



ORI GERSHT *Floating World*

BEN BROWN FINE ARTS

# ORI GERSHT

## *Floating World*

11 MAY – 16 JUNE 2016

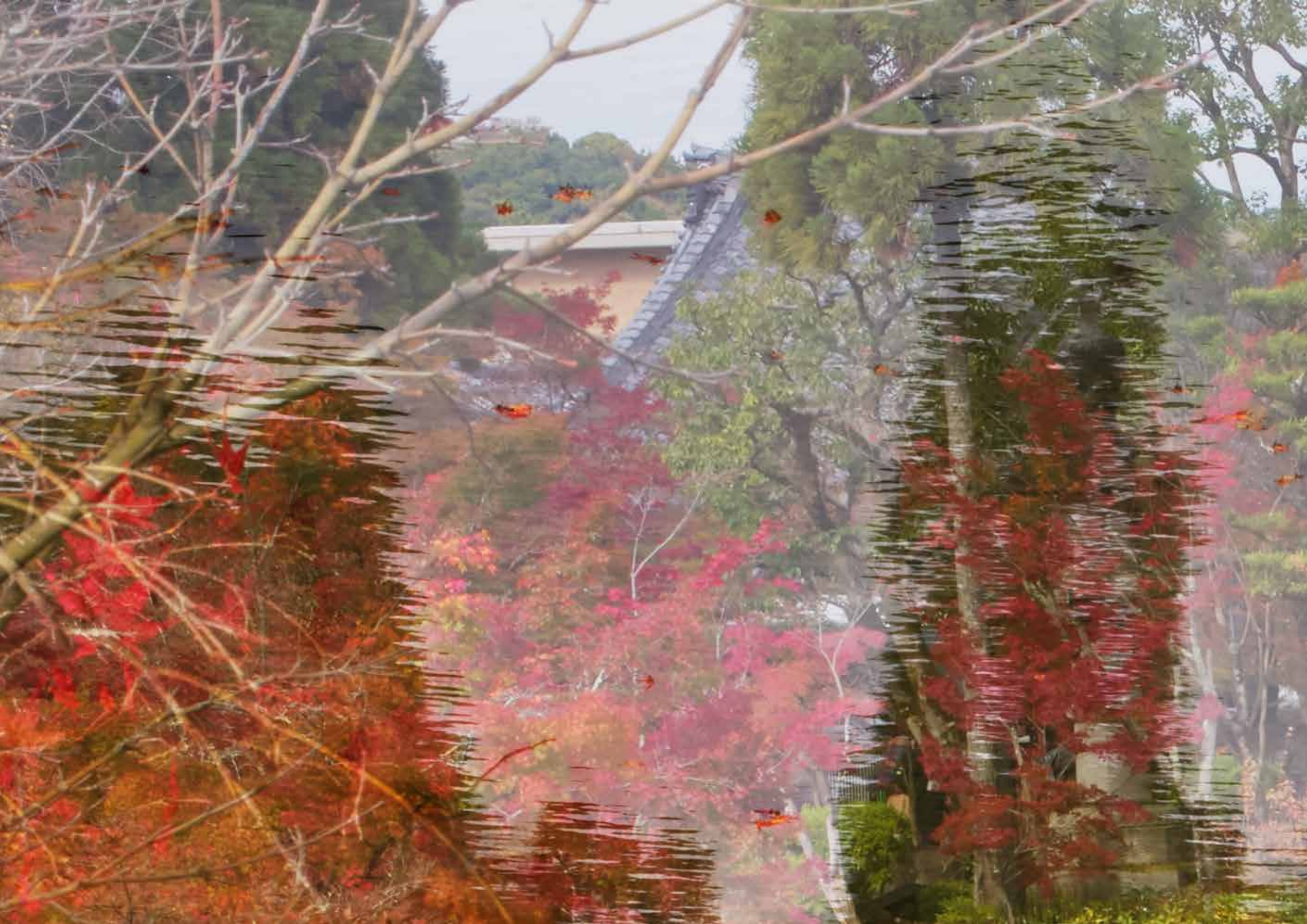
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## FOREWORD

I am very proud to present our first exhibition in London of acclaimed photographer Ori Gersht. *Floating World* debuts Ori's latest body of work, a series of powerful photographs taken in and around Kyoto, capturing some of the finest examples of the exquisite ancient gardens found in Buddhist Zen temples.

This exhibition follows on from Ori's first show with the gallery which took place in Hong Kong in 2014. In his *On Reflection* (2014) series, Ori captured the dynamic explosion of mirrored glass reflecting meticulously rendered floral still-lives; *Floating World* (2016) continues to explore the reflected world, this time focusing on water reflections, creating illusions and a new reality which hovers between what he calls the 'virtual' and the 'material'.

Working from his London studio, Ori has gained international recognition over the past fifteen years for his dramatic still-lives and landscapes, with works in the permanent collections of important institutions including Tate, London; Victoria and Albert Museum, London; Guggenheim Museum, New York; and Tel Aviv Museum, Tel Aviv.

In his work he revisits history, journeys and places often defined by trauma. In addition to its stunning beauty, Kyoto defines traditional Japan and possesses a history unrivalled by any other Japanese city. Frequently levelled by earthquakes, floods, fires and wars over the centuries, Kyoto's buildings have been moved, rebuilt and enlarged, and now represent a mosaic of historical periods. Tensions between past and present, beauty and violence, creation and destruction continue to inhabit Ori's distinct visual language, expressed through a set of coded references and metaphors and he continues to bring an innovative approach to the materiality of his medium.

This exhibition would not be possible without many people, so thank you all for your support. Moreover, it is testament to Ori's dedication and enthusiasm and I look forward to many more projects together.

I look forward to seeing you in the gallery.

Ben Brown  
London

## SOME REFLECTIONS ON ORI GERSHT'S *FLOATING WORLD*

*Kublai Khan had noticed that Marco Polo's cities resembled one another, as if the passage from one to another involved not a journey but a change of elements. Now, from each city Marco described to him, the Great Khan's mind set out on its own, and after dismantling the city piece by piece, he reconstructed it in other ways, substituting components, shifting them, inverting them.*

Italo Calvino, *Invisible Cities*

The photographs that comprise Ori Gersht's series *Floating World* were made in November 2015 on a visit that the artist made to the Zen gardens located in and around Kyoto in Japan. These gardens are self-contained worlds. They were created to reflect the essence of nature and as aids to meditation. Both real and metaphysical places, they are somewhere where time stands still. In an essay entitled 'The Obverse of the Sublime', Italo Calvino wrote that the Zen garden was a place from another history. "We should see it as a project for finding a different space and time, a proof that the total domination of sound and fury can be challenged". For Gersht the gardens not only represent an alternative to our image saturated 'world in flux', but they are also symbolic of a physical and spiritual displacement that resonates with his personal history.

Gersht chose to work in locations in the gardens where nature is reflected in water. During his post-production process he inverted his photographs and fused them to create new spaces that hover between material and virtual realities. The resulting prints are fundamentally dependent on something that exists in the physical world, but because of the melting together of tangible reality and its reflection, they are not literal depictions of it. The photograph becomes an image of the folding of space and time.

Art has long been associated with reflections. Referring to the myth of Narcissus, who falls in love with his own reflection in a pond, Leon Battista Alberti asked, "What is painting but the act of embracing, by means of art, the surface of the pool". In Buddhism there is a parable concerning the wind on the water.

浮世

"Sorrowful World", the endless cycle of birth, life, suffering, death and rebirth from which Buddhists seek to escape.

In our age of the internet our relationship with the present is constantly changing. Our relationship with the past is tenuous and unstable. Ori Gersht's photographs employ, as David Chandler puts it, "a dialectic of presence and absence". They are both, to use Roland Barthes's words, "here-now" and "there-then". They generate the effect of a doubling, or bending of time. Gersht has learnt from Walter Benjamin that every image of the past that is not recognised by the present as one of its own concerns threatens to disappear irretrievably. The photographs in *Floating World* remind us of our place in the world, and our distance from it.

Andrew Mummery, April 2016

When a gentle wind disturbs the still surface of the water in a pool the reflections on it are broken into shimmering patterns. The world seen reflected on the surface becomes a fractured image. The viewer becomes lost in the complexities of the reflection and it is only when the wind drops and the pool becomes still again that it is possible to discern what lies beneath the surface of the water. Ori Gersht has always been interested in different layers of time and experience; in what the camera can reveal and in what it can't.

The title that Gersht has chosen for this series, *Floating World*, can be interpreted in various ways. The term – *ukiyo* in Japanese - usually refers to the urban lifestyle of Edo period Japan (1603-1868), especially the pleasure seeking aspects of it that provided an escape from the humdrum of everyday life. One of the characters in Kazuo Ishiguro's novel 'An Artist of the Floating World' reflects that the best things "are put together of the night and vanish in the morning". *Ukiyo* is also a homophone with the Japanese term for

*Perhaps this garden exists only in the shadow of our lowered eyelids, and we have never stopped: you from raising dust on the fields of battle; and I from bargaining for sacks of pepper in distant bazaars. But each time we half-close our eyes, in the midst of the din and the throng we are allowed to withdraw here, dressed in silk kimonos, to ponder what we are seeing and living, to draw conclusions, to contemplate from the distance.*

Italo Calvino, *Invisible Cities*













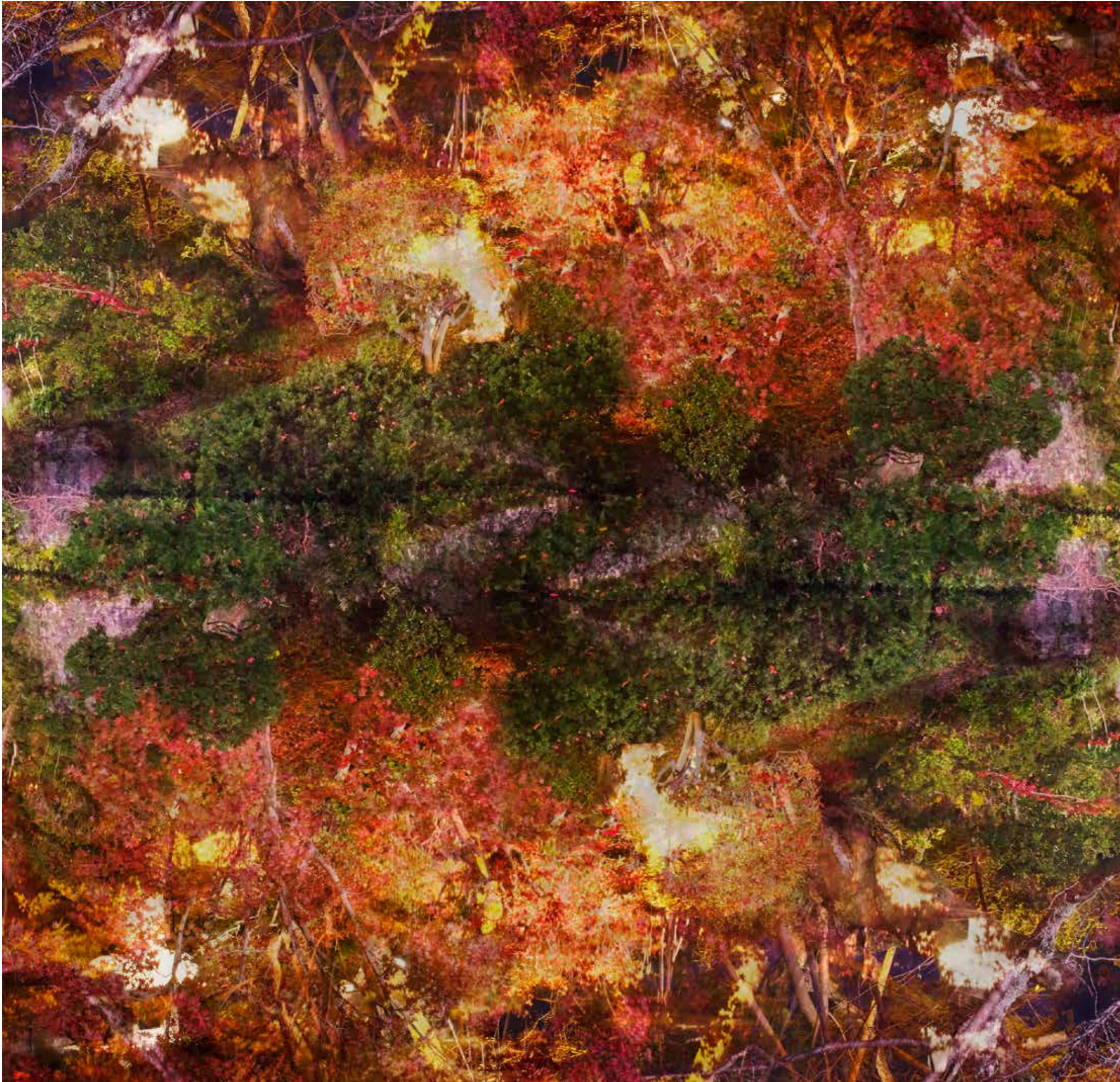


Fig. 1  
*Floating World 01, 2016*



Fig. II  
*Floating World 02, 2016*





Previous page: Fig. III  
*Floating World 03*, 2016 (detail)

Left: Fig. III  
*Floating World 03*, 2016

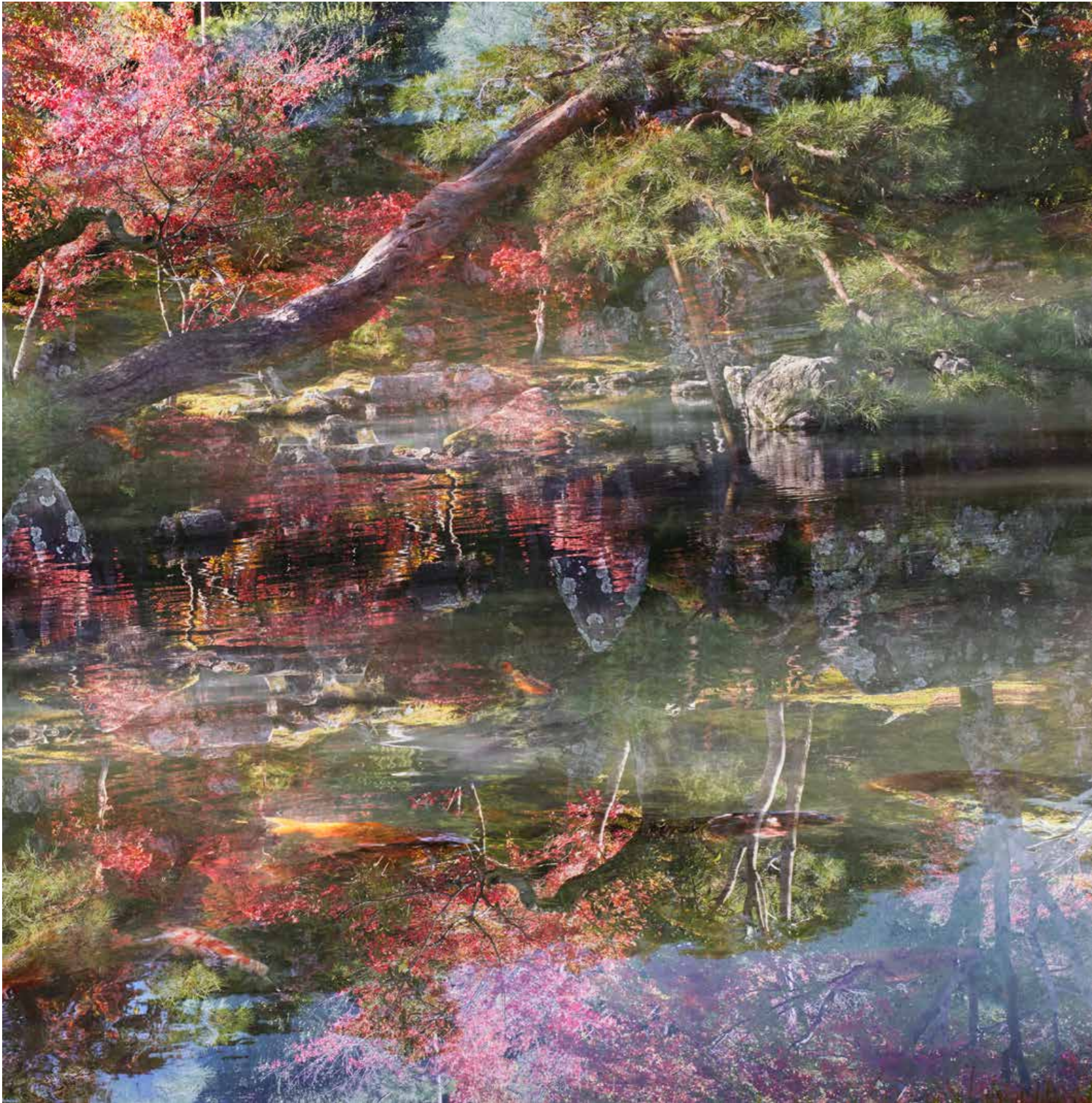
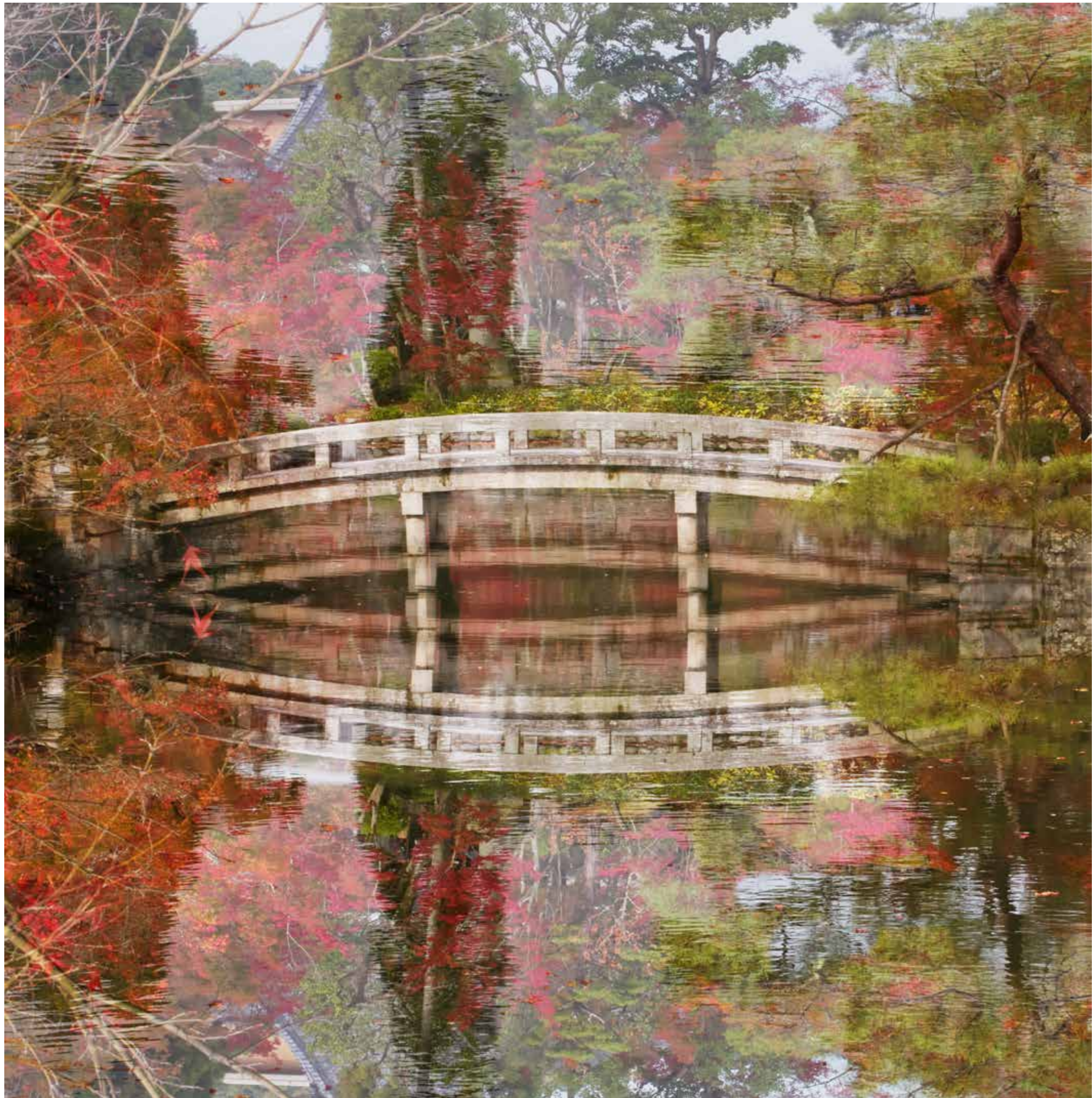


Fig. IV  
*Floating World 04*, 2016







Previous page: Fig. V  
*Floating World, A Matter of Life and Death 01, 2016*

Left: Fig. VI  
*Floating World, Floating Bridge, 2016*





Previous page: Fig. VII  
*Floating World, Floating Lane, 2016*

Left: Fig. VIII  
*Floating World, Hanging Garden, 2016*

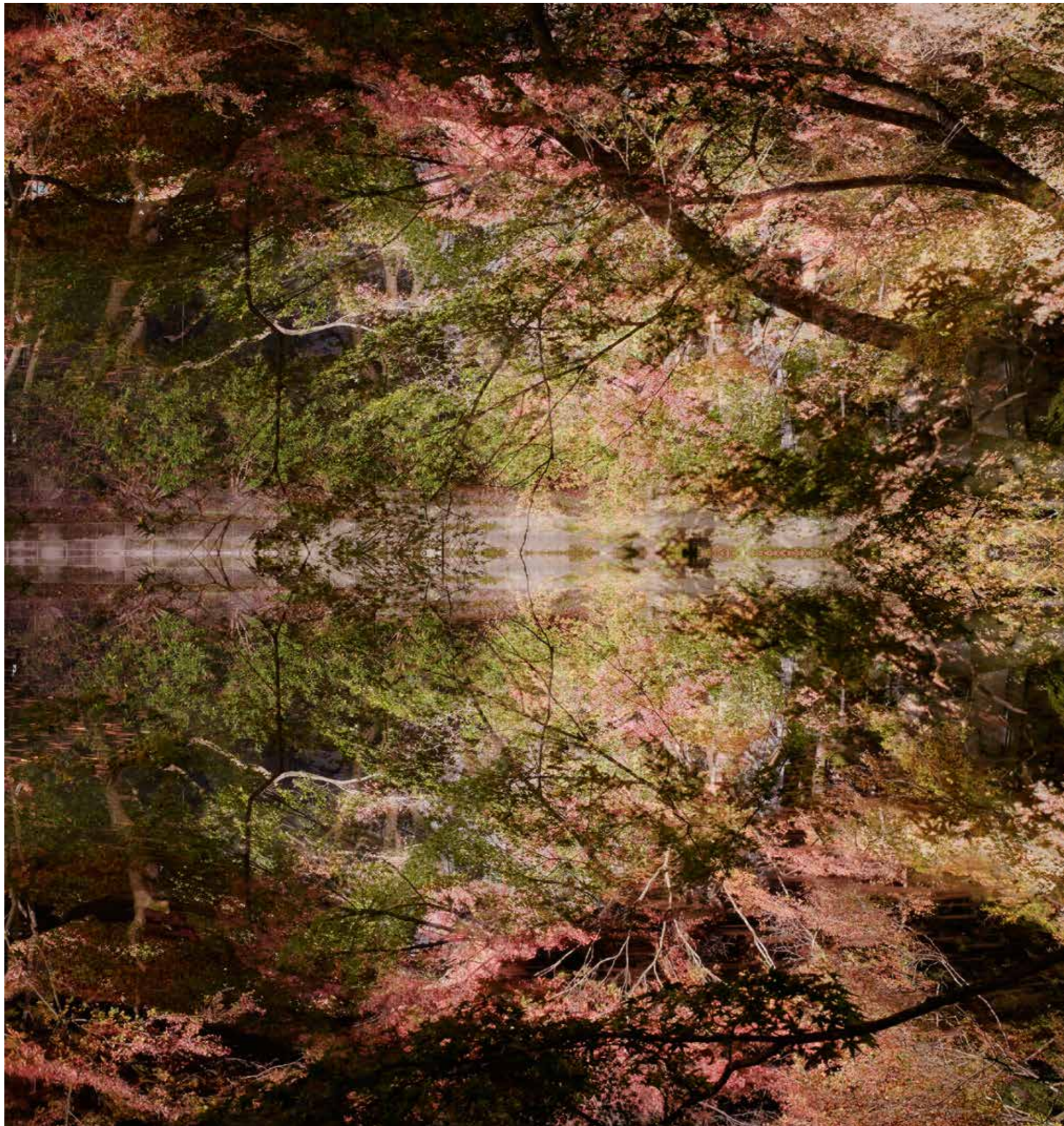
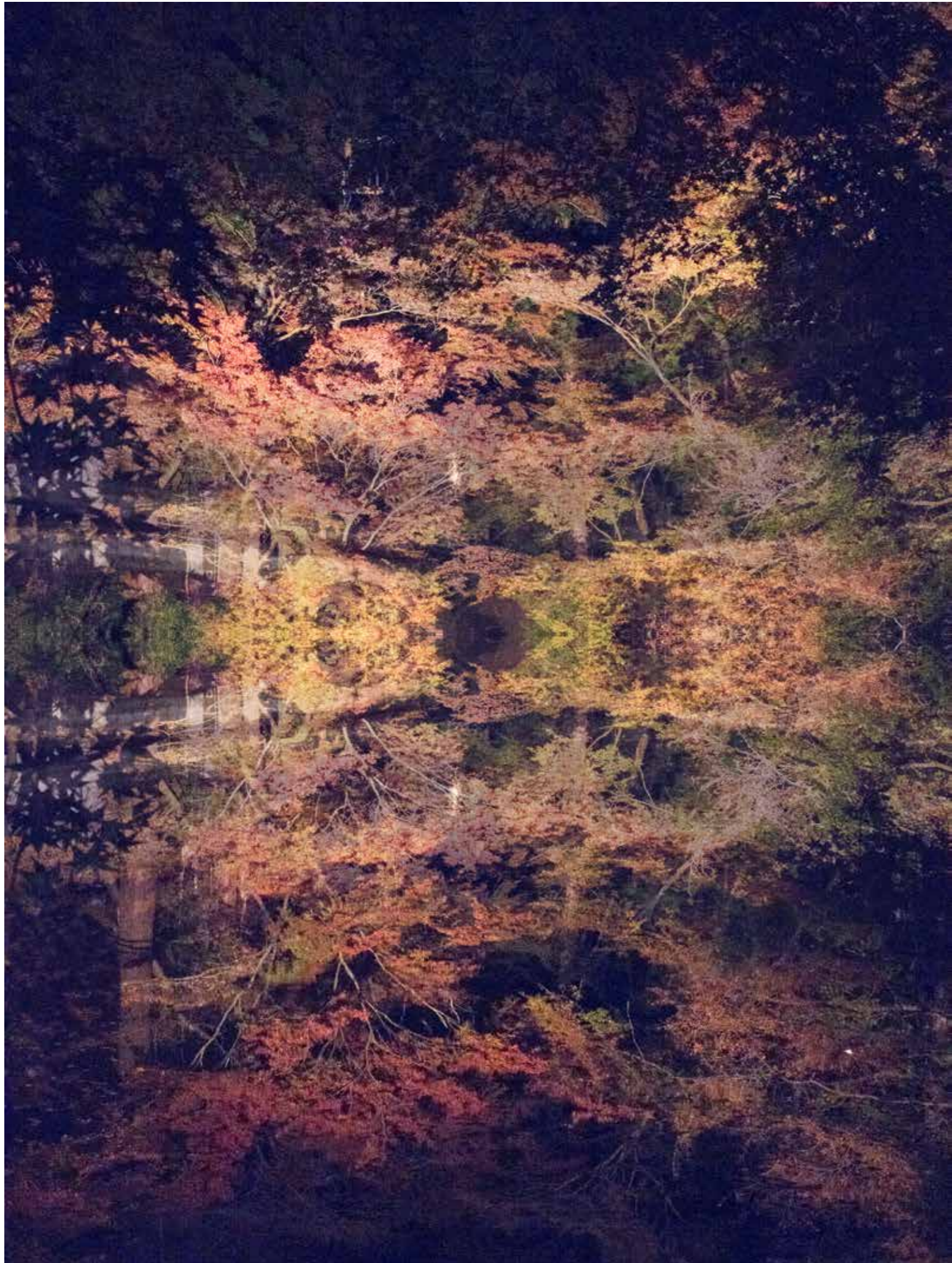


Fig. IX  
*Floating World, Lost World 01, 2016*





Previous page: Fig. X  
*Floating World, Lost World 02, 2016 (detail)*

Left: Fig. X  
*Floating World, Lost World 02, 2016*







Previous page: Fig. XI  
*Floating World, Hanging Sky 01, 2016 (detail)*

Left: Fig. XI  
*Floating World, Hanging Sky 01, 2016*



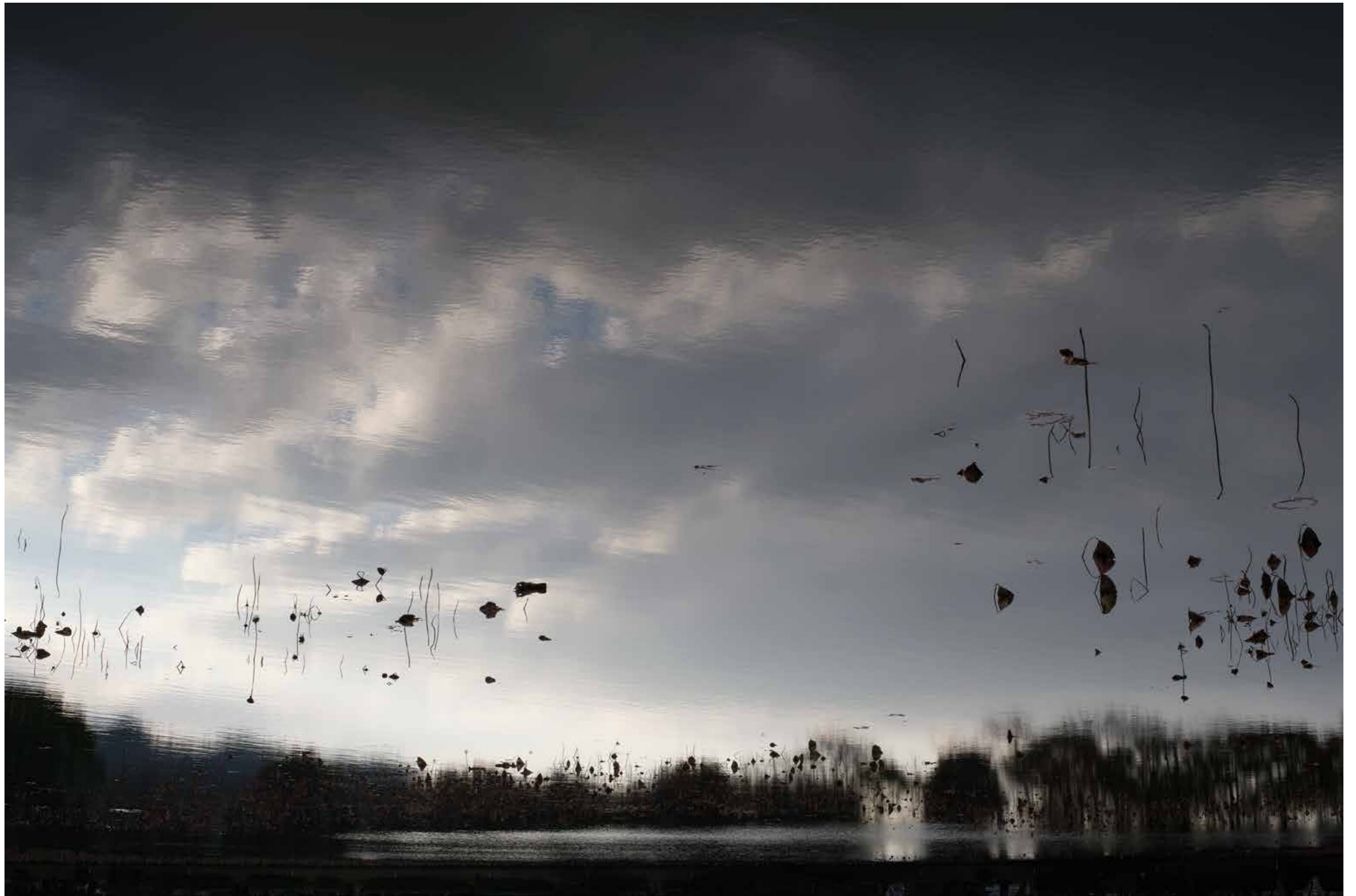
Fig. XII  
*Floating World, Hanging Sky 02, 2016*





Previous page: Fig. XIII  
*Floating World, Hanging Sky 03, 2016*

Left: Fig. XIV  
*Floating World, Hanging Sky 04, 2016*





Previous page: Fig. XV  
*Floating World, Hanging Sky 05*, 2016

Left: Fig. XVI  
*Floating World, Melting World 01*, 2016



Fig. XVII  
*Floating World, Melting World 02, 2016*



Fig. XVIII  
*Floating World, White Lines*, 2016



## LIST OF WORKS



Fig. I  
*Floating World 01*, 2016  
Diasec mounted on aluminium  
120.6 x 119 cm; (47 1/2 x 46 7/8 in.)  
Edition of 6 + 2 AP



Fig. VI  
*Floating World, Floating Bridge*, 2016  
Diasec mounted on aluminium  
119.6 x 118.8 cm; (47 x 46 3/4 in.)  
Edition of 6 + 2 AP



Fig. XI  
*Floating World, Hanging Sky 01*, 2016  
Diasec mounted on aluminium  
119.8 x 125 cm; (47 1/8 x 49 1/4 in.)  
Edition of 6 + 2 AP



Fig. XVI  
*Floating World, Melting World 01*, 2016  
Diasec mounted on aluminium  
119.8 x 105.6 cm; (47 1/8 x 41 5/8 in.)  
Edition of 6 + 2 AP



Fig. II  
*Floating World 02*, 2016  
Diasec mounted on aluminium  
147.8 x 169.5 cm; (58 1/4 x 66 3/4 in.)  
Edition of 6 + 2 AP



Fig. VII  
*Floating World, Floating Lane*, 2016  
Diasec mounted on aluminium  
150 x 217.8 cm; (59 1/8 x 85 3/4 in.)  
Edition of 6 + 2 AP



Fig. XII  
*Floating World, Hanging Sky 02*, 2016  
Diasec mounted on aluminium  
119.8 x 137.8 cm; (47 1/8 x 54 1/4 in.)  
Edition of 6 + 2 AP



Fig. XVII  
*Floating World, Melting World 02*, 2016  
Diasec mounted on aluminium  
119.5 x 119.5 cm; (47 1/8 x 47 1/8 in.)  
Edition of 6 + 2 AP



Fig. III  
*Floating World 03*, 2016  
Diasec mounted on aluminium  
149.5 x 154.9 cm; (58 7/8 x 61 in.)  
Edition of 6 + 2 AP

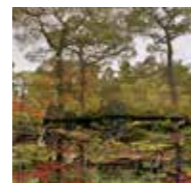


Fig. VIII  
*Floating World, Hanging Garden*, 2016  
Diasec mounted on aluminium  
149.6 x 155.4 cm; (58 7/8 x 61 1/8 in.)  
Edition of 6 + 2 AP



Fig. XIII  
*Floating World, Hanging Sky 03*, 2016  
Diasec mounted on aluminium  
120 x 183.1 cm; (47 1/4 x 72 in.)  
Edition of 6 + 2 AP



Fig. XVIII  
*Floating World, White Lines*, 2016  
Diasec mounted on aluminium  
90 x 76.9 cm; (35 3/8 x 30 1/4 in.)  
Edition of 6 + 2 AP



Fig. IV  
*Floating World 04*, 2016  
Diasec mounted on aluminium  
119.5 x 118.3 cm; (47 1/8 x 46 5/8 in.)  
Edition of 6 + 2 AP



Fig. IX  
*Floating World, Lost World 01*, 2016  
Diasec mounted on aluminium  
150 x 141.5 cm. (59 1/8 x 55 3/4 in.)  
Edition of 6 + 2 AP



Fig. XIV  
*Floating World, Hanging Sky 04*, 2016  
Diasec mounted on aluminium  
111.5 x 124.5 cm; (43 7/8 x 49 1/8 in.)  
Edition of 6 + 2 AP



Fig. V  
*Floating World, A Matter of Life and Death 01*, 2016  
Diasec mounted on aluminium  
129.8 x 183.6 cm; (51 1/8 x 72 1/4 in.)  
Edition of 6 + 2 AP



Fig. X  
*Floating World, Lost World 02*, 2016  
Diasec mounted on aluminium  
106.8 x 80.1 cm; (42 1/8 x 31 1/2 in.)  
Edition of 6 + 2 AP



Fig. XV  
*Floating World, Hanging Sky 05*, 2016  
Diasec mounted on aluminium  
120 x 179.8 cm; (47 1/4 x 70 3/4 in.)  
Edition of 6 + 2 AP

# ORI GERSHT

Born in Tel-Aviv, 1967  
Lives and works in London

## EDUCATION

1993-1995 MA in Photography, Royal College of Art, London  
1989-1992 BA (Hons) in Photography, Film and Video, University of Westminster, London

## OTHER

1997-current Senior lecturer, school of Photography, BA (Hons) & MA, at the Kent Institute of Art & Design  
2004-current Research reader at the Kent Institute of Art & Design  
2006-current Professor of Photography at UCA (University for the Creative Arts)  
MA course supervisor  
Research degree supervisor

## SELECTED SOLO EXHIBITIONS

2016  
*Floating World*, Ben Brown Fine Arts, London

2015  
*Reflecting History*, Govert Flink & Ori Gersht, Museum Kurhaus, Kleve  
*On Reflection*, Ben Brown Fine Arts, Hong Kong  
*Slivers*, Tel Aviv Museum of Art, Tel Aviv  
*NaturGewalten: Fotografie / Film*, Museum Sinclair-Haus, Bad Homburg  
*Don't Look Back*, Towner Art Gallery, Eastbourne  
*On Reflection*, CRG Gallery, New York, NY

2014  
*Portraits*, Pizzuti Collection, Columbus, OH  
*Still Life*, Columbus Museum of Art, Columbus, OH

2013  
*Against Time*, Centre for Contemporary Art, Tel Aviv  
*All Will Come to Pass*, Noga Gallery, Tel Aviv  
*Cells*, CRG Gallery, New York, NY  
*Liquid Assets + Selected Works*, Angles Gallery, Los Angeles, CA  
*Overview*, Gund Gallery, Gambier, OH  
*Evaders*, Museo Madre, Naples

2012  
*History Repeating*, Museum Of Fine Art Boston, Boston, MA  
*Midnight Moment*, Times Square, New York, NY  
*This Storm is what We Call Progress*, Imperial War Museum, London  
*Still and Forever*, Brand New Gallery, Milan

2011  
*Lost in Time*, Santa Barbara Museum of Art, Santa Barbara, CA  
*Chasing Good Fortune & Will You Dance For Me*, CRG Gallery, New York, NY; Angles Gallery, Los Angeles, CA  
*Falling Petals*, Noga Gallery, Tel Aviv

2010  
*Places That Were Not*, Angles Gallery, Los Angeles, CA  
*Places That Were Not*, Noga Gallery of Contemporary Art, Tel Aviv  
*Places That Were Not*, Mummery + Schnelle Gallery, London

2009  
*Evaders*, CRG Gallery, New York, NY

2008  
*Selected Films*, Hirshhorn Museum and Sculpture Garden, Washington, DC  
*Folding Time*, Noga Gallery, Tel Aviv  
*The Forest*, Musée d'Art de Toulon, Toulon  
*Time Folds*, Angles Gallery, Santa Monica, CA  
*Ori Gersht & Jan Breughel the Elder*, Ingleby Gallery, Edinburgh  
*Pomegranate*, The Jewish Museum, New York, NY

2007  
*The Forest & Blow Up*, Yale Center for British Art, New Haven, CT  
*The Clearing*, Stills Gallery, Edinburgh  
*Time After Time*, Mummery + Schnelle Gallery, London  
*The Forest*, Mic Toi Rerehiko Gallery, Auckland

2006  
*The Forest*, Tel Aviv Museum, Tel Aviv  
*Liquidation*, Noga Gallery, Tel Aviv  
*The Clearing*, Angles Gallery, Los Angeles, CA  
*The Forest*, CRG Gallery, New York, NY  
*The Clearing*, Photographers Gallery, London; Spacex, Exeter; Photo Gallery, Cardiff; Galway Art Festival, Galway; Leeds Metropolitan University Gallery, Leeds

2005  
*Liquidation*, CRG Gallery, New York, NY  
*Erzähl Mir Vom Krieg, Ori Gersht & Simon Norfolk*, Zephyr Gallery, Mannheim

2004  
*Blaze*, Andrew Mummery Gallery, London  
*Blaze*, Noga Gallery, Tel Aviv  
*History in the Making*, Photo España, Madrid  
*Ghost and Concrete City Scans*, Angles Gallery, Santa Monica, CA

2002  
*Black Soil*, CRG Gallery, New York, NY  
*White Noise*, Angles Gallery, Santa Monica, CA  
*Afterglow*, Art Now Room, Tate Britain, London  
*Afterglow*, Helena Rubenstein Pavilion for Contemporary Art, Tel Aviv Museum, Tel Aviv  
*Mass Culture*, Andrew Mummery Gallery, London

2001  
*White Noise*, Galerie Martin Kudlek, Cologne  
*Mass Culture*, Refusalon Gallery, San Francisco, CA  
*Afterwars*, Belfast Exposed, Belfast  
*White Noise*, Gallery Noga, Tel Aviv  
*White Noise*, Andrew Mummery Gallery, London

2000  
*AfterWars*, Gardner Arts Centre, Brighton  
*Pitch*, Chisenhale Gallery, London

1999  
*Vital Signs*, Gallery Noga, Tel Aviv, Israel  
*AfterWars*, Andrew Mummery Gallery, London

1993  
*Just Bring Your Body*, Metro Gallery, London

1992  
*Just Bring Your Body*, Zone Gallery, Newcastle

## SELECTED GROUP EXHIBITIONS

2016

*But a Storm Is Blowing from Paradise*, Solomon R. Guggenheim Museum, New York, NY  
*Beyond the Pale: The Art of Revolution*, Highlanes Gallery, Drogheda  
*(Not So) Still Life*, Wave Hill, New York, NY  
*Oriel Plas Glyn y Weddw*, Part of the Oriel Davies tour in Wales, Aberystwyth Arts Centre, Aberystwyth  
*About Time: Photography in a Moment of Change*, San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA  
*Naples Collects*, The Baker Museum, Artis-Naples, Naples, FL  
*Embracing the Contemporary: The Keith L. and Katherine Sachs Collection*, Philadelphia Museum of Art, PA

2015

*Ein Baum ist ein Baum ist ein Baum...*, Beck & Eggeling, Dusseldorf  
*Prix Pictet Disorder Finalists Exhibition*, Musée d'Art Moderne de la Ville de Paris, Paris  
*Performance and Remnant*, The Fine Art Society, London  
*Sixth Edition*, Fundação Progresso Cultural Center, Rio de Janeiro (organised by Elo3 Cultural Enterprise)  
Antinori Art Project, Florence  
*Beyond Real: Still Life in the 21st Century*, Moss Art Center, Center for the Arts at Virginia Tech, Blacksburg, VA  
*Director's Cut: Recent Photography Gifts to the NCMA*, The North Carolina Museum of Art, Raleigh, NC  
*Still Life: Capturing the Moment*, Palm Springs Art Museum, Palm Springs, CA  
*Revelations: Experiments in Photography*, Science Museum, London; National Media Museum, Bradford  
*In \_\_\_ We Trust: Art and Money*, Columbus Museum of Art, Columbus, OH  
*Disrupted Spaces: Photographs from the Carey Schwartz Collection*, Rose Art Museum, Brandeis

2014

*The Generous Tree*, Um El Phahem Gallery, Um El Phahem  
*War*, MOSTYN, Cymru  
*Reflections of War: 100 years after the start of World War One*, Flowers Gallery, London  
*Food For Thought*, Weatherspoon Art Museum, University North Carolina, USA  
*Bruegel Land*, The Royal Museum of Fine Arts, Antwerp  
*Still Bewegt*, Museum Sinclair- Haus, Bad Homburg  
*Still Life In Motion*, Nord Norsk Kunst Museum, Tromsø  
*Vanitas*, Bass Museum of Art, Miami Beach, FL

2013

*Damage Control: Art and Destruction since 1950*, Hirshhorn Museum, Washington, DC  
*Catalyst: Contemporary Art and War*, Imperial War Museum North, Manchester  
*ArTricks*, Israel Museum, Jerusalem  
*Einde*, Lokaal 01, Breda  
*Art of Arrangement: Photography and the Still Life Tradition*, National Media Museum, Bradford

2012

*Seduced by Art: Photography Past and Present*, London National Gallery, London; CaixaForum, Barcelona  
*Unnatural*, Bass Museum of Art, Miami Beach, FL  
*Lens on Twelve*, Connaught Brown, London  
*Significant Objects: the Spell of Still Life*, Norton Simon Museum, Los Angeles, CA

2011

*Moments of Reprieve: Representing Loss in Contemporary Photography*, Tallinna Kunstihoone Art Hall, Tallina  
*Curtain Call*, The Roundhouse, London  
*Travelling Light*, Whitechapel Art Gallery, London

*Eating Art*, La Pedrera/Casa Milà, Barcelona  
*Evaders*, Tel Aviv Museum, Tel Aviv  
*When a Painting Moves... Something Must be Rotten*, The Stenersen Museum, Oslo  
*Single Shot* – a Film and Video Umbrella touring exhibition, Glynn Vivian Art Gallery, Swansea  
*Dissolving Landscapes*, The Wilfrid Israel Museum of Asian Art and Studies, Kibbutz Hazorea  
*Latitudes* – Photography Festival, Huelva  
Musée des Beaux-Arts de Caen, Caen

2010

*Haunted: Contemporary Photography/Video/Performance*, Guggenheim Museum, New York, NY  
*In Focus: Still Life*, The J. Paul Getty Museum, Los Angeles, CA  
Daegu Photobienal, Daegu  
*Still / Moving*, The Israel Museum, Jerusalem  
*The Image as Moving Paintings and the Return of the Genres*, Fundacion Francisco Godia, Barcelona  
*Atlantis II*, Rohkunstbau, Berlin  
*Krieg/Individuum*, Ausstellungshalle zeitgenoessische Kunst Münster, Münster  
*Windows*, The Israel Museum, Jerusalem  
*The Forest*, Kunstsaele, Berlin  
*Natural Conflicts*, Nevada Museum of Art, NV  
*Impressionism and Video Art: Echo of Light*, The Normandy Impressionist Festival, Seine-Maritime, Rouen  
*When a Painting Moves*, Centro Colombia-Americano, Colombia; Museo de Arte de Puerto Rico, Puerto Rico; MoCCA, Toronto  
*Luegen.nirgends* (Lies.nowhere), Austellungshalle –zeitgenoessische Kunst Münster, Münster  
*Unique Paintings*, Fundacion Godia, Barcelona  
*Calm Before the Storm*, Winzavod Art Center, Moscow  
*Paysage – Vidéo*, Musée d'Art, Toulon  
*Strange Places - Urban Landscape Photography*, Stanley Picker Gallery, Kingston upon Thames  
*The Borrowed Loop*, Man & Eve, London  
*Vanitas: The Transience of Earthly Pleasures*, London  
*Inner Landscapes*, Bernheimer Fine Art Photography, Munich  
*Roundabout*, City Gallery, Wellington

2009

*Flower Power*, Villa Giulia – CRAA Centro Ricerca Arte Attuale, Turin  
*Significant Colour*, The Aram Gallery, London  
*Tel Aviv Times*, Tel Aviv Museum of Contemporary Art, Tel Aviv  
*Hugging and Wrestling: Contemporary Israeli Photography and Video*, Museum of Contemporary Art, Cleveland, OH  
*Kosher & Co. – Über Essen und Religion*, The Jewish Museum, Berlin

2008

*Order from Chaos*, Centro Andaluz De La Fotografia, Almeria; Sala De Exposiciones Santa Inés, Seville  
*Living Flowers* – ikebana and contemporary art, Japanese American National Museum, Los Angeles, CA  
*Nature Morte – Dead Nature*, Rohrer Fine Art, Los Angeles, CA  
*The Aerials of Sublime Transscapes*, Lokaal 1, Breda  
*Pomegranate: A video by Ori Gersht*, The Jewish Museum, New York, NY  
*Depletion, works from the Doron Sebbag Collection*, Tel Aviv Museum, Tel Aviv  
*Personal Landscape: contemporary Art from Israel*, The Katzen, American University Museum, Washington, DC  
*Visions in the Nunney*, The Nunney, London  
*Static: Contemporary Still Life and Portraiture*, Harris Museum and Art Gallery, Preston

*Mutation II; European Month of Photography*, Maison Européenne de la Photographie, Paris; Kulturprojekte, Berlin; Fotofo, Bratislava; Vladimir Und Estragon, Vienna; Association Café Crème, Luxembourg; Musée de la Photographie, Moscow; Zone Attive, Rome

2007

*The Last Seduction of Welcome Surrender to Beauty*, Carrie Secrist Gallery, Chicago, IL  
*Video Killed the Painting Star*, Museum of Salamanca, Salamanca  
*In Focus: Living History*, Tate Modern, London  
*Single Shot*, Tate Britain, London  
*My Vision*, ZEPHYR Raum für Fotografie, Mannheim  
*Dateline Israel: Recent Photography and Video* (working title), The Jewish Museum, New York, NY  
*Historians of the Present*, Blancpain Art Contemporain, Geneva

2006

*Inside-Out, Contemporary Artists from Israel*, Museum MARCO, Vigo  
*Making Journeys*, Djanogly Gallery, Nottingham  
*Forest Primeval*, MOCA (GA), Atlanta, GA  
*Fata Morgana*, Haifa Museum of Art, Haifa  
*Spatial Dualism in the Eye of the Camera - Landscape Photography 1945-1963*, The Open Museum of Photography, Tel Hai  
*Twilight: Photography in the Magic Hour*, Victoria & Albert Museum, London  
*Forest Dreaming*, Centre for Contemporary Art and the Natural World, Exeter  
*Fatamorgana: Illusion and Deception in Contemporary Art*, Haifa Museum of Art, Haifa  
*Lanterna Magica*, Bat-Yam Museum of Art, Bat-Yam

2005

*Dreams and Trauma*, Haus der Kulturen der Welt, Berlin  
*Camera Sacra*, The Israel Museum, Jerusalem  
*Etched Voices*, Contemporary Artists and the Holocaust, Yad Vashem New Museum, Jerusalem  
*Citizen*, PM Gallery & House, London; City Gallery, Leicester; Oriel Davies Gallery, Newtown; Ormeau Baths Gallery, Belfast

2003

*Up Close and Personal*, Nottingham Castle, Nottingham  
*Strangers To Ourselves*, The Metropole Galleries, Folkestone  
*Independence*, South London Gallery, London  
*Der Berg*, Heidelberger Kunstverein, Heidelberg  
*One Ground*, California Museum of Photography, Riverside

2002

*Willard Boepple, Ori Gersht and Albrecht Schäfer*, Andrew Mummery Gallery, London  
*Non-Places*, Frankfurter Kunstverein, Frankfurt am Main  
*5:1*, Fotogalerie, Alte Feuerwache Kulturzentrum, Mannheim

2001

*Melancholy*, Northern Gallery for Contemporary Art, Sunderland

*Base Metal*, Gallery Fine 2, London  
*Six International Fototage*, Herten

2000

*Exhibition of work by recipients of the Leon Constantine Photography Award for an Israeli Artists*, Tel Aviv Museum, Tel Aviv  
*Don't Worry*, Chelsea & Westminster Hospital Arts, London  
*warningSHOTS!*, Royal Armouries, Leeds

1998

*Global II Collection*, Pearson Education, Edinburgh Gate, Harlow  
*Open Studios*, Whitechapel Open, London

1997

*Home Ideals*, Therbeton St, London  
*Para-Site*, curated by Kurt Vanbelleghem, Gulden Vlies Galerijen, Brussels

1996

*John Kobal Award*, National Portrait Gallery, London; National Gallery of Edinburgh, Edinburgh; Museum of Film and Photography, Bath; Midland Arts Centre, Birmingham; Deep Signal, Collective Gallery, Edinburgh; Gasworks Gallery, London  
*Lightness & Weight*, The Custard Factory, Birmingham  
*After the Flood*, Henry Moore Gallery, Royal College of Art, London

1995

*Atrium*, Atrium Cork Street Gallery, London  
*Cabinet Art*, Jason & Rhodes Gallery, London  
*Selected young artists*, Bismarck Foundation, Paris

1994

*South Bank Photo Show*, Royal Festival Hall, London

1993

*British Transport Competition*, Mall Gallery, London

1992

*21 ème Salon International de la Recherche Photographique*, Royan Cedex  
*Zone Gallery*, Newcastle

1991

*South Bank Photo Show*, Royal Festival Hall, London

1990

*South Bank Photo Show*, Royal Festival Hall, London  
*Cartier Foundation Prize*, ICA Gallery, London

## PUBLIC & PRIVATE COLLECTIONS

21c Museum, Louisville, KY  
 British Council  
 Deutsche Bank  
 George Eastman House Museum, Rochester, NY  
 Guggenheim Museum, New York, NY  
 Henry Art Gallery, Seattle, WA  
 Hirshhorn Museum and Sculpture Garden, Washington, DC  
 Hyde Park Center Collection, University of Chicago, IL  
 Imperial War Museum, London  
 Israel Museum, Jerusalem  
 Jewish Museum, New York, NY  
 Knoxville Museum of Art, Knoxville, TN  
 Los Angeles County Museum of Modern Art, Los Angeles, CA  
 Museum of Fine Arts, Boston, MA  
 Museum of Modern Art, San Francisco, CA  
 Nottingham Castle Museum, Nottingham  
 Royal Armouries, Leeds  
 Santa Barbara Museum of Art, Santa Barbara, CA  
 Tate, London  
 Tel Aviv Museum of Contemporary Art, Tel Aviv  
 The Getty Museum, Los Angeles, CA  
 UBS  
 UK Government Art Collection  
 Victoria & Albert Museum, London

## AWARDS & RESIDENCIES

2015 Shortlisted for Prix Pictet, Paris  
 2014 The Nata Dushnitsky-Kaplan Foundation Prize, Tel Aviv Museum, Tel Aviv  
 The Shenkar's Honorary Award, Shenkar Art Institute, Tel Aviv  
 2012 Artis Grant Recipient  
 2010 Received an award at the Beijing International Art Biennale 2010, BIAB10  
 2006 Big Bang, a film Commissioned by the V&A for the *Twilight: Photography in the Magic Hour Exhibition*.  
 Pomegranate, Single Shot; short film commissioned by Film & Video Umbrella and the Film Council UK  
 2005 The Forest, a film commissioned by Film & Video Umbrella  
 2004 First Prize winner, Onfuri International, Tirana  
 2003 Commissioned by the Contemporary Art Society to produce sight specific work for the Museum of  
 Nottingham Castle in relation to the Drawing with Light Exhibition  
 BBC White City Public Art Strategy Photographic Commission  
 2002 Consultant to the architectural development planning of the South London Gallery  
 2000 The Leon Constantiner Photography Award for an Israeli Artist, Tel Aviv Museum, Tel Aviv  
 1997 Residency at Whitefield School, Barnet  
 1993 Prize winner at the *British Transport Competition*, Mall Gallery, London  
 1990 Prize winner at the *South Bank: Annual Show*, Royal Festival Hall, London

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