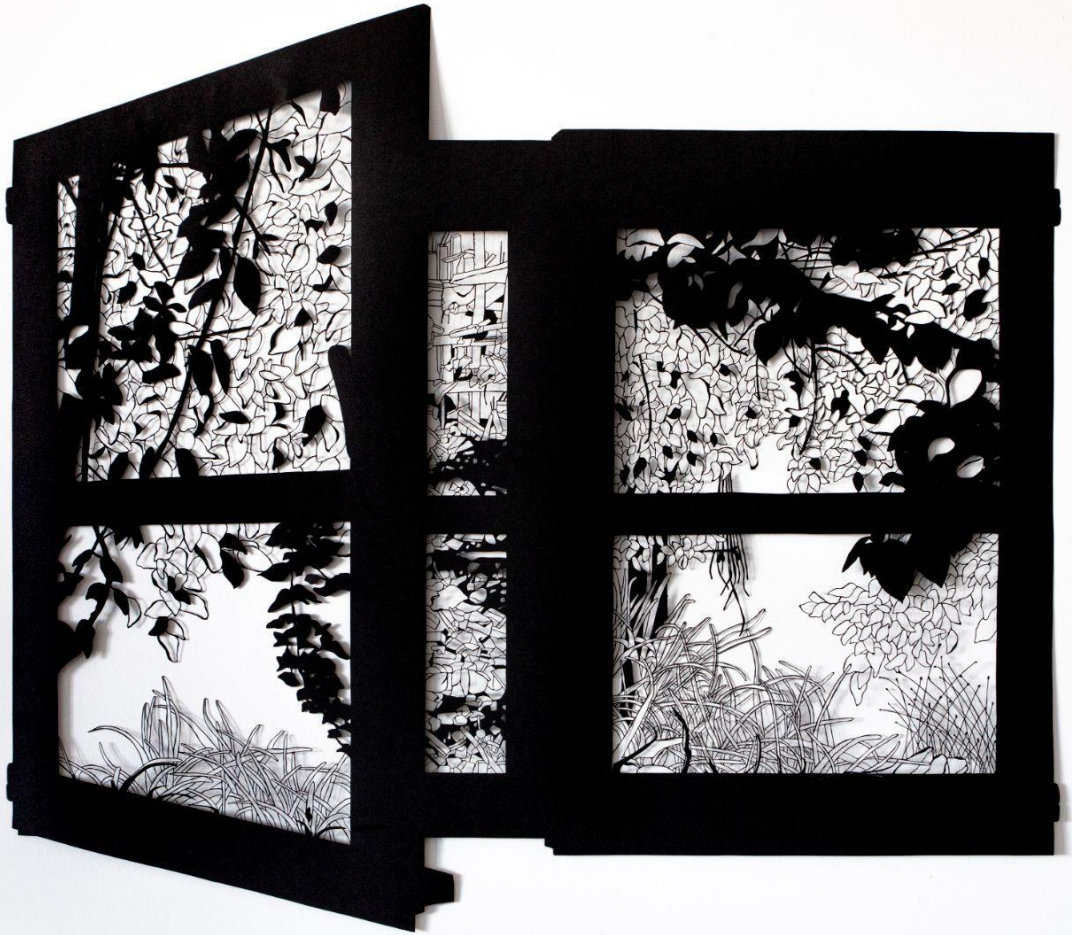
**A Stubborn Echo**

2013, manual paper-cutting, 67 x 200 cm | 26 <sup>3</sup>/<sub>8</sub> x 78 <sup>3</sup>/<sub>4</sub> in



**When Our Untidy Memories Close Down On Us**

2013, manual paper-cutting, 67 x 200 cm | 26 <sup>3</sup>/<sub>8</sub> x 78 <sup>3</sup>/<sub>4</sub> in



SELECTED PRESS



# SCI-ARC Channel

**SCI-Arc Channel** SCI-Arc Channel is a dedicated space for SCI-Arc-produced films as well as videos from the SCI-Arc Media Archive, featuring some of the most cutting-edge subjects in contemporary architecture, art, design, technology, and culture from 1974 to today.



## Art In Uncertain Times: Noa Yekutieli and "The Chaos In Order"

October 20, 2020 | in Studio Time

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**"As an artist that cuts paper, I am always amazed at how much reduction can reveal, how strong the absence of space really is,"** Noa Yekutieli wrote recently when we got in touch with her for our [Art in Uncertain Times series](#). "I think that this pandemic has exposed a very complex and painful reality, nothing that we didn't know before, but all has been pushed to the very extreme." Using various mediums including drawing, photography, and a signature manual paper cutting technique, Yekutieli finds fascination in "exploring the tension between shared human experiences complicated through cross-cultural perspectives." Driven by her personal experience of life between Tel Aviv and Los Angeles, she probes the conflicts surrounding assimilation and immigration that flow today's global bloodstream, as well as inconsistent narratives from different cultural contexts that occupy a single space, blurring the line between fiction and fact.

During the recent months of shelter in place, the artist found herself cloistered in her LA studio/apartment and started "killing time" by making work that eventually overtook the whole place. Unable to engage in other projects or work anywhere outside her home, the urge to create and express generated from a single photograph of her studio. Eventually, the installation, *The Chaos in Order*, was created, a composition of hundreds of manual paper-cutting, digital photographs, and cement sculptures. "It began as an emotional clock for me during the lockdown, counting the days, providing meaning, and creating a space for the avalanche of thoughts I was going through while observing this historical moment unfold. I chose to embrace the uncertainty that characterizes these days, both on the personal and the collective level, into the process itself by cutting each piece of paper as a single-pixel, without knowing the overall array of relationships between them. This act has allowed me to gradually break free from the control cables that dominate our lives, which are being revealed these days in their true form; fictitious."



As she was adding work to the walls of her studio, perspectives started to shift and the limited space started opening towards imaginary and existing outdoor places. Once she started working on the ceiling, space underwent a complete transformation, heightening the room's dimensions and blurring the boundaries between real space and the imaginary one. Sharing how the intuitive process began to reveal her own emotional state, "Slowly, I realized that I have created a pseudo-reality that revealed my longing towards a reality that has passed and is no longer. Since the high pace of work and the endless distractions of our daily life has been subtracted, I feel that many things that are usually hiding what really is happening are now revealed in their fullest. We have all been given this observation time and I think it's power. There is a collective understanding and awareness of all the problems recognized all at once. So I believe it's an opportunity for a massive change, that is needed now more than ever. Hopefully, things would shift in November."

"While I work, I dwell on thoughts of historical-political memory, archeology, chaos, organization, and the organization of chaos. Many times I incorporate images of upside-down trees, collapsed ruins, troops, and abstract residue that depict different scenes. Various narratives are contained within a single space, presenting a multi-layered reality, like a tapestry that encompasses different points of tension. The dichotomy between the digital process versus the laborious manual paper cutting technique strikes a tension between two modes of perception, a reflection on a world that became an image of its old self. After a while, I understood that the 360-degree transformation this room went through reflects the massive transformation the world went through. A world where false and real meet at the exact same point with neither being more true than the other as the authenticity of the source and its copy become indecipherable.



"It is not new to us that the technological times we live in blur the boundaries between substantial and imaginative, between reality and simulation but this period forces an extreme transition from the physical place to the virtual one and sweeps the questions of stability, human rights, and belonging to a completely different dimension. The basic definition of time and place is being challenged. I think that *The Chaos in Order* holds an infinity of overlapping realities, a bit like what virtual space does, only I created it in the most physical form, through the material itself, that for me has always been the most objective source." —Sasha Bogojev