“In viewing my work one encounters an archeological formation, which represents the remains of a former structure: human, archi
tectural, or mental. At first glance, one iden
tifies general, anonymous images, just the ‘hard and basic data.’ Next one notices that the structure itself is full of contradictions and lacks visual or syntactical unity. By the River can be understood as a self-portrait.”

Yehudit Sasportas

Yehudit Sasportas is a painter and sculptor who creates works that explore the intersection of art and identity. Her installations reflect the intriguing oddity of being both recognized and unknown, as they are both praised as personal biography or pure sculpture. She often uses natural and man-made elements to create a sense of place that is both familiar and foreign.

Throughout her career, Sasportas has served two artists who have significantly influenced her work: the painter Morris Louis and the sculptor Ruth Asawa. She has also been inspired by the landscapes and cultural landscapes of her birthplace, Israel.

Her latest work, “By the River,” is a three-dimensional installation consisting of hand-painted panels covering the entire floor of the gallery with multicolored images. The absence of natural light facilitates a neutral environment.

The images included in this exhibition are a diverse mix of painting, drawing, and sculpture. They reflect Sasportas’s fascination with archeological formations, which she sees as a way to represent the remains of a former structure: human, architectural, or mental.

While it could be argued that all works of art are self-portraits, when Sasportas’s work is considered, it becomes clear that an extremely complex definition of the self-portrait, it becomes clear that an extremely complex definition of the self-portrait, it becomes clear that an extremely complex definition of the self-portrait can be understood as a self-portrait.
By the River

The use of subconscious imagery has connections to the Surrealists (Sasportas herself), who was living there. Sasportas’s emphasis on architectural plan of the mind or psyche of the subject, the person primarily from her unconscious. She states, “These images come from despite the pseudoscientific nature of most of the images, they are or her actual and unconscious life images. Sasportas explains that, her vision of someone sitting near a river watching the flow of all his archive of her unconscious. The title of the installation derives from that of Sasportas.

For another image Sasportas lifted small pieces of black paper a few feet above the ground and allowed them to scatter. Next she recorded the actual places they were in her other works. Sasportas even captures momentary visual images whereby an accidental mark can be developed into a composition.

Sasportas relies on actual facts to fabricate her complex narrations and their belief that the unconscious is a wellspring of untapped creativity. In her drawing for an article in Drawing: Invention in Drawing Original Compositions of Landscapes, 2002 (detail); acrylic and ink on MDF; dimensions variable; courtesy of the artist and Sommer Contemporary Art, Tel Aviv.

Sasportas has been included in exhibitions of the 9th International Istanbul Biennial, Istanbul, Turkey, 2001; and 6th International Istanbul Biennial, Istanbul, Turkey, 1999. She has also participated in the Venice Biennale of the Mediterranean, Turin, Italy; Helsinki, Finland, 1997; “Bamot, the building, destruction, and restoration of high places, Israel ’48–’98,” Jewish Museum, Vienna, Austria, 1996; “The Carpenter and the Seamstress,” Tel Aviv Museum of Art, Tel Aviv, Israel, 2000. She has had solo exhibitions at the Galerie Eigen + Art, Berlin, Germany, 2001; and exhibited in the 5th International Istanbul Biennial, Istanbul, Turkey, 2001. She has participated in “90 Years of Israeli Art,” Works of the Jossef Hachmi Collection – Phoenix Israel, Tel Aviv Museum of Art, Tel Aviv, Israel, 2000, and “Women Artists in Israel,” Haifa Museum of Art, Haifa, Israel, 1999.

The Carpenter and the Seamstress


Sasportas was born in Ramat Gan, Israel, in 1963. She received a B.A. in Architecture from the Tel Aviv Museum of Art, Tel Aviv, Israel, and an M.A. in studio practice from the Art Institute of Chicago, Chicago, Illinois, in 1996. She has completed postgraduate work at the Hebrew University of Jerusalem. Sasportas lives and works in Tel Aviv, Israel.

Her drawings, “Trash-can Scale,” “The Biennial of the Mediterranean,” and “Balanced” are on permanent display at the Tramway, Glasgow, Scotland.

Selected Exhibitions

Selected Periodicals

Sasportas’s work is found in the permanent collection of the Jewish Museum, New York, New York; and in the permanent collection of the Cooper Union Institute, New York. Her work has been acquired by the Vancouver Art Gallery, Vancouver, Canada; the Jewish Museum, New York, New York; the Cooper Union Institute, New York, New York; and the Jewish Museum, New York, New York.

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