

Yigal Ozeri

Painting through a lens

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Zemack Contemporary Art

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All sizes are in inches (in.) & centimeters (cm) height × width

On the cover

Untitled; Olya Monochrome (detail), 2015, oil on canvas
54×81 in. (137×206 cm), collection of Adi and Doron Sebbag

On the back cover

Untitled; Olya and Zuzanna (detail), 2015
oil on paper, 42×60 in. (107×152.5 cm)



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Contemporary
Art

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IN LOVING MEMORY OF
MY MOTHER AND FATHER ALENE AND SHALOM OZERI

AND IN HONOR OF SHLOMO SHMELTZER



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Yigal Ozeri: Painting through a lens

Saul Ostrow

We have often been told that the development of photography in the 19th century stood as a challenge to painters. Photography's very ability to reproduce appearances accurately, and the photographer's ability to manipulate these in the dark room, threatened painting's supremacy. Photography was perceived as mechanically and scientifically objective, while painting was viewed as subjective because whatever is depicted is always mediated by the artist's abilities, perceptions, and ideas. Some artists adapted themselves to photography, for instance, the painter Thomas Eakins is known to have taken photographs from which in some cases he made detailed transcriptions and tracings in a quest for accuracy and realism in his paintings.

To counter photography and sustain painting's relevancy, other artists, for instance the Impressionists, set about extricating themselves from the limitation imposed upon them by traditional realist and naturalist approaches and goals. These painters, including Edouard Manet and Paul Cezanne, emphasized the literal flatness of the canvas and the materiality of the painting process. Accompanying this painterliness, they emphasized color because this was something photography could not picture. From this, the pure subjectivity of abstraction and then abstract painting emerged.

In the face of the turn to abstract art in the early 20th Century, the artist's desire to transcribe their subjective observation of the appearances of the external world persisted. In the United States beginning in the 1930s, this orientation was championed by Andrew Wyeth whose works are characterized by a mastery of detail and assiduous craftsmanship. His depiction of early 20th century rural life appears as if it may have been painted from the types of images found in a farm family's photo album. Many of his compositions, viewpoints, and cropping are informed by photography and cinema. Yet the skewing that characterizes Wyeth's work is actually a consequence of his painting of multiple watercolor views of a scene from different angles, put together to create a composition. What is known is that "on occasion he would use photographs to get small details correct – goose feather patterns, goose feet, etc. – he would use photographs as reference when he was painting a large tempera and the "models" were prone to move"¹.

The American Precisionist Charles Sheeler, who made paintings based upon the photographs he took, is perhaps the most direct precursor of Richard Estes, Ralph Goings, and Robert Bechtle, who in the 1960s - '70s, created works that would come



Andrew Wyeth, Christina's World, 1948
Museum of Modern Art, New York City



Andrew Wyeth, Braids, 1979
portrait of Helga Testorf

1. From an email to the author from Joyce Stoner, who was Wyeth's conservator for 12 years:
"I know some Japanese curators and others have visited Maine and Chadds Ford and tried to take photographs to match up with some of his landscape paintings, and it's difficult because they were adjusted or skewed from the actual landscape perspectives. I tried to take photographs and mimic the angles and views of his paintings connected with the Olson House, and saw how he had skewed the angles from the actual. I have the impression he was consciously NOT a photorealist and was not trying to imitate photographic views. [Unlike the nice match-ups one can do with photographs by Eakins and *Mending the Nets*, etc.]"

to define Photorealism, or Sharp Focus Realism. Responding to Pop Art and faced with art's apparent deskilling, their works embraced and subverted the course of reproduction by turning the seamless information of photographs into the fractured information of painting. As such, they established a contemporary means to maintain the aura associated with the skills and techniques of realism. Often working from multiple photographs, or composites, these painters created a simulacra of the photographic image, rather than a mere transcription. This appropriation of the photographic image was an acknowledgement that we were increasingly living in an age of mechanical reproduction in which all experiences were mediated.



Andrew Wyeth, one of the Helga Pictures, 1978

Though of a different ilk and indifferent to the banal and everyday subject matter associated with Photorealism, both Chuck Close and the German painter Franz Gertsch are stylistically identified with it. Influenced by abstract painting, they began making billboard-size paintings based on photographs in the '70s. Their works tend to be more painterly and less concerned with creating the seamless illusion of being photographic. Iconically, Close's images are passport-like head shots of friends. Working from a gridded photograph, Close has consistently changed the method by which he renders his images – he has gone from using airbrush and spray to slowly building up his images by applying one careful stroke after another in multi-colors or gray-scale. Gertsch, on the other hand, has painted on a large scale a wide range of imagery ranging from hippies, rock fans and rock musicians. Like Close, he has also done portraits of fellow artists and bohemians, which developed into his execution of portraits of female models on a monumental scale. Gertsch's works at a distance appear to be photographic, but up close they dissolve into a surface of marks and process.

Unlike the American sharp-focused realists who are pop-orientated, painting things such as diners, movie marquees, automobiles, store fronts and street scenes, etc., Gerhardt Richter emerged in the late '60s making blurry images of black and white photos that referenced the recent Nazi past and WWII. In the '70s he began to do landscapes and cityscapes and “nudies” in a style that references photography and reproduction. By the '80s, Richter had achieved renown for producing both photo-realist and abstract paintings. In doing this he acknowledged that the difference between abstract and mimetic painting had been dissolved; both were now modes that could be used to introspectively address the differing things that painting can narrate.

Stylistically, Richter's reference to photography is particularly indexed to the effects of the focal plane and the photographic blur. He uses this effect not only in his figural works but also in his abstract paintings. The irony underlying this practice is that unlike photography, painting can never be out of focus, nor is their subject ever in motion, especially when the painting is an abstract one. For his photo-realist works, Richter uses images that are examples of generic categories: still-life, landscape, portrait, and history painting, while his abstract paintings reference their own photography reproduction. By the 2000s, the predominant subjects for his photo-realist paintings were his wife and children, and the bucolic German landscape.

The practices of the photo-realist painters not only explore how photography orders our perceptions but also our expectations. Consequently, in the 1990s Photorealism was understood to be an early manifestation of modernism's exhaustion and as a symptom of our culture's Postmodern condition. This was because it self-consciously referenced the fact that we now existed in an image world in which the photographic image had become not only a supplement to memory and experience but also the source of false memories and experiences.

I recount this particular history because it directly bears on Yigal Ozeri's approach to Photorealism. As a member of a generation of younger painters concerned with representation — Close, Gertsch, Richter and, less obviously, Wyeth's Helga pictures² are influences he draws upon. So while the challenge of realism conceptually informs Ozeri's work, what sets him apart is not his iconography, but his adoption of the minimalist practice of working in series based on repetitions and variations. Ozeri makes groups of works depicting the same model presenting her under varied circumstances, differing ranges of expression, and within different environments. From one image to the next the narratives projected are negligible and ambiguous – no story is developed within the image – even when the images appear to be sequential.

Ozeri's practice of producing multiple works based on a single model in differing sizes and palettes strategically advances the discourse of the relationship between photography, painting and realism by introducing a temporal dimension. This sets him apart from Close, Richter, and Gertsch, for he abandons the fiction that a single image can represent an optimal, or quintessentially iconic moment; instead, each



Franz Gertsch, Johanna I, 1984

² The Helga pictures are a series of more than 240 paintings and drawings created by [Andrew Wyeth](#) of German model Helga Testorf between 1971 and 1985. Testorf a neighbor of Wyeth's in [Chadds Ford, Pennsylvania](#), and posed indoors and out of doors, nude and clothed, and expressing varied attitudes for Wyeth over the course of fifteen years.



Gerhard Richter, Betty, 1988



Chuck Close, Leslie, Fingerprint, 1986

image does. Therefore, like that of Andy Warhol, Ozeri's work acknowledges that each image (be it a painting or photograph) is one among many – their differences representing the artist's attention and subjectivity.

As the photographer, Ozeri supplies himself with multiple already-made images from which to choose. Those chosen supply the painter with compositions whose focus is fixed and whose contents are significantly prescribed. The photograph whose image is taken from the world is only an interim stage in accomplishing Ozeri's objectives. Iconically the photograph fulfills the painter's intentions, yet leaves intact his desire to make this image an object: something perceived as existing as a separate entity – as a thing in the world. So while the photograph in part curtails the painter's freedom, these restrictions open the way to invention, since the act of formatting and transcribing the image from one medium to another is not a given.

In translating photography's appearance into paint information, Ozeri preserves the handmade as a record of its own means of representation, rather than that of what it depicts. This weds Ozeri's works to those of Wyeth, Close, Richter and Gertsch, in that by distancing themselves from what they depict, the artists are able to abstractly see what it is that they paint. In this way, they exploit the possibilities of painting as diverse acts of abstraction, transcription, and transformation. This results in a painting that is formally and conceptually open to interpretation rather than merely being a skillful rendering of appearances.

Furthermore, Ozeri's images often reference the style and figures associated with the aestheticism of the pre-Raphaelites, the eroticism of 19th century Orientalism, and the idyllic sentimentality of Soviet Realism. Most often his women are alone. They always appear to be pensive, looking at nothing in particular, with gazes turned inward. They seem to be in a melancholic state, a condition induced by a feeling that the authentic has been lost. This is reinforced by Ozeri's stylistic references, which are associated with the subgenres of late Romanticism, an expression of late 19th century melancholia associated with the end of the pastoral and the rise of the urban. Sometimes the images have direct art historical references; for instance, the images of Shely in this exhibition reference *Ophelia* by Dante Gabriel Rossetti.

From one series to the next the women are always in sharp focus, while the depth of field is shallow. Consistent from one series to the next is that the women are beautiful – but not in the same way. The beauty is particular to each. Sometimes his models are naked, or partially dressed, while in others they are dressed in flimsy clothing that is often incongruous to their naturalistic surroundings. In keeping with this, Ozeri's locations are never geographically specific. Wherever they are tends toward the generic – the forest, the sea, the fields, etc. – and there are never buildings or defining landmarks. On those occasions where two or three models are present in a single image their interaction ranges from that of indifference to intimacy (as represented by the pairing of Olya and Zuzanna in the series *Bear Mountain*). All of this contributes to the sense that these events, while contemporary, also aspire to being timeless and universal.

All of the qualities and references embedded within Ozeri's works may be initially perceived as antithetical to contemporary concerns and are instead merely a reprise of past conventions in keeping with such Victorians as Alma, who painted fantasies of ancient Rome. Instead, Ozeri, akin to Close, Gertsch, and Richter, uses Photorealism to achieve formal and conceptual ends that are contingent on the rendering of appearances. Seemingly, Ozeri is using Photorealism to recuperate aspects of the realist tradition, aestheticism, and the historical and literary sources of Romanticism. He transforms these into contemporary concerns by emphasizing how these qualities have been appropriated by cinema, photography, photo-magazines, the graphic novel, etc., and have thus been distanced from their original referents. His re-mediation of these elements permits them now to be viewed in the context of a Postmodern aesthetic.

Given the complex economy that Ozeri's work participates in, it is at once both archly Postmodernist in that it brings into question originality, authorship, mediation, formalism and aesthetics, yet radically contemporary. Indeed, he deploys these questions so as to substantiate his own attempt to reclaim for painting the multifaceted and contradictory economy of representation. In this framework, beyond making paintings that appeal to our senses, Ozeri also seeks to resolve the critical conflict that was at the heart of modernity: the disparity between traditional art forms and the emergent popular modes of representation that stemmed from photography, which threaten to usurp painting's position as a principle means to model the representation of the real.



Lucian Freud, *Bella*, 1981



Blues of the Nude Model that suddenly emerged from Art School Memories

She did not identify me
years have passed since the night I aimed at her
a gun that pierced holes
in the clouds that I hid
under the pillow.

The bus didn't rush to come and she lit
another cigarette, maybe since she wanted to wrap in smoke
a Tuluz Lotrek painting that was copied by a retarded hand
on the 'Moulin Rouge' lingerie store sign.

A whole cavalry battalion rode on her since,
and nothing didn't make a centimeter from her flesh forget.

The first time I approached her
she said that a painting squad is worse than a shooting squad,
and that she has to bath to remove all the brushes
they wedged in her.
"Ha" I told her, "you are not as the girls that are asked
'what is your sign' so as to marry them".
"That's a sign", she answered, "that you got it in a minute".

That evening in the twilight zone, at the edge of the three steps
between the school gate and a loose tile before
the crossing I knew there was no chance of
Em-brushing with her.

And now what to say behind her back?
Maybe that her cheek bones became very pointed?
That rust clung to the arrows that once flew from her eyelashes?
Or to say
that also today on the mines hidden in her body
are charcoal painted
the next explosion ricochets.

Ronny Someck

English Translation: Hanni Dimitstein

CHAPTER 1

MONOCHROME
RECENT WORKS

2015



Untitled; Olya Monochrome, 2015, oil on canvas, 54×81 in. (137×206 cm), collection of Adi and Doron Sebbag





Untitled; Olya Monochrome, 2015, oil on canvas, 51×78.5 in. (129.5×199.5 cm)



Untitled; Olya Monochrome, 2015 >
oil on canvas, 60x60 in. (152.5x152.5 cm)







Untitled; Zuzanna Monochrome, 2015, oil on canvas, 36x54 in. (91x137 cm)



Untitled; Zuzanna Monochrome, 2015, oil on canvas, 36×54 in. (91×137 cm), private collection

CHAPTER 2

POLAROID PAINTINGS

2015











CHAPTER 3

OLYA

2013 - 2015





Untitled; Olya in the field, 2015
oil on canvas, 80x100 in. (203x254 cm)
collection of Wayne Yakes





Untitled; Olya in the field, 2015, oil on canvas, 48×72 in. (122×183 cm), private collection





Untitled; Olya in the field, 2014, oil on paper, 30x20 in. (76x51 cm), private collection



Untitled; Olya in the field, 2015
oil on canvas, 35×20 in. (89×51 cm)
collection of Shmeltzer family



Untitled; Olya in the field, 2014
oil on canvas, 54×36 in. (137×91 cm)
private collection









Untitled; Olya in the field, 2014, oil on canvas, 36×54 in. (91×137 cm), private collection





Untitled; Olya in the field, 2014
oil on canvas, 36×54 in. (91×137 cm)





Untitled; Olya in the field, 2015, watercolor on paper, 15x21.5 in. (38x54.5 cm)

Untitled; Olya, 2013
oil on canvas, 20x30 in. (51x76 cm)
private collection









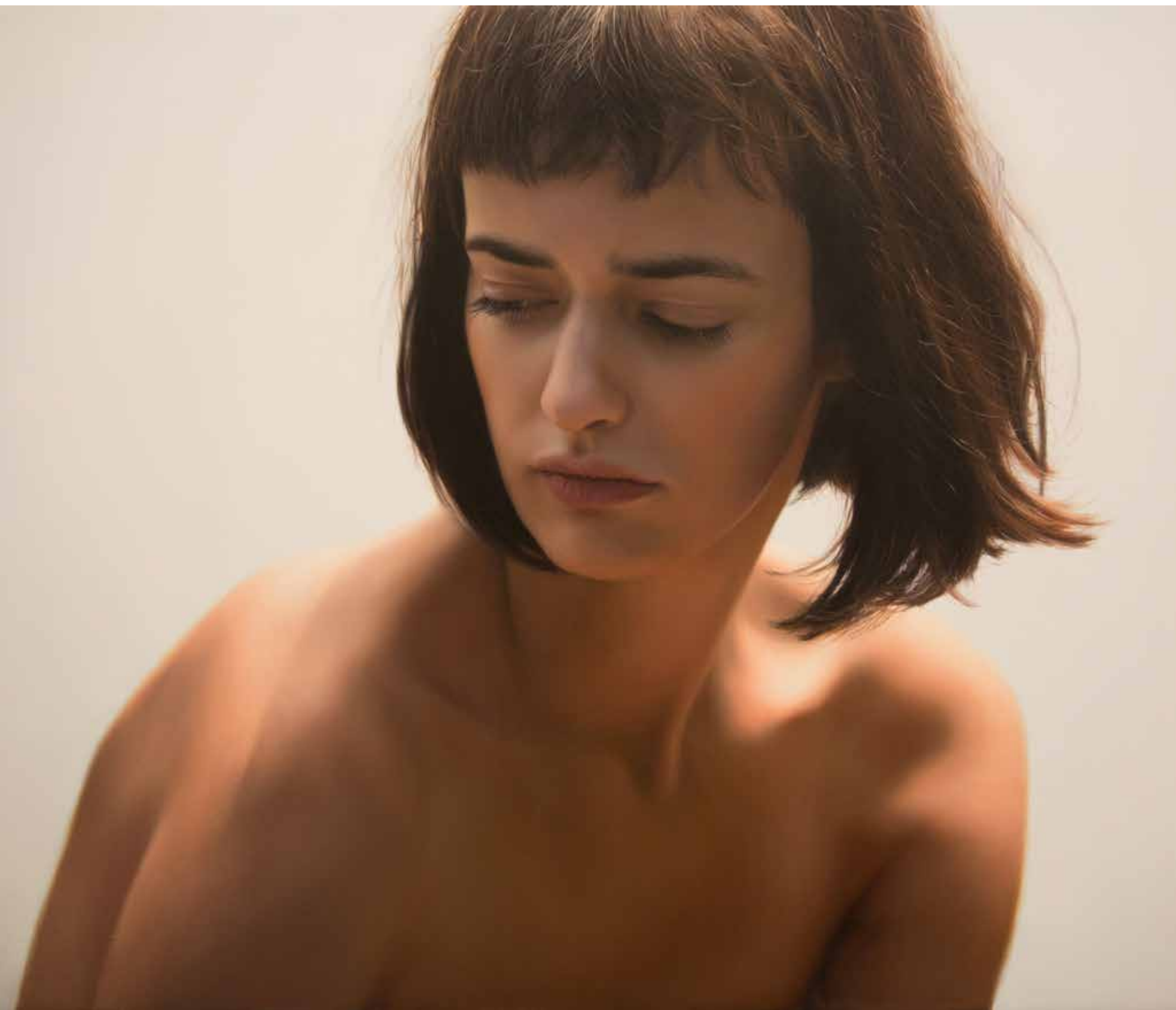
Untitled; Olya, 2013, oil on canvas, 36×54 in. (91×137 cm), private collection



Untitled; Olya, 2013
oil on canvas, 20x30 in. (51x76 cm)
collection of Smadar Karni and David Cohen

Untitled; Olya (detail), 2013 >
oil on canvas, 36x54 in. (91x137 cm)
private collection







Untitled; Olya, 2013, watercolor on paper, 10×13 in. (27×33 cm)

CHAPTER 4

BEAR MOUNTAIN

2013 - 2015





Untitled; Bear Mountain, 2015
oil on canvas, 36×54 in. (91×137 cm)



Untitled; Olya and Zuzanna, 2015

62 oil on paper, 42×60 in. (107×152.5 cm)







Untitled; Olya and Zuzanna, 2015
oil on paper, 60x86.5 in. (152.5x217 cm)
collection of Eileen S. Kaminsky





Untitled; Olya and Zuzanna, 2015
oil on canvas, 60x86.5 in. (152.5x217 cm)
collection of Susan and Louis Meisel





Untitled; Zuzanna, 2014, oil on paper mounted on wood, 12×18 in. (30.5×46 cm)

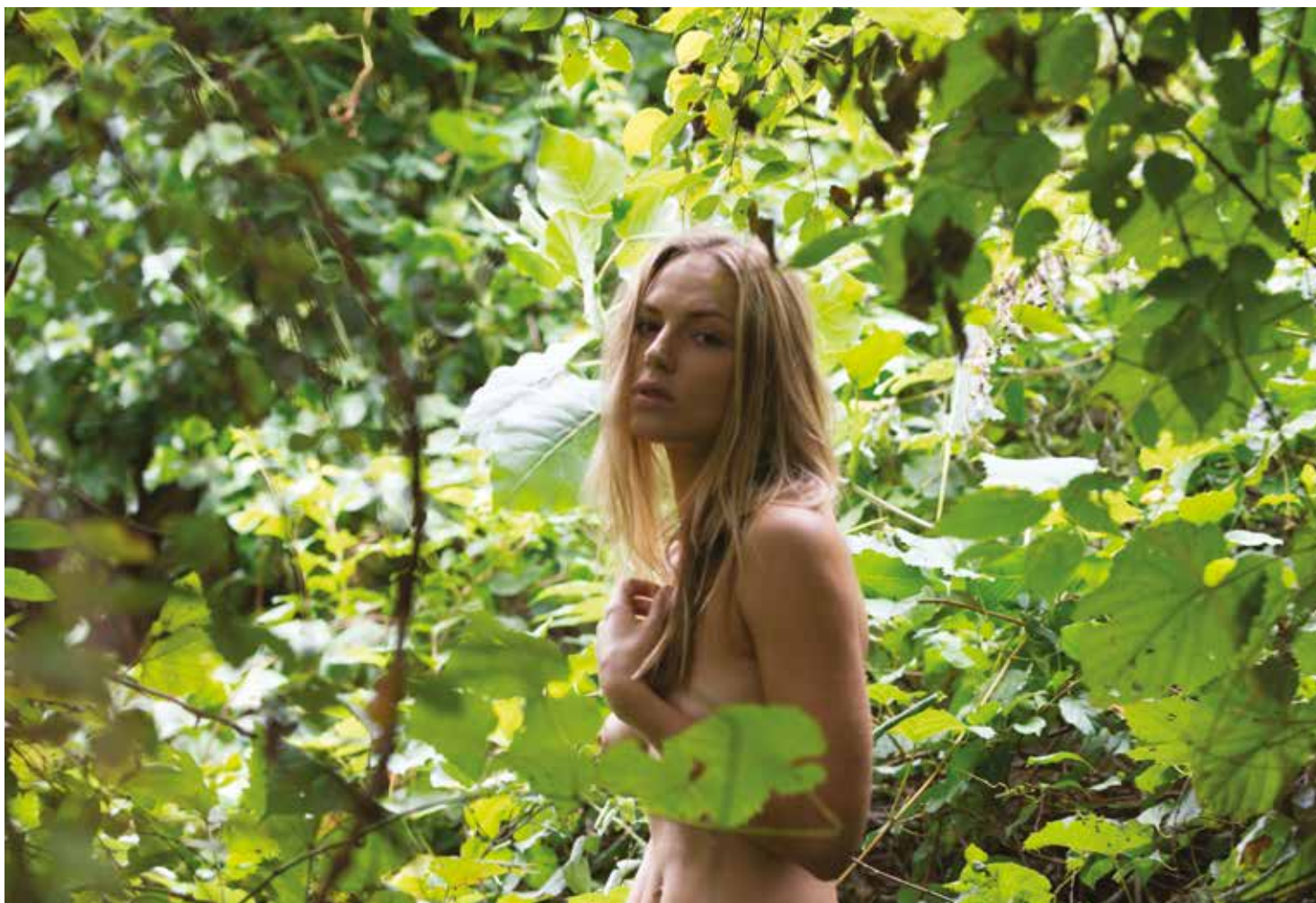


Untitled; Zuzanna, 2014
oil on canvas, 20x30 in. (51x76 cm)

Untitled; Zuzanna (detail), 2014 >
oil on canvas, 20x30 in. (51x76 cm)







Untitled; Zuzanna, 2015, photograph





Untitled; Olya and Zuzanna, 2015, oil on paper mounted on wood, 12x18 in. (30.5x45.5 cm)

CHAPTER 5

LIZZIE IN THE SNOW

2012 - 2014





Untitled; Lizzie in the snow, 2013, oil on canvas, 20x30 in. (51x76 cm)



Untitled; Lizzie in the snow, 2013
oil on paper 60x42 in. (152.5x106.5 cm)



Untitled; Lizzie in the snow, 2013, oil on paper mounted on wood, 18×12 in. (46×30,5 cm)





Untitled; Lizzie in the snow, 2013
oil on canvas, 54×36 in. (137×91 cm)





Untitled; Lizzie in the snow, 2013, oil on paper, 60x42 in. (152.5x106.5 cm), private collection



Untitled; Lizzie in the snow, 2014
oil on canvas, 54x36 in. (137x91.5 cm)
private collection



Untitled; Lizzie in the snow, 2013, oil on paper mounted on wood, 12×18 in. (30.5×46 cm)

CHAPTER 6

EARLY WORKS

2012 - 2014





Untitled; Aquabella (detail), 2012
oil on canvas, 48×72 in. (122×183 cm)

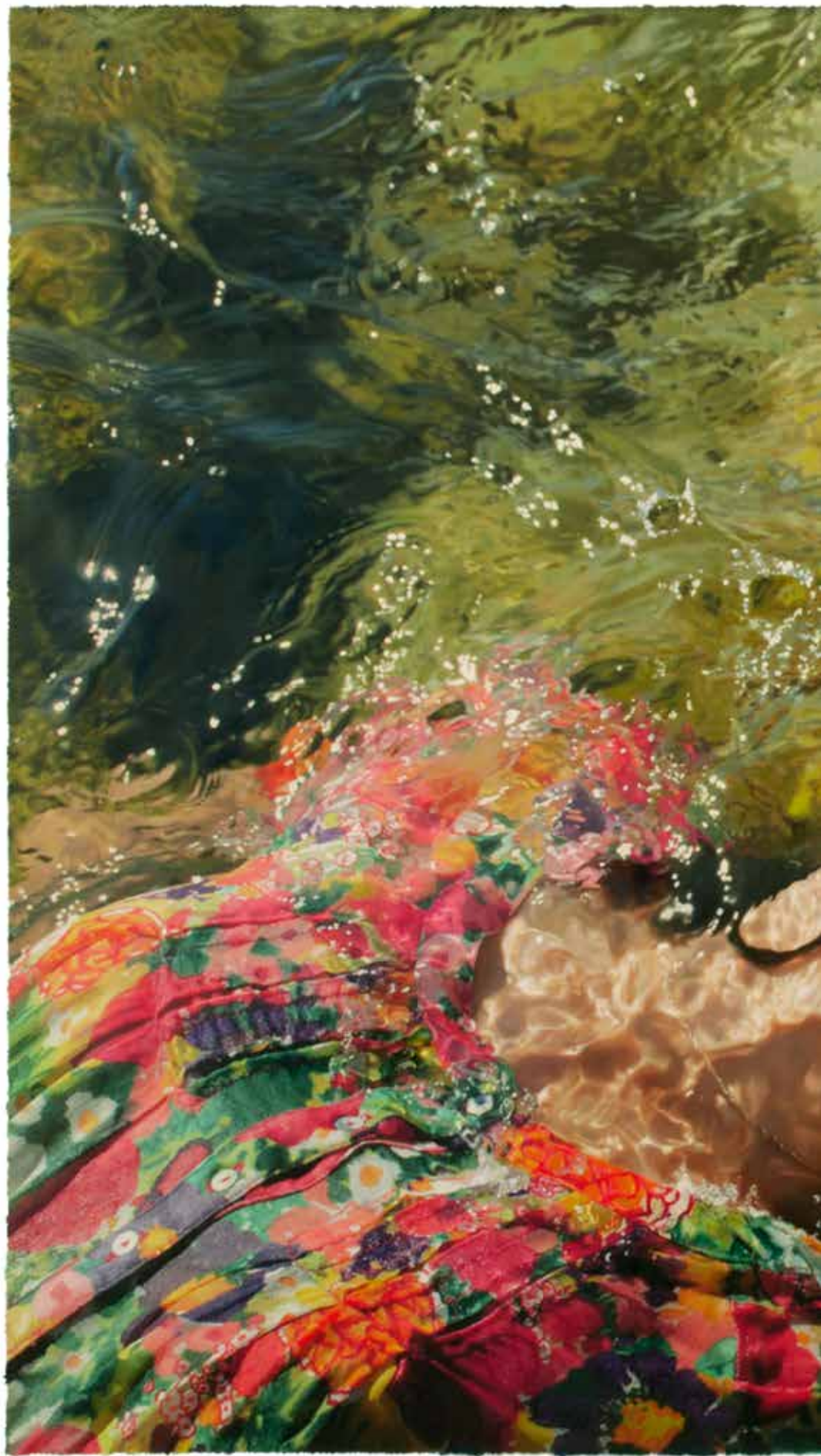




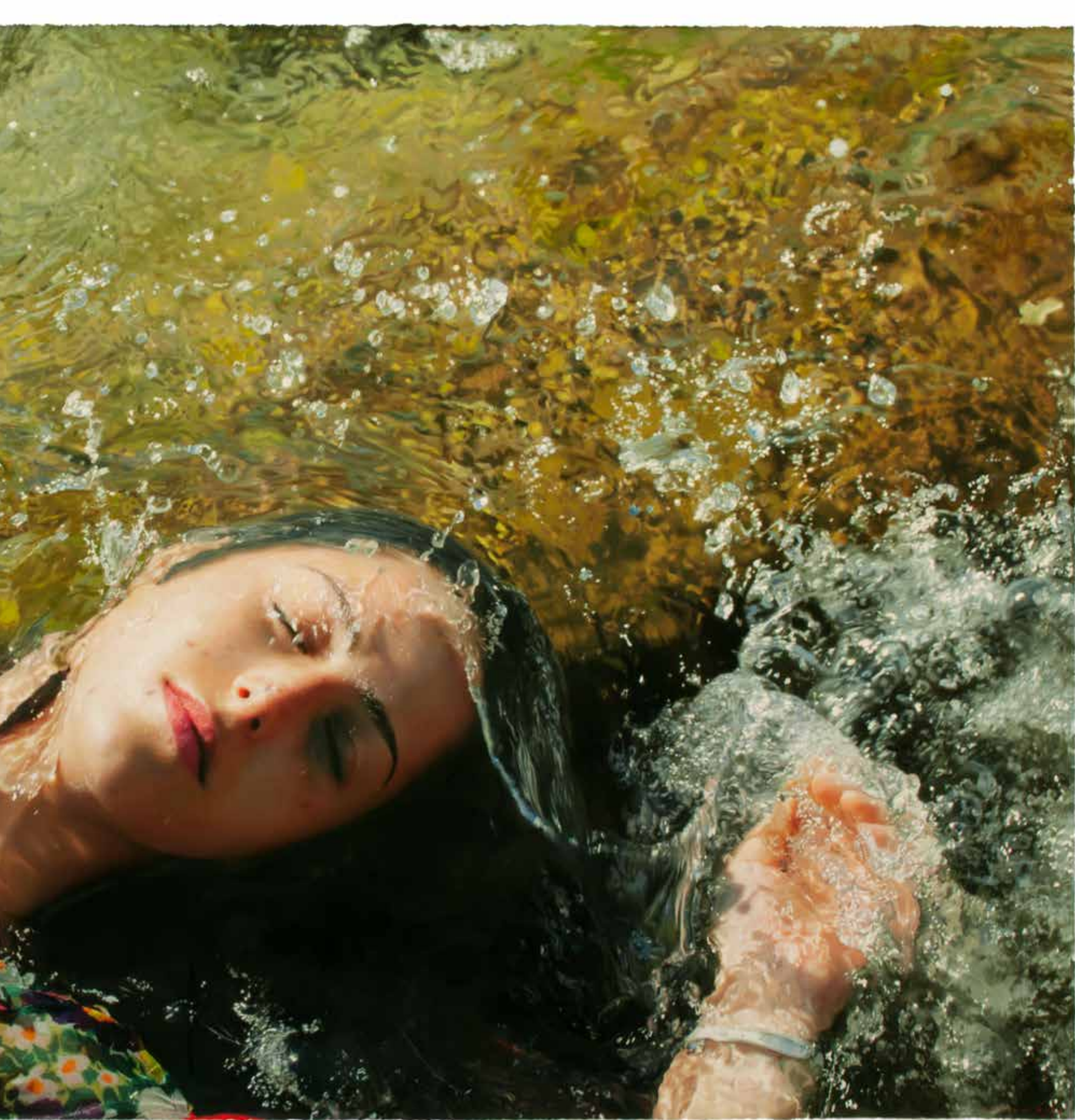
Untitled; Aquabella (detail), 2012
oil on paper, 42x60 in. (106.5x152.5 cm)



Untitled; Olga, 2012, oil on paper mounted on wood, 12x18 in. (30.5x45.5 cm), private collection



Untitled; Shely, 2012
oil on paper, 60x90 in. (152.5x228.5 cm)
collection of Nir and Ilanit Ben-Joseph







Untitled; Shely, 2013, oil on paper mounted on wood, 12×18 in. (30.5×45.5 cm), collection of Susan and Louis Meisel







Untitled; Territory (detail), 2013
oil on paper, 42×60 in. (106.5×152.5 cm)
private collection

CHAPTER 7
SILK SCREEN



Untitled; Olya, 2014, silkscreen on 2-ply museum board
1-2 colors, 39.5×55.5 in. (100×141 cm), 54 monoprints
collection of Eileen Kaminsky





Olya II, 2014, silk screen on 2-ply museum board
26 colors, 39.5×54.5 in. (100×138.5 cm), edition of 15, 4 AP's, 4 PP's
collections of Anne and Guy Harles / Abby and David Doft



Olya I, 2014, silkscreen on 2-ply museum board
26 colors, 39.5×54.5 in. (100×138.5 cm), edition of 15, 4 AP's, 4 PP's

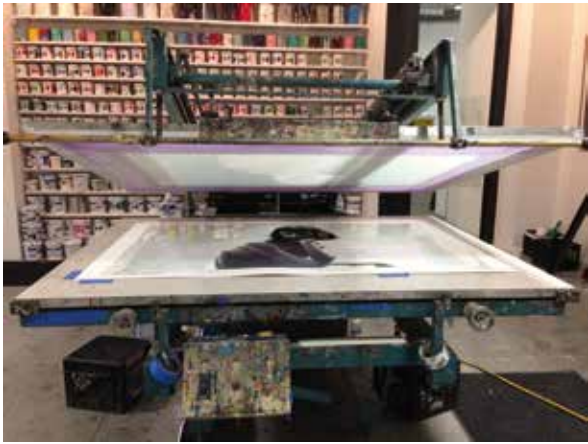


Shely II, 2015, silkscreen on 2-ply museum board, rice paper
36 colors, 18.5×25 in. (47×66 cm), edition of 20, 5 AP's, 5 PP's
collection of Shear Ozeri



Shely I, 2015, silk screen on 2-ply museum board, rice paper
36 colors, 18.5x25 in. (47x66 cm), edition of 20, 5 AP's, 5 PP's
collection of Shear Ozeri





CHAPTER 8

THE REVOLUTION AT GIVERNY:
A RETURN OF WOMEN IN NATURE

COMMISSIONED BY
THE RICHARD J. MASSEY FOUNDATION



Yigal
Ozeri











CHAPTER 9

WORKS IN PROGRESS

2012 - 2015





Untitled; Olya (work in process), 2015, oil on canvas, 36×54 in. (91×137 cm)





Untitled; Olya (work in process), 2014, oil on canvas, 88×110 in. (223,5×279,5 cm)





Untitled; Olya (detail), 2014
oil on canvas, 88×110 in. (223.5×279.5 cm)









BIOGRAPHY

Born 1958, Israel

Lives and works in New York City

Selected Solo Exhibition

- 2015 *Painting through a lens*, Zemack Contemporary Art, Tel Aviv, Israel (Catalogue)
Bear Mountain, Louis K. Meisel Gallery, New York, New York
Monochrome, Galerie Andreas Binder, Munich, Germany
- 2014 *Revolution at Giverny: A Return of Women in Nature*, Galerie Dukan
Fiction of Distance, Galería Álvaro Alcázar, Madrid, Spain
Photorealism in the Digital Age, Mana Contemporary, Chicago, Illinois
- 2013 *Territory*, Angell Gallery, Toronto, Canada
Triads, Galerie Brandt, Amsterdam, Netherlands
- 2012 *Territory*, Mike Weiss Gallery, New York, NY
Photorealism, Galerie de Bellefeuille, Montreal, Canada (Catalogue)
The Boathouse, Galerie Andreas Binder, Munich, Germany
Territory, Karen Jenkins Johnson, San Francisco, CA
Territory, Scott White Contemporary Art, La Jolla, CA
- 2011 *Territory*, Martin Asbaek Gallery, Copenhagen, Denmark (Catalogue)
Territory, Zemack Contemporary Art Gallery, Tel Aviv, Israel (Catalogue)
Garden of the Gods, Mike Weiss Gallery, New York, NY (Catalogue)
Luce silenziosa (Silent light), Bologna, Italy (Catalogue)
- 2010 *Lizzie Smoking*, Galería Senda, Barcelona, Spain
Lizzie in the Snow, Mark Moore Gallery, Santa Monica, CA (Catalogue)
Desire for Anima, Contemporary by Angela Li, Hong Kong, China
Olga in the Park, Galerie Brandt, Amsterdam, Netherlands
- 2009 *Desire for Anima*, Galerie Andreas Binder, Munich, Germany (Catalogue)
Desire for Anima, Mike Weiss Gallery, New York, NY
Small Death, Galerie Dukan & Hourdequin, Marseille, France, (Catalogue)
Priscilla, Wade Wilson Art, Houston, TX, (Catalogue)
- 2008 *Singer Gallery*, Mizel Arts and Culture Center, Denver, CO, (Catalogue)
The Boathouse, Byron Cohen Gallery, Kansas City, MO
Yigal Ozeri, Mike Weiss Gallery, SCOPE Basel 2008, Switzerland
Priscilla in Ecstasy, Charim Galerie, Vienna, Austria
Genesis, Mike Weiss Gallery, New York, NY, (Catalogue)
Genesis, Alon Segev Gallery, Tel Aviv, Israel, (Catalogue)
- 2007 *Priscilla in the Cloud Forest*, Mike Weiss Gallery, SCOPE Basel 2007, Switzerland
- 2006 *The Montfort*, New Gallery / Thom Andriola, Houston, TX
As Early as New York, Mike Weiss Gallery, New York, NY, (Catalogue)
Long Island City, Musée de Lodève, Lodève, France, (Catalogue)
Café Hawelka, Galerie Eric Dupont, Paris, France
- 2005 *Long Island City*, Alon Segev Gallery, Tel Aviv, Israel
New Paintings, Mike Weiss Gallery, New York, NY
Four Seasons, Tel Aviv Museum of Art, Tel Aviv, Israel, (Catalogue)
- 2004 *Long Island City*, New Gallery / Thom Andriola, Houston, TX
Long Island City, Galerie Heike Curtze, Berlin, Germany
- 2003 *The Watcher Paintings*, Mike Weiss Gallery, New York, NY, (Catalogue)
Memories from The Last Supper, New Gallery / Thom Andriola, Houston, TX
Tableau Vivant, Galerie Heike Curtze, Berlin, Germany
The Last Supper, Galerie Hafemann, Wiesbaden, Germany

- 2002 *The Countess De Castiglione*, Galerie Heike Curtze, Vienna, Austria
Presence of the Absent, Stefan Stux Gallery, New York, NY
Presence de L'absence, Galerie Mabel Semmler, Paris, France
Yigal Ozeri: Full Moon, Galerie Heike Curtze, Salzburg, Austria
- 2001 *Tikkun: The Restoration Series*, Stefan Stux Gallery, New York, NY, (Catalogue)
The Countess De Castiglione, Bineth Gallery, Tel Aviv, Israel, (Catalogue)
The Mark of the Bite, Bineth Gallery, Tel Aviv, Israel, (Catalogue)
Still-Life, Galerie Hafemann, Wiesbaden, Germany, (Catalogue)
Tikkun (Restoration), New Gallery / Thom Andriola, Houston, TX
- 1999 *Deep Storage*, Galerie Heike Curtze, Vienna, Austria, (Catalogue)
Overpass: Painting Beyond History, New Gallery / Thom Andriola, Houston, TX
- 1998 *Yigal Ozeri: The Grey Series, 1998*, Bineth Gallery, Tel Aviv, Israel, (Catalogue)
Last Dance with Velazquez, Thom Andriola / New Gallery, Houston, TX
The Empty Dress, Caesarea Gallery, Boca Raton, FL
- 1997 *Unbuilt America: Tears of Buildings*, Z Gallery, New York, NY, (Catalogue)
Unbuilt America: Fragile Architecture, Galerie ATP, Vienna, Austria
Yigal Ozeri, 1994-1997, Tel Aviv Museum of Art, Tel Aviv, Israel, Curated by Professor Mordechai Omer, (Catalogue)
Atlas – Yigal Ozeri, Galerie Hafemann, Wiesbaden, Germany
Yigal Ozeri, ARCO Art Fair, Madrid, Spain, Bineth Gallery
Unbuilt America, Fragile Architecture, Galerie Heike Curtze, Vienna, Austria
Dress Structures, Caesarea Gallery, Boca Raton, FL, (Catalogue)
- 1995 *The Mad House of Goya*, Z Gallery, New York, NY, (Catalogue)
Yigal Ozeri: New Works, Galerie Hafemann, Wiesbaden, Germany
A Lot of White and a Bit of Yellow, Bineth Gallery, Tel Aviv, Israel Vessels & Shrines
Yigal Ozeri after Frederick Kiesler, The Israel Museum, Jerusalem, Israel. Curated by Meira Perry-Lehman, (Catalogue)
After Velazquez, Caesarea Gallery, Boca Raton, FL
- 1994 *Born-Unborn*, Yigal Ozeri & Wenda Gu, Berlin-Shafir Gallery, New York, NY
The Presence of the Absent: The Empty Chair in the Works of Yigal Ozeri, Haifa Museum of Modern Art, Haifa, Israel. Curated by Professor Mordechai Omer, (Catalogue)
- 1993 *The Presence of the Absent: The Empty Chair*, Bianca Lanza Gallery, Miami, FL
My Library (The Organic Series), Sala Gaspar Gallery, Barcelona, Spain, (Catalogue)
My Library, Galerie Hafemann, Wiesbaden, Germany
The Chemical Villa & The Hanging Gardens: Yigal Ozeri & William Katavolos, The Museum of Israeli Art, Ramat Gan, Israel
Unbuilt, Bineth Gallery, Tel Aviv, Israel
Yigal Ozeri, Michal Rovner, Betsy Rosenfield Gallery, Chicago, IL
- 1991 *Decoy*, Yigal Ozeri & Michal Rovner, S. Bitter-Larkin Gallery, New York, NY
- 1990 *Interpretation on Fresco Paintings 1989*, S. Bitter-Larkin Gallery, New York, NY
Matter Becomes Light – Light Becomes Matter, Mishkan Le'Omanut Museum of Art, Ein Harod, Israel; Janco-Dada Museum, Ein Hod, Israel, (Catalogue)
- 1989 *Interpretation on Fresco Paintings 1989*, Galerie Hafemann, Wiesbaden, Germany
Yigal Ozeri, Bineth Gallery, Tel Aviv, Israel, (Catalogue)
- 1987 *Yigal Ozeri: Paintings*, Meimad Gallery, Tel Aviv, Israel (Catalogue, text: Gideon Ofrat)

Selected Group Exhibitions

- 2015 *Photorealism 50 years of Hyperrealistic Painting*, Traveling European Museum Show, Museo de Bellas Artes de Bilbao, Spain
- 2014 *Photorealism 50 years of Hyperrealistic Painting*, Traveling European Museum Show, Birmingham Museum & Art Gallery, UK
- 2013 *Photorealism 50 years of Hyperrealistic Painting*, Traveling European Museum Show, Kunsthalle Tubingen, Germany
Photorealism 50 years of Hyperrealistic Painting, Traveling European Museum Show, Museo Thyssen-Bornemisza, Madrid, Spain
Photorealism 50 years of Hyperrealistic Painting, Traveling European Museum Show, Saarland Museum, Saarbrücken, Germany
Photorealism 50 Years of Hyperrealistic Painting, Traveling European Museum Show *Hiperrealismo*, Galeria Impakto, Lima, Peru
Art at The Core: The Intersection of Visual Art, Performance & Technology, HVCCA, Peekskill, NY
Obsession, Eileen S Kaminsky Family Foundation, Jersey City, NJ
Dennis-Nancy-Emett-Sol, Milton J. Weill Gallery at the 92 Street Y, New York, NY
- 2012 *Photorealism Revisited*, Traveling Exhibition, Oklahoma City Museum of Art, Oklahoma City, OK, Butler Institute of Art, Youngston, OH, Jan.30, 2012-Oct., 2013
Gemalte Illusionen. Hyperrealismus 1967-2012, Traveling Exhibition, Kunsthalle Tübingen Museum, Tübingen, Germany, Thyssen-Bornemisza Museum in Madrid, Spain, Dec. 8, 2012-2015
The Originals: Mana Contemporary Resident Artists, ESKFF, Jersey City, NJ
Two Year Anniversary, Galerie Brandt, Amsterdam, Netherlands
Four by Four: Collector Series, University of Denver Victoria H. Myhren Gallery, Denver, CO
Eileen S. Kaminsky Family Foundation New Acquisitions and Prints, Mana Contemporary, Jersey City, NJ
- 2011 *Colorless Green Ideas Sleep Furiously*, Galerie Dukan and Hourdequin, Paris France
Photorealism; Our Own Directions, The Eileen S. Kaminsky Family Foundation, Jersey City, NJ
Eileen S. Kaminsky Family Foundation, Jersey City, NJ
OPEN, Mark Moore Gallery, Culver City, CA
Art Stage Singapore, Contemporary by Angela Li (Hong Kong)
- 2010 *Group Show*, Museum of Biblical Art, Dallas, TX
I Love You, ARoS Aarhus Kunstmuseum, Denmark (Catalogue)
- 2009 *Recent Acquisitions: Modern and Contemporary Art*, McNay Art Museum, San Antonio, TX
The Return of the Horse: Painting in the Ambivalent Present, Slought Foundation, Philadelphia, PA (Catalogue)
The Old Masters: Re-Mastered, Fort Collins Museum of Contemporary Art, Fort Collins, CO
Summertime..., Jenkins Johnson Gallery, San Francisco, CA
Old Masters Reinterpreted, ROLLO Contemporary Art, London, England
Art Amsterdam, Amsterdam, Netherlands
The London Original Print Fair, Royal Academy of Arts, London, England
- 2008 *Five Year Anniversary Show*, Mike Weiss Gallery, New York, NY
- 2006 *Realm of the Spirit*, Mike Weiss Gallery, New York, NY
- 2005 *Entourage*, Mike Weiss Gallery, New York, NY
- 2004 *Tango*, Mike Weiss Gallery, New York, NY
- 2002 *New York – Atlanta*, Momus Gallery, Atlanta, GA
- 2000 *The Figure: Another Side of Modernism*, Snug Harbor Cultural Center, Staten Island, NY. Curated by Lilly Wei (Catalogue)

- The End: An Independent Vision of Contemporary Culture, 1982-2000*, Exit Art Gallery, New York, NY.
Curated by J. Ingberman & P. Colo
Place Mark Person Mark, The Israel Museum, Jerusalem, Israel
90 Years of Israeli Art: A Selection from the Joseph Hackmey-Israeli Phoenix Collection, Tel Aviv Museum of Art, Tel Aviv, Israel
Monumental Drawings, Exit Art Gallery, New York
The Vera, Silvia and Arturo Schwartz Collection of Contemporary Art, Tel Aviv Museum of Art, Tel Aviv, Israel
1999 *Tel Aviv-Yafo, 1909-1999: Contemporary Cityscapes, Israeli and American Artists*, Tel Aviv Museum of Art, Tel Aviv, Israel
1998 *Modular Composite*, Central Fine Arts Gallery, New York, NY
Contemporary Israeli Art: Three Generations, University of London, England
The National Gallery, Alexandros Soutzos Museum, Athens, Greece
Kunstverein Wiesbaden, Germany, Organized by the Tel Aviv Museum of Art,
Curator: Mordechai Omer
Open Salute: Inaugural Exhibition, White Box Gallery, New York, NY
1997 *La Tradicion – Performing Painting*, Exit Art Gallery, New York, NY
Codified Desires: Rik Ritchey, Lisa Kokin & Yigal Ozeri, Catherine Clark Gallery, San Francisco, CA. Curator: Anna Novakov, (Catalogue)
1996 *Painting All-Over, Again*, Palacio de Montemuzo, Zaragova, Spain. Curator: Saul Ostrow, (Catalogue)
1995 *Construction in Process V: Co-Existence*, The Artists' Museum, Mitzpe Ramon, Israel
1994 *Free Falling*, Berlin-Shafir Gallery, New York, NY
Business Card: Autumn Exhibition, Bineth Gallery, Tel Aviv, Israel (Catalogue)
1993 *Locus*, Fisher Gallery, University of Southern California, Los Angeles, CA
Construction in Process IV: My Home is Your Home, The Artists' Museum, Lodz, Poland
Ten by Ten by Ten, Frederieke Taylor Gallery, New York, NY
1992 *Book, Box, Word, CoCa* (Center of Contemporary Arts) North Miami, FL
1991 *The Presence of the Absent: The Empty Chair in Israeli Art*, The Genia Schreiber University Art Gallery, Tel Aviv, Israel. Curated by Professor Mordechai Omer
1990 *Ornamentika*, Galerie Hafemann, Wiesbaden, Germany
1989 *The Israeli Selection to the Aparto*, The Museum of Israeli Art, Ramat, Gan, Israel
Sieben Israelische Kunstlers, Galerie Frederike Taylor, Berlin, Germany
Architecture on Paper, The Israeli Museum, Jerusalem
Line Against Line: Neun Atelierberichte Aus Tel Aviv, Ausstellungshalle im Karmeliterkloster, Frankfurt am Main, Germany
1988 *ArtIsrael 1988*, traveling exhibition in the United States. Curated by Mary L. Evangelista, Marge Goldwater, Patterson Sims, (Catalogue)
Fresh Paint: The Younger Generation in Israeli Art, Tel Aviv Museum of Art; The Israel Museum, Jerusalem

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- 2014 Juxtapoz, Hyperreal, publisher of Juxtapoz: Gwynned Vitello, November 2014
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Ogen-begoochelend, De Telegraaf, May 30, 2013
Kozinn, Allan. *From a Moving Van to an Arts Complex*, The New York Times, May 16, 2013
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Sillers, Emma. *Artist Tricks the Eye with Lifelike Painting*, Jewish News Weekly, May 10, 2012
This Is Not A Photograph, Politiken, November 27, 2011
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Ginzburg, Hagit. *When Ozeri Met Jagger*, Maariv Style, November 2011
Keltner, Daniel Levis. *Garden of the Goddess*, Precipitate Journal, October 2011
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Conceptueel Realisme in HD, Tableau, Summer 2010
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Mura, Giannina. *I love you sous multiples formes*, Art Actual, May-June 2010
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Beth Rudin DeWoody Collection, New York, NY
Da-Da Yanko Museum, Ein Harod, Israel
Eileen S. Kaminsky Family Foundation, New York, NY
Ein Harod Museum, Ein Harod, Israel
Frederick R. Weisman Foundation, Los Angeles, CA
General American Corporation, Houston, TX
Hudson Valley Center for Contemporary Art, Peekskill, NY
Israel Museum, Jerusalem, Israel
Kuntzwerien, Wiesbaden, Germany
McNay Art Museum, San Antonio, TX
Museum of Contemporary Art, San Diego, CA
Museum of Modern Art, Haifa, Israel
New York City Public Library, New York, NY
Rema Hort Mann Foundation, New York, NY
Tel Aviv Museum of Art, Tel Aviv, Israel
The Jewish Museum, New York, NY
The Krupp Family Foundation, Boston, MA
The Richard Massey Foundation, New York, NY
The Sydney and Walda Besthoff Collection, New Orleans, LA
The Wayne Yakes Collection, Denver, CO
Whitney Museum of American Art, New York, NY







Photograph, Olya in the forest



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