

THE GLASGOW SCHOOL OF ART

RESEARCH EXCELLENCE FRAMEWORK 2014



And there was evening
And there was morning,
One day

*An international exhibition of photography
by Yossi Breger at Tel Aviv Museum of Art,
24 February – 11 June 2011*



Submitted by Francis McKee

OUTPUT

Exhibition: And there was evening And there was morning, One day – Yossi Breger.
Tel Aviv Museum of Art, 24 February – 11 June 2011

The exhibition presents 159 photos, all new, in various formats, taken since 2007 in various places around the world—Tel Aviv, Berlin, Cologne, Havana, Paris, Brussels, Rome, Beijing, Stockholm—in the course of daily life. The photos—of landscapes, buildings, spaces, objects, people—tell a story of being in front of a thing, the fundamental things that form the infrastructure of human environment.

They are precise and thoughtful, articulated in pictorial, emotional and classical formal language; their accumulation creates a general conceptual model of a life story and a world, time-space relations constructed by light and revealing a personal and sensual touch with elements of nature and culture.

Yossi Breger (b. France, 1960), recipient of the 1996 Nathan Gottesdiener Foundation Israeli Art Prize, is a senior lecturer at the Bezalel Academy of Arts and Design MFA Program and Department of Photography, which he headed during 2000–2006.

The output is presented as a curatorial work, by Francis McKee, recognising his contribution in working with the artist, the institution and the director to investigate, design and realise this major exhibition of Breger's work.

The accompanying book catalogue:

And there was evening And there was morning, One day, Tel Aviv Museum of Art, June 2011
Sarit Shapira, Francis McKee, Nili Goren. Hardcover, 259 p., 158 ill., (107 colour), Hebrew/
English ISBN: 978-965-539-027-8

Title

And there was evening And there was morning, One day

Submission No.

1

Authors/Creators

Artist: Yossi Breger

Professor Mordechai Omer, Director

Curator: Francis McKee

Institution: Tel Aviv Museum of Art

CONTEXT

This was a major solo exhibition, recognizing the work and contribution of Yossi Breger in the field of photography.

Breger has made a long and valuable contribution to the development of contemporary photography in Israel both as a practitioner and as Head of the Photography Department in Bezalel School of Art in Jerusalem.

Breger has also achieved international recognition and in this exhibition he drew together works from his international projects as well as work focusing on his home town, Tel Aviv, and more widely on Israel.

יום חמישי, י"ט באדר א' תשע"א
24 בפברואר 2011, בשעה 20:00
אולם יוסף ורבקה מאיהוף
Thursday, 24 February 2011, 20:00
Joseph and Rebecca Meyerhoff Pavilion

דברי פתיחה:
פרופ' מרדכי עומר, מנכ"ל ואוצר ראשי
פרנסיס מקי, אוצר התערוכה
יוסי ברגר
Opening Addresses:
Prof. Mordechai Omer, director and chief curator
Francis McKee, curator of the exhibition
Yossi Breger

התערוכה והקטלוג כשיוע אוסף יגאל אחוה
The exhibition and catalogue have been made possible
through the support of Igal Ahouvi Collection

הזמנה ליושבים, אנא הציגו הזמנה זו בכניסה
Admits two. Please present this invitation at the entrance

יוסי ברגר
יהיה ערב ויהי בוקר, יום אחד

Yossi Breger
And there was evening And there
was morning. One day

מוזיאון תל אביב לאמנות
מתכבד להזמין לפתיחת התערוכה
Tel Aviv Museum of Art
cordially invites you
to the opening of the exhibition

נפיליאן מורה (ז'אק-לואי דויד, 1810),
אמנון ויז'י, 2007, תצלום צבע
Napoleon Directs (Jacques-Louis David, 1810,
Château de Versailles, 2007, color photograph

Detail from the Invitation Card for the exhibition

METHODOLOGY

The exhibition was planned over two years.

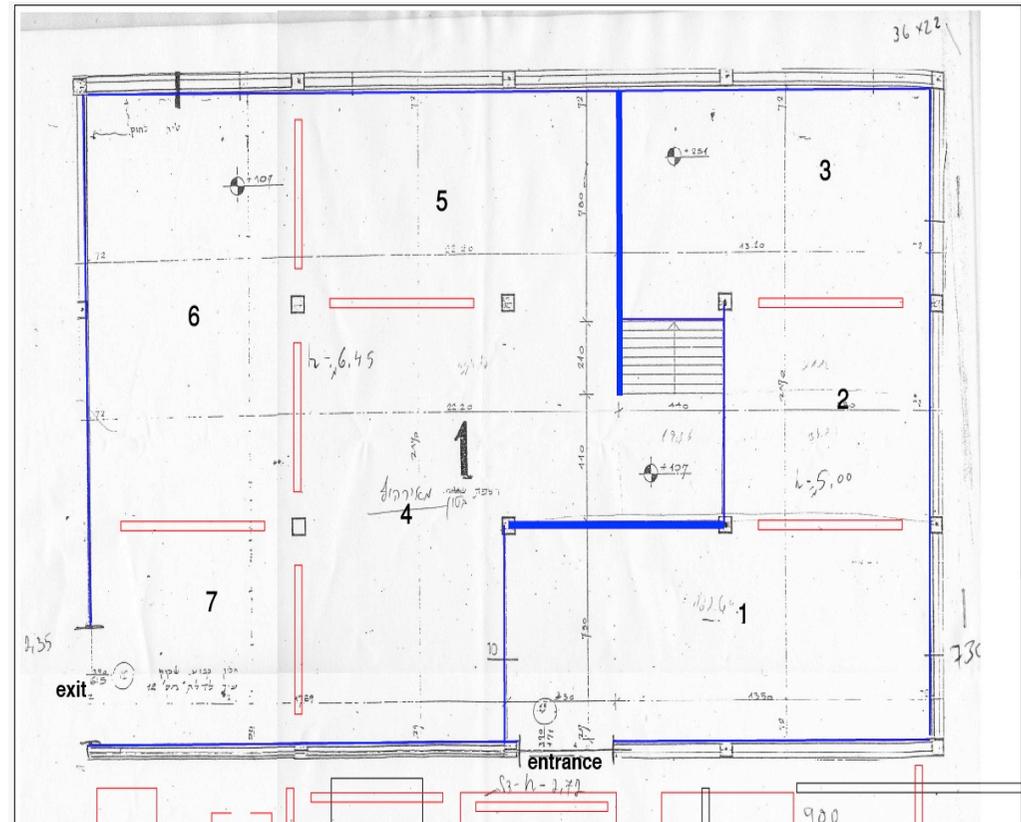
It began with several long studio visits and with McKee conducting interviews with the artist, examining his entire artistic output. Through many conversations the main areas of focus in the exhibition were agreed.

In the next stages there was a honing of material within various bodies of work to be shown. At the same time, visits to the museum with the artist began to clarify the potential layouts in the available spaces.

As this process extended the demands of the space and the selection of images became intertwined. Various layouts were attempted in pdf formats for each wall and through a regular dialogue a final selection was reached.

There was then a long period of printing and framing before the installation.

Throughout this final period work proceeded on the book to accompany the exhibition.



Floor plan for the exhibition showing placements of work

METHODOLOGY

The curation of the exhibition revolved around the rhythm of the displays. Given that there were so many photographs and they were all of similar dimensions it was important to establish a larger visual pattern on the walls. Working through draft layouts on pdfs that could be sent back and forth, we were able to test various groupings of photographs for each wall. The groupings had the advantage of breaking up the potential monotony of the overall presentation: they also provided an implicit interpretation of the work, drawing the viewers attention subtly to various aspects of the images and the photographer's practice. Repetition, and near repetition, played an important part in this. There is a very detached sensibility in Breger's photographs which is part of the author's intention and which implies a certain authority. In display, however, this can be explored and subverted to some extent by showing several similar shots from a particular moment, undermining that sense of authority and the definitive nature of any image or the 'decisive moment' of Cartier Bresson. Breger was very open to this methodology of display and encouraged it.

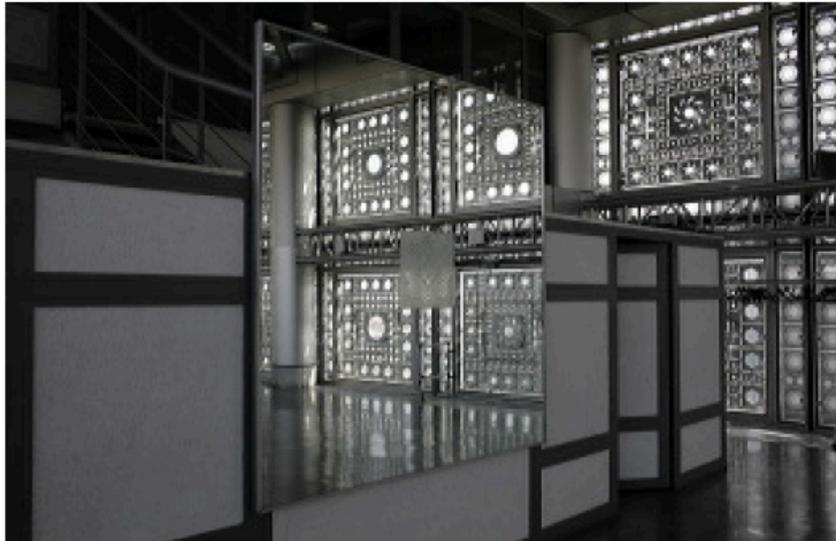
The exhibition and the book, while focusing on recent work, felt to some extent like a retrospective given the stature and position of Yossi Breger in the Israeli art scene. Having represented Israel in the Venice Biennale and having established an influential presence in the photography department of Bezalel Art School for a considerable time, the exhibition was a very public recognition of his national contribution to culture. It came at a time when the Israeli art scene had grown from the turn of the century and achieved international recognition for a broad spectrum of artists. Private galleries such as Dvir, Sommer and the Braverman Gallery were being matched by a new support for contemporary art in public museums. Yossi Breger was integral to that growth as an artist and a teacher. The underlying aesthetics of his approach to the image in photography can be clearly traced on the next generation of artists and photographers and his constant, and generous, activity in the art scene was one important stimulus among many others.

DISSEMINATION

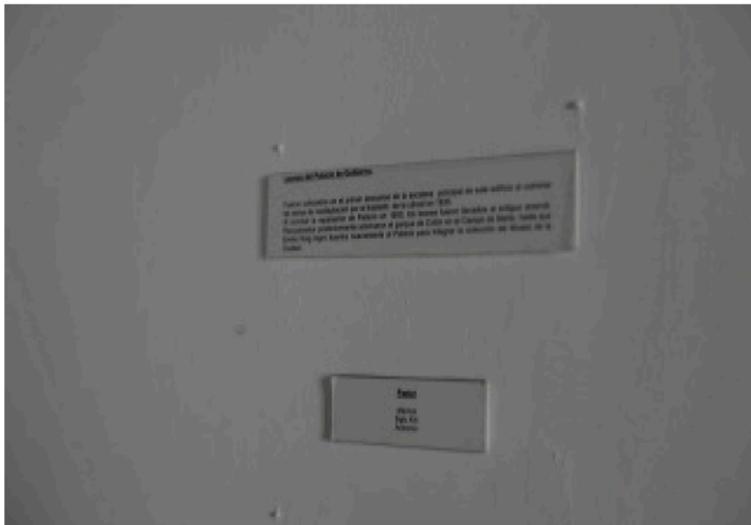
The main form of dissemination was the exhibition itself from February to June 2011 in the Tel Aviv Museum of Art, one of the key institutions in that city. The Museum marketed and advertised the exhibition widely and it was well reported in the Israeli media.

The secondary form of dissemination was through the accompanying book. With 158 illustrations, and texts on the works, the book covered the exhibition thoroughly and stands as one of the key texts on Breger's practice to date.

The book is sold through the Museum's bookshop but it also has international distribution.



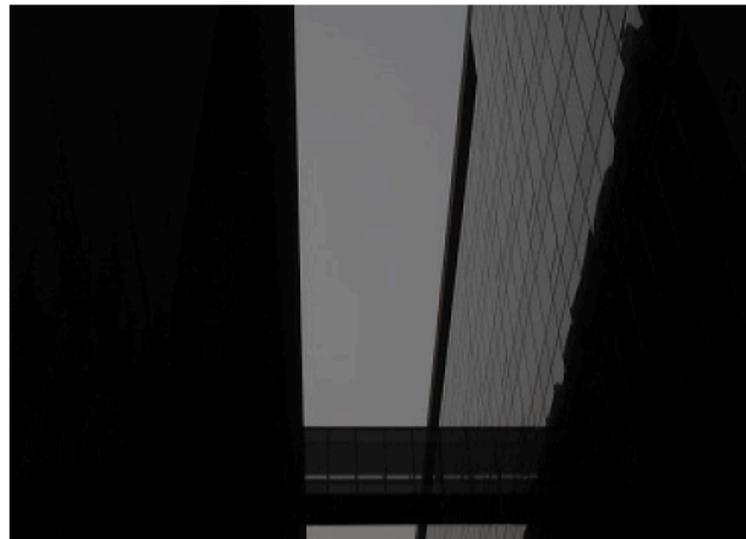
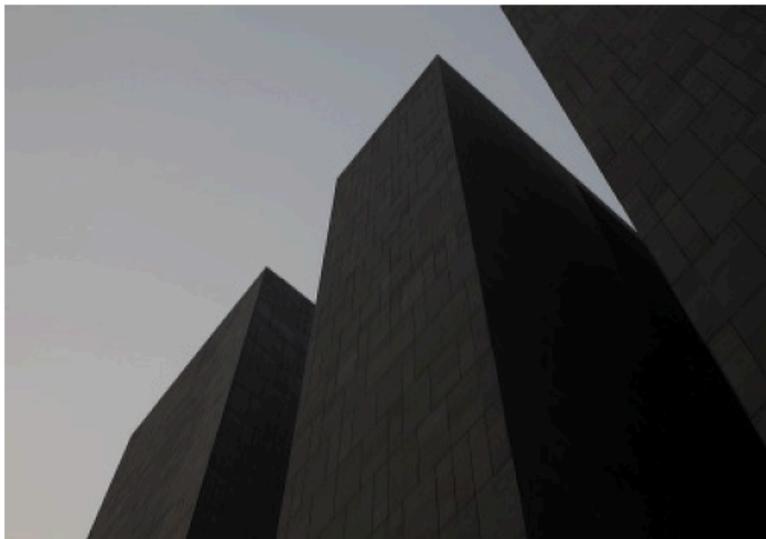
Yossi Breger: Paris images



Yossi Breger: Havana images



Yossi Breger: Beijing images



Yossi Breger: Beijing images



Yossi Breger: German images



Yossi Breger: Rome Images

Acknowledgements

Artist: Yossi Breger

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