

The Storm

Yigal Ozeri

Zemack Contemporary Art



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

On the cover
Untitled; Bear Mountain Sonia, 2017
oil on canvas, 54x81 in. (137.16x205.74 cm)

On the back cover
Untitled; Bear Mountain Sonia, 2017
oil on canvas, 54x81 in. (137.16x205.74 cm)

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Art

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Untitled; Bear Mountain Sonia (detail), 2017
oil on canvas, 81x54 in. (205.74x137.16 cm)

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Dominique Nahas

The Storm

Yigal Ozeri’s recent photorealist paintings of Cristal, the model with extraordinarily full hair and delicate frame, her tawny skin festooned with exquisite tattoos is juxtaposed with the paintings depicting the poses of red-haired Sonia, with her wisply ethereal gaze. Each painting has a mesmerizing close-up and far-away appeal. Perhaps it’s because there is an underlying sense of the not-known that suffuses the work, a paradoxical condition of ineffability that pervades in-spite-of the work appearing to be, at first, without equivocation. Ozeri’s photo-realistically engendered paintings have a singular quality and each artwork seems to inform the others. They play off of each other when they are placed in proximity with each other. It is the radiating energy that exudes from the artist’s works that strikes the viewer’s mind’s eye, creating sensorial impressions upon it that linger long after the beholder has left the physical space occupied by the actual paintings. There is that undeniable tremulous intensity that is part and parcel of “presence” in these artworks, each holds its own as a nearly sentient, vitalistic creation. Ozeri typically (but with exceptions) photographs, with his crew of technicians, the model in forests, or as she is framed by grand vistas, or set-off by expanses of water as in the current exhibition. The artist intentionally recalls the sublimity of Mother Nature in his work. Por-ing over the result of numbers of photos taken, Ozeri chooses a select few for further intensive editing and modification. His extensive preliminary involvement with photog-raphy is a self-contradictory one in which he uses all available digital technologies and techniques to modulate and, importantly, to subvert the originally uploaded image. He manipulates the digital space in order to re-create a new image that supplants and ultimately “erases”(Ozeri’s term) the original photographic trace. What emerges through this process (comprised of a double movement of distanciation and closeness) is the development of a substitute image that has a crucially distinctive and necessary purpose. This substitute image’s purpose, at a remove through intentionalized reconstitution from the original photographic trace, is to serve as a sufficiently resonant affective and psychical carrier for Ozeri to unleash his creative energies at the service of an intensification of his imaginal flows. In effect in its final phase and form this reconstituted photographic trace becomes a unique device, equivalent in many ways to an objective correlative, a literary term forwarded by T.S. Eliot that means an objectifying symbol that evokes a particular emotion or association. For Ozeri this imagistic device provides him with the necessary associational access to his intensified recollections about the model and his feelings towards her as she has reacted to her sense of self, to her natural environment and to the camera eye during the photo shoot. (In his artist’s notes Ozeri writes: “...How people react to the world is interesting to me...”). This re-engineered photographic image, this “altered” photograph that is then projected onto a canvas surface as the basis for a finished work forms the nucleus, internally, of Ozeri’s painterly subjectivity as that subjectivity connects to his remembrances of his innermost reactions and feelings.

Ozeri’s painterly practice involves using the codes of portraiture to maximize density of meaning accessible for himself and for the beholder. The artist interpolates and alters the established codes of photographic realism, creating pictures that serve as vehicles for awareness about what constitutes perception and how we apprehend, intimately, our sense of ourselves vis-à-vis others in the world. Ozeri’s artwork points to phenomenologist Merleau-Ponty’s insights that vision is not merely equivalent to seeing with one’s eyes. Vision depends on a bodily experience and the act of being seen, which stresses intersubjectivity as a predominant factor in our understanding of perception. As Merleau-Ponty suggests, the individual is both object and subject at the same time. Perception, then, might be akin to what Vivian Sobchack in defining the “lived body” in

Untitled; Bear Mountain Cristal (detail), 2017
oil on canvas, 54x54 in. (137.16x137.16 cm)

film studies as “... bodily access or agency for being-in-the world, for having both a world and a being.”

Another condition or part of Ozeri’s embodied process of connecting to the content and understanding of people and places is his tendency as part of his painting practice to produce multiple works based on a single model. His series involves subtle changes of palette and offers differing sizes for the beholder to take in. This impulse toward repetition (perhaps re-iteration is a better word) is really about determinism as it is about discovery. When we inquire about the meanings of these pictures we should think less about the information they show, per se, and more about the ways in which they are presented as part of the viewing situation (each picture presented side by side, say; or sequentially, or across from each other, or both). Ozeri creates sets of actions by painting several permutations of the same general activity in the same setting thus allowing a spatiality for the viewer to create mental scenarios as incipient narratives flit through the mind’s eye (analogous somewhat to seeing one-at-a-time, separate stop-action, frozen “takes” of a moving image sequence). In his most recent exhibition, for example, to see the continuity of unfolding body action and changing facial expressions on the part of Sonia in deep natural space as she elevates each arm and then both, and when she is seen wrapping herself with her arms as she envelopes her body with her slip as a means of protection or concealment. Ozeri supplies an internal unspoken but felt diegetic narrative that might loosely correspond to his event sequencing. Such temporal structuring is interwoven within each specific depicted situation; every rendered effect calculatedly taking form through the craftsmanship of Ozeri’s mimetic-expressive handling of his pictorial surfaces, forms, contours and colors. The upshot is that a dynamic perceptual and affective spatiality is unleashed within each painting, between the paintings themselves and between the viewer. This dynamic, in turn, induces the viewer’s perceptual and affective response to the painterly codes deployed through the artist’s mark making over each pictorial surface engendered through the craftsmanship of mimetic rendering.

Ozeri has always had a remarkable sensitivity to touch, the manual activity of the painter activating the haptic field of sensation and to the brushstroke, the material traces that result from that activity. The touch or stroke in an Ozeri painting works in two ways: as a touch or stroke that calls attention to itself (even if it does so as a whisper, sotto voce) as a constitutive element in a larger image or as a self- contained expressive element in its own right. It has been amazing and shocking for me to see how ably both of these conditions are in evidence in Ozeri’s work and how they switch off with each other in a group of paintings in which the painterly stroke follows its own seemingly inner-directed delineation and in which that very same stroke assumes a mimetic role or function as it emanates and responds as a sign for vine or twig or leaf. This is so evident in his earlier painting series Priscilla With Vines and Priscilla in Ecstasy.

Ozeri uses the mimetic code as a pretext, ultimately, that allows him to manipulate paint as a self-generating activity driven by the twin drives of inner-necessity (as Kandinsky would have it) and of outer-directedness. In his current series of paintings Ozeri is now allowing strategically placed, errant brushstrokes, those that do not attach themselves to any obvious signified, to have free reign as in scumbled background area directly above the head in the painting of camisole-clad Sonia, head looking down, eyelids lowered, [30x40 B.jpg] The marvel is that Ozeri’s painterly mark (even as it seems to be subdued or resting under the domain or the regime of the photographic trace) can oscillate between the constructive and the mechanical as well as toward the self-effacing and the random and in what is even more startling, Ozeri’s dialectical touch can (under close inspection) vacillate ambivalently between the poles of inner directed, unruly self-sufficiency of gesturalism (a visceral impact of a direct approach to mark making) and outer-directed coalescing around the signifier/signified mimetic code. Underlying the artist’s extraordinary skill is his persistent challenging of himself to re-discover, to

re-negotiate (and in a very real sense to amplify for the viewer --- as a dare, a tease, a defiant challenge ---) that ambivalent territory in which the beholder’s eye is tricked to believe s/he is seeing a matter-of-fact depiction born from an image-capturing device --- an instrument that sees and records things systematically in a highly controlled, very particular, and very identifiable way with a single “eye” that tends to flatten out and homogenize space as it crops the scenic flow in front of it. This operation is distinctive from the way the natural biologic eye scans the space before it alternates between a focusing of the near and of the far, and according to the need and the emotional state, shifts between close-up detailing of the space directly near-at-hand and sensing and responding (somatically and affectively) to the peripheralities of vision. Yigal Ozeri, as a photo-realist finds value and meaning in the play of continually negotiating that discursive territory of the explicit and the implicit visual sign or mark in his work. In other words, he is an illusionist of the highest order.

To see Yigal Ozeri’s photo-realist paintings of his female subjects is to be immersed in an iconographic code that has mixed parentage. The artist’s subjects are typically depicted alone, often communing in some way with nature, partially if not completely clad, seemingly withdrawn or appearing deeply pensive. What Ozeri is aiming for (and he often succeeds in this) is for the viewer to be suffused by the twin sensations of thought and feeling, by the presencing of a sense of hushed intimacy. Ozeri’s stylistic inferences and references have been brought up many times in the past in reviews and articles: his return-to-the-past sensibility that in some measure can be seen as a critique of mass-media influences and reactionary positions in which pastoral equanimity pervades, his practice’s association with the codes of the sub-rosa genres of late Romanticism (in interviews he has admitted being drawn to the work of Dante Gabriel Rossetti and other Pre-Raphaelite painters such as John Everett Millais), with the incipient sentimentality of Soviet Realism, with the eroticism of 19th century Orientalism. The artist has invoked, as part of his subtle subversive agenda, an even-handed re-examination of the judicious use of sentiment in populist culture as he has interrogated the prerogatives of baked-in-the cake late 20th century elitist avant-garde agendas with their self-legitimizing narratives and self-justifying progressive aesthetic conventions. Ozeri is re-examining, for example, the built-in cultural bias on the part of many cultural commentators toward Andrew Wyeth’s populist appeal, its carefully calibrated realist style, its small-town/rural imagery and Rembrandt-ish palette. Wyeth’s sympathetic renderings of haunting minutiae and depictions of his subjects’ world-weary forlornness have provoked accusatory commentators to refer to what they consider Wyeth’s artificial world view and stylistic exigencies as aiding and abetting the causes of “mute existentialism” and “manicured desolation.” Ozeri nevertheless uses as one of his many ideational models Wyeth’s highly personalized symbolism, along with frame of mind exerting the pull of rectitude (sexual and otherwise). In photorealist circles Ozeri is viewed as a new-comer iconoclast as his practice uncharacteristically attends to depicting young attractive people as portrait subjects rather than the prototypical agendas of the majority of photorealist painters who have prioritized the appearances of fetishized urban grittiness, the industrial ethos of the city, as well as quotidian goods pointing to a consumerist lifestyle all looked at with intense level-headed detachment and game-faced aloofness. In this regard Ozeri leans towards those artists in his professional orbit whose efforts and interests partially reflect or refract his own in indirect ways: Chuck Close and Gerhard Richter. Like them, Ozeri has been intent at investigating means to model the representation of the real while at the same time has been compelled to explore the female body in Nature, human relations, inter and intrasubjectivity. Towards those ends Ozeri is particularly sensitive to the inventive stylistic and formal contributions and thoughts of the Swiss artist Franz Gertsch --- a leading influential European photorealist, little known in the U.S., who for decades has painted gigantic head portraits as well as mural-sized scenes of nature delineated with hallucinatingly crisp detail. Gertsch has been quoted as saying that in a post-modern environment “...reality can no longer...be grasped other than with a camera, because man has grown used to considering photographic reality as the maximal capture of the real...” Equally noteworthy is Gertsch’s follow-up remark: “...a painting must remain a painting and not a substitute for reality...”

The hyperrealist painterly codes Ozeri infuses in his work initially gives his paintings and drawings on paper an authoritative photographic allure --- an intentional bluster-game of truth-claiming that just as intentionally is quickly dispelled by the artist upon closer viewing of the intricately worked out surfaces consisting of all manner of painterly facture through the intercession of the artist’s touch and the consummate craftsmanship that attends it. Such misidentification, set up as a suave lure by the artist, serves as a point of recognition for the naïve viewer, getting the unguarded viewer’s mind in a state of receptive attention from the onset. What is presumed to be the appearance of the photographic trace enchants and beguiles through the lure of instantaneity: yet another fraction of a moment in time captured through the click of the shutter. The vaunted notion that the photograph (chemical or digital) through indexicality is representative of reality, of course, persists. Roland Barthes, in *Camera Lucida*, points to the undisputed, unchallenged presence of “That-has-been” that seems to attend to the photographic process:

“ I call “photographic referent” not the optionally real thing to which an image or sign refers but the necessarily real thing that has been placed before the lens, without which there would be no photograph...In the daily flood of photographs, in the thousand forms of interest they seem to provoke, it may be that the noeme “That-has –been” is not repressed.... but experienced with indifference, as a feature that goes without saying.”

As Yigal Ozeri’s paintings are encrypted, so to speak, with the DNA of the photographic trace because they necessarily invoke (almost by transference) the Barthean “That-has-been” presence. Yet this reference to indexicality, the inevitable memento-mori affect that builds up in the work, and the concomitant feelings of loss and longing that it brings forth is permeated with a feeling of suffused joy. This admixture, feeling –wise, arises by virtue of the way Ozeri paints and what he paints, of course. Youth, the feminine and its mysteries, and the agency of sensualized intimacy are the three elements that he takes on as subject matter. The mutable content of his work resides in Ozeri’s relation to this libidinally charged, erotically – tinged subject matter. Without going too deeply into specific psychical material as it pertains to the artist himself might point to the overt late Post-Modern Romantic attitude that Ozeri has about his subjects and subject-matter, a frame-of-mind that tinges his artwork with remarkable auratic force. Ozeri’s impulses are well circumscribed by Novalis when he writes: “The world must be romanticized. In this way its original meaning will be rediscovered. To romanticize is nothing but a qualitative heightening. In this sense the lower self is identified with a better self...Insofar as I present the commonplace with significance, the ordinary with mystery, the familiar with the seamliness of the unfamiliar and the finite with the semblance of the infinite, I romanticize it.” Ozeri’s photo-realistic paintings have a strong idealistic pull to them, they are charged precisely because his yearning romantic attitude affects the way he paints in the way he does and particularly how he bathes his figures in a transient luminosity that seems to bespeak (forthrightly and matter-of-factly as only a photograph, taken instantaneously, could) of the incommensurability of the artist’s desires, dreams and drives. Yigal Ozeri’s paintings bear testimony of his ongoing (and of course, failed) attempts within himself to synthesize considerations of the tragic and of the sublime, and of corruption and innocence, of the present moment of lived-experience and of the timeless. Ozeri’s paintings, writ large, bring to bear considerations of finitude and of infinity. He has, as an artist, internalized the core of Romanticism which is about the attempt to turn the finite into the infinite, while recognizing that it can never be realized. As the German philosopher Schlegel stated: “...that it should forever be becoming and never be perfected...” Inferences of infinity and of the present mo-

ment seem to oscillate in Ozeri’s paintings. The sensation of time in an Ozeri painting is peculiarly (and I would say, remarkably) skewed, deliciously destabilized and opens up a field of indeterminability in a wondrous way: the painting hovers between being part of time, chronos, and yet it also seems curiously removed from the Bergsonian *durée*, as if it is suspended in idealized perpetuity.

Yigal Ozeri’s recent photorealist artworks examine the condition of late post-modern painting. The artist persists, as he has for many years, in delving into the facets of perception and of subjectivity, while exploring illusionism and the variable territory of the senses.

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Dominique Nahas is an independent critic and curator based in Brooklyn and Chatham, N.Y.

In memory of Mitch Kaminsky

New Works 2017

Sonia

Untitled; Bear Mountain, 2017
oil on canvas, 39x70 in. (99.06x177.8 cm)





Untitled; Bear Mountain Sonia, 2017
oil on canvas, 30x40 in. (76.2x101.6 cm)



Untitled; Bear Mountain Sonia, 2017
oil on canvas, 20x30 in. (50.8x76.2 cm)

Untitled; Bear Mountain Sonia, 2017
oil on canvas, 30x40 in. (76.2x101.6 cm)





Untitled; Bear Mountain Sonia, 2017
oil on canvas, 36x54 in. (91.44x137.16 cm)

Untitled; Bear Mountain Sonia, 2017
oil on canvas, 54x81 in. (137.16x205.74 cm)





Untitled; Bear Mountain Sonia, 2017
oil on canvas, 54x81 in. (137.16x205.74 cm)



32 Untitled; Bear Mountain Sonia, 2017, oil on canvas, 54x81 in. (137.16x205.74 cm)



Untitled; Bear Mountain Sonia, 2017, oil on canvas, 54x81 in. (137.16x205.74 cm) 33



Untitled; Bear Mountain Sonia, 2017
oil on canvas, 87x54 in. (220.98x137.16 cm)
Collection of ESKFF





Untitled; Bear Mountain Sonia, (Triptych) 2017
oil on canvas, 12x18 in. (30.48x45.72 cm)



Untitled; Bear Mountain Sonia, 2017
oil on canvas, 30x40 in. (76.2x101.6 cm)

Untitled; Bear Mountain Sonia, 2017
oil on canvas, 30x40 in. (76.2x101.6 cm)



Cristal



Untitled; Bear Mountain Cristal, 2017
oil on canvas, 20x30 in. (50.8x76.2 cm)



Untitled; Bear Mountain Cristal, 2017
oil on canvas, 39x70 in. (99.06x177.8 cm)

Untitled; Bear Mountain Cristal, 2017
oil on canvas, 54x81 in. (137.16x205.74 cm)





Untitled; Bear Mountain Cristal, 2017
oil on canvas, 54x96 in. (137.16x243.84 cm)

Untitled; Bear Mountain Cristal, 2017
oil on canvas, 48x72 in. (121.92.x182.88 cm)



Political Works

Untitled; Whoopi Goldberg, 2017
oil on canvas, 30x40 in. (76.2x101.6 cm)





Untitled; Whoopi Goldberg, 2017
oil on canvas, 120x100 in. (304.8x254 cm)





Works in progress



Untitled; Cristal, 2017 WIP
oil on canvas, 30x40 in. (76.2x101.6 cm)



Untitled; Cristal, 2017 WIP
oil on canvas, 30x40 in. (76.2x101.6 cm)



Untitled; Olya, 2017 WIP
oil on canvas, 20x30 in. (50.8x76.2 cm)



Untitled; Olya, 2017 WIP
oil on canvas, 20x30 in. (50.8x76.2 cm)



Untitled; Olya, 2017 WIP
oil on canvas, 20x30 in. (50.8x76.2 cm)



Ronny Someck

wordless

(following “The Purpose of Poetry” by Pentti Holappa)

Among the sharks swimming
in the ocean of language
there hides a small fish called “love.”
With its own life it blocks from the world
the next flood.

Translation: Karen Alkalay-Gut

BIOGRAPHY

Born 1958, Israel
Lives and works in New York City

Selected Solo Exhibition

2017 The Storm, Zemack Contemporary Art, Tel Aviv
Dual Tones, Galerie Andreas Binder, Munich, Germany
The Chameleon, Galerie Ernst Hilger, Vienna, Austria
Recent Works, Opera Gallery, London, England
2016 Villa de Leyva, GE Galería, Monterrey, Mexico
Shadows of Reality, Opera Gallery, Hong Kong, China
2015 Painting through a lens, Zemack Contemporary Art, Tel Aviv, (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 Conemporary 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, 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



2002 Tableau Vivant, Galerie Heike Curtze, Berlin, Germany
The Last Supper, Galerie Hafemann, Wiesbaden, Germany
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
2001 Yigal Ozeri: Full Moon, Galerie Heike Curtze, Salzburg, Austria
Tikkun: The Restoration Series, Stefan Stux Gallery, New York, (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
1998 Yigal Ozeri: The Grey Series, 1998, Bineth Gallery, Tel Aviv (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
1995 Dress Structures, Caesarea Gallery, Boca Raton, FL, (Catalogue)
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
My Library (The Organic Series), Sala Gaspar Gallery, Barcelona (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
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

2017	From Lens To Eye To Hand, Photorealism 1969 to Today, Parish Museum, Hamptons, NY
2016	40,30,20, Zemack Contemporary Art, Tel Aviv
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 Tübingen, 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
2012	Photorealism Revisited, Traveling Exhibition, Oklahoma City Museum of Art, Oklahoma City, OK, Butler Institute of Art, Youngstown, 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 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)
1997	
1996	Painting All-Over, Again, Palacio de Montemuzo, Zaragoza, 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 Book, Box, Word, CoCa (Center of Contemporary Arts) North Miami, FL
1992	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
1991	Ornamentika, Galerie Hafemann, Wiesbaden, Germany
1990	The Israeli Selection to the Aparto, The Museum of Israeli Art, Ramat Gan, Israel
1989	Sieben Israelische Künstler, Galerie Frederike Taylor, Berlin, Germany Architecture on Paper, The Israel 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	Harrison, Skylar. The New Masters, Purple Clover, December 10, 2013
2013	Hanson, Sarah. Pulse Beats on With Strong Sales at the Middle-Market Satellite Fair, Blouin ARTINFO. December 2013 Meisel, Louis K. Photorealism in the Digital Age. New York: Abrams, October, 2013, p 217-224. Yerushalmi, Chen. Eye of the Beholder, ESKFF Online, May 2013 Frenkel, Anja. Realisme in HD, Atelier Portret, Summer 2013 Ogen-begoochelend, De Telegraaf, May 30, 2013 Kozinn, Allan. From a Moving Van to an Arts Complex, The New York Times, May 16, 2013 Mendelsohn, John. New Acquisitions and Prints from the Kaminsky Family Foundation: Mana Contemporary in Jersey City, New Jersey. dArt International, Fall/Winter 2013 Hrbacek, Mary. 'Territory' is Rich in Allegory, Mythic Power of Beauty, Artes Magazine, January 3, 2013 Hrbacek, Mary. Yigal Ozeri "Territory" at Mike Weiss Gallery, NY Art Beat, December 16, 2012
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The Storm

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