

San Diego Art Guide

Yigal Ozeri



Yigal Ozeri. "Untitled, Aquabella". 2011. Oil on paper. 42" x 60". Scott White Contemporary Art.

Scott White Contemporary Art
7655 Girard Ave, Suite 101
858-255-8574

info@scottwhiteart.com

www.scottwhiteart.com

Opening: April 21st, 6-8PM

Showing: April 21st – June 2, 2012

Israeli-born, New York-based artist Yigal Ozeri's works are rooted in the precise representation of beautiful young women in natural scenes. Ozeri has gained international recognition from his oil paintings on paper, which are based on photographs he takes at a distance.

By removing himself from the immediate vicinity of his subjects, Ozeri enables the women to merge with the landscape and allow the painter to reach into their personal core. He catches them in a relaxed moment, with strands of hair blowing across a face before they are brushed away. The freedom of movement translates onto the paper as a celebration of beauty, which is often mislabeled as sexual since some women pose naked or semi-naked. Though he admits to manipulating the photographs before translating them with oil, Ozeri stays true to their naturalness to obtain the most realistic appearance.



Yigal Ozeri. "Untitled, Garden of the Gods". 2011. Oil on paper. 42" x 60". Scott White Contemporary Art.

In an [interview with Robert Ayers](#), Ozeri explains “I am fascinated by the Pre-Raphaelites – artists from nineteenth century England who went out into nature and celebrated nature.”

In one of his poems, [“The Portrait”](#), pre-Raphaelite Dante Gabriel Rossetti details the natural scenery and delicate beauty of the subject:

A deep dim wood; and there she stands
As in that wood that day: for so
Was the still movement of her hands
And such the pure line’s gracious flow.
And passing fair the type must seem,
Unknown the presence and the dream.



Yigal Ozeri. "Untitled, Jessica". 2011.
Oil on paper. 42" x 60". Scott White
Contemporary Art.

The poem highlights the dreamlike quality of natural scenes in general, found by focusing on the calm beauty that is rare to the metropolis woman. Ultimately, Ozeri’s works seem to be a reaction to the materialism and constrictions of the modern era, much as the Pre-Raphaelites reacted to Victorian culture. And similarly, he blends archaic painting techniques with romantic scenery and natural figures.

Those archaic techniques include painting with layers, maybe 20 or 30 in each work, and also using assistants. Many contemporary artists are criticized in working with assistants (like [Damien Hirst](#)), but Ozeri defends himself in the Ayers interview, saying “They’re assistants who work like they did in the renaissance... Van Eyck, or Velasquez, or Leonardo, or Rubens, they all worked with assistants. They were directors. I believe in that. Go to the Metropolitan Museum. The best piece there is that Van Eyck where he used twenty-five assistants. And it’s the best piece there because every one of them gave their best.”

There is no doubt that Yigal Ozeri’s work is on level with the historical masters. They should be celebrated, much as the works themselves celebrate those natural and beautiful moments that we often overlook.

Filed in [La Jolla](#) | Tagged [Scott White Contemporary Art](#) |

[The Kondon-Giesberger Collection](#)