



ZEVITAS MARCUS

JOHN O'REILLY

Born 1930 Orange, NJ
Education 1952 BFA, Syracuse University, Syracuse, NY
1956 MFA, School of the Art Institute of Chicago

Selected Solo Exhibitions

- 2018 *John O'Reilly: A 40-Year Survey*, Zevitas Marcus, Los Angeles, CA
New Territory, Howard Yezerski Gallery, Boston, MA
- 2016 *The War Years*, Miller Yezerski Gallery, Boston, MA
- 2015 *Montages 1968 – 2015*, Tibor de Nagy Gallery, New York, NY
- 2014 *New Work: 2010-2014*, Miller Yezerski Gallery, Boston, MA
- 2011 *Montages from 2008-2011*, Hosfelt Gallery, San Francisco, CA
John O'Reilly—Recent Montage, Tibor de Nagy Gallery, New York, NY
Two Kindred Spirits, Miller Yezerski Gallery, Boston, MA
- 2010 *Joe Brainard, Jess, John O'Reilly*, Tibor de Nagy Gallery, New York, NY 2009
John O'Reilly: Art From Four Decades, Howard Yezerski Gallery, Boston MA
- 2008 *Echo, Recurrent Themes 1965 - 2007*, Julie Saul Gallery, New York, NY
Portraits, Hosfelt Gallery, San Francisco, CA
- 2007 *Nocturnes*, Howard Yezerski Gallery, Boston, MA
- 2006 *Contradictions: To Rimbaud - Verlaine*, Howard Yezerski Gallery, Boston, MA
Tadzio Series and other Montages, Susanne Hilberry Gallery, Ferndale, MI
- 2005 *Still Life*, Hosfelt Gallery, San Francisco, CA
- 2004 *Panoramas*, Howard Yezerski Gallery, Boston, MA
A Worcester Odyssey, Julie Saul Gallery, New York, NY
- 2003 *The Orpheus Suite*, Hosfelt Gallery, San Francisco, CA
Cut, Copy, Paste: The Art of Contemporary Collage, De Saisset Museum, Santa Clara, CA
- 2002 *Assemblies of Magic*, Addison Gallery of American Art, Phillips Academy, Andover, MA (cat.)
The Nijinsky Series, Hosfelt Gallery, San Francisco, CA
In and About the Studio, Howard Yezerski Gallery, Boston, MA
The Real Thing, Julie Saul Gallery, New York, NY
- 2001 *Heroes and Others: Paper Montages 1972-1983*, Howard Yezerski Gallery, Boston, MA
- 2000 *Tears*, Hosfelt Gallery, San Francisco, CA
- 1999 Julie Saul Gallery, New York, NY Stephen Daiter Gallery, Chicago, IL
Howard Yezerski Gallery, Boston, MA
- 1998 Hosfelt Gallery, San Francisco, CA Fletcher Priest Gallery, Worcester, MA
- 1997 Howard Yezerski Gallery, Boston, MA Julie Saul Gallery, New York, NY
Le Lecteur, Photographic Resource Center, Boston, MA *Studio Spaces / 1984-1996*, Atrium Gallery, University of Connecticut, Storrs, CT
- 1996 Howard Yezerski Gallery, Boston, MA
- 1995 Julie Saul Gallery, New York, NY
Gallery Paule Anglim, San Francisco, CA



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- Shoshana Wayne Gallery, Los Angeles, CA
1994 Howard Yezerski Gallery, Boston, MA
1992 Howard Yezerski Gallery, Boston, MA
1990 Howard Yezerski Gallery, Boston, MA
1989 Allan Stone Gallery, New York, NY
1988 Howard Yezerski Gallery, Boston, MA
1987 Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN
1986 Allan Stone Gallery, New York, NY
1983 Helen Shlien Gallery, Boston, MA
1982 Allan Stone Gallery, New York, NY

Selected Group Exhibitions

- 2017 *Mirror Mirror*, Hosfelt Gallery, San Francisco, CA
2014 *Some Collages*, Texas Gallery, Houston, TX
Collective Invention: Photographs at Play, The Morgan Library, New York, NY
Holding It Together: Collage, Montage, Assemblage, Hosfelt Gallery, San Francisco, CA
How to Win a Conversation about Jasper Johns, Yale School of Art Edgewood Gallery, New Haven, CT
2013 *Image Search Photography*, Pérez Art Museum, Miami, FL
2012 *Look Both Ways*, Hosfelt Gallery, San Francisco, CA
Semi-Permeable, Hosfelt Gallery, New York, NY
2011 *Time Flies*, Hosfelt Gallery, San Francisco, CA
John O'Reilly and Marsden Hartley: Two Kindred Spirits, Howard Yezerski Gallery, Boston, MA
2010 *Selected Works*, Tibor de Nagy Gallery, New York, NY
2008 *Face to Face*, The DeCordova Museum, Lincoln, MA
Summer Reading, Hosfelt Gallery, New York, NY
Male, Work from the Collection of Vince Aletti, Presentation House Gallery, Vancouver, B.C.
1968/2008 Cultural Collage, Pavel Zoubok Gallery, New York, NY
1968/2008 Cultural Collage, Palmer Museum of Art, Pennsylvania State University, University Park, PA
Scratching the Surface, Arts Worcester Gallery, Worcester, MA
2007 *Le Regard Bleu D'Arthur Rimbaud*, Musee Arthur Rimbaud, Charleville- Mezieres, France
2006 *Book*, Hosfelt Gallery, San Francisco, CA
Crafty, Bakalar Gallery, Massachusetts College of ART, Boston, MA
Growing the Addision; Recent Acquistions, Addision Gallery of American Art, Andover, MA
Approaches to Narrative, The DeCordova Museum & Sculpture Park, Lincoln, MA
2005 *Handmade*, Wallspace Gallery, New York, NY
100 Years of Photography from the Worcester Art Museum, Worcester Art Museum, MA
Romancing the Shadows, Palo Alto Art Center, Palo Alto, CA
M Theory, Hosfelt Gallery, San Francisco, CA
2004 *Self-Portrait Photography*, Cristinerose/Josée Bienvenu Gallery, NY
Self-Evidence: Identity in Contemporary Art, Decordova Museum, Lincoln, MA
2003 *Corpus Christi Representations of Christ in Photography 1800-2001*, International House of Photography,



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- Hamburg, Germany
Family Ties, Peabody Essex Museum, Salem, MA
D'Après, From Anziner to Warhol, Gas Art Gallery, Turin, Italy (cat.)
Influence, Anxiety and Gratitude, MIT List Visual Arts Center, Cambridge, MA
Visions and Revisions: Art On Paper Since 1960, Museum of Fine Arts, Boston, MA
Flesh Tones: 100 Years of the Nude, Robert Mann Gallery, New York, NY
Histories of Photography, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Role Play in Self-Portrait Photography, Zabriskie Gallery, New York, NY
- 2002 *The Nazarene and Other Saints: The Representation of Christ in Photography*, The Israel Museum, Jerusalem
Exposure! Sexuality and Voyeurism Through the Lens, Wayne State University, Detroit, MI
Some Assembly Required - Collage Culture in Post-War America, Emerson Museum, Syracuse, NY
Mask or Mirror? A Play of Portraits, Worcester Art Museum, Worcester, MA
- 2001 *New Work: Contemporary Figuration*, Hosfelt Gallery, San Francisco, CA
The Circus in 20th Century American Art, Wadsworth Atheneum, Hartford, CT
Reconsidering the Renaissance, Bridgewater/Lustberg & Blumenfeld, New York, NY
- 2000 *Art on Paper 2000*, Weatherspoon Gallery, Greensboro, NC
Olympia Redux: Contemporary Artists look at Manet, Contemporary Museum, Honolulu, HI
Photography in Boston 1955 – 1985, DeCordova Museum, Lincoln, MA
Open Ends, Museum of Modern Art, New York, NY
Permanent Change: Contemporary Works From the Collection of the Williams College Museum, Williamstown, MA
- 1999 *Piecing It Together: A Visual Journal*, San Jose Museum of Art, San Jose, CA
The Nude in Contemporary Art, The Aldrich Museum of Contemporary Art, Ridgefield, CT
Referencing the Past: Six Contemporary Artists, Addison Gallery of American Art, Phillips Academy, Andover, MA
Rattling the Frame: The Photographic Space, San Francisco Camerawork, San Francisco, CA
New Space/New Work, Hosfelt Gallery, San Francisco, CA
- 1998 *Transience and Sentimentality*, Institute of Contemporary Art, Boston MA
Images of Aging, Northampton Center for the Arts, Northampton, MA
Peep Show, Luise Ross Gallery, New York, NY
- 1997 *The Portrait as Object/The Figure as Ground*, Howard Yezerski Gallery, Boston, MA
Male, Wessel & O'Connor Gallery, New York, NY
From Time to Time, Cantor Art Gallery, College of the Holy Cross, Worcester, MA
Signs of Age: Representing the Older Body, Santa Barbara Contemporary Arts Forum, CA
- 1996 *Body Double*, Grand Arts, Kansas City, MO
Photo Works/Art Works, John Weber Gallery, New York, NY
- 1995 Whitney Biennial, The Whitney Museum of American Art, New York, NY
Image Interrupted, Boston Center for the Arts, Boston, MA
Narrative, James Graham & Sons, New York, NY
- 1994 Jonathan Hammer-The Books, Matthew Marks Gallery, New York, NY
Faces of the Addison: Portraits From The Collection, Addison Gallery of American Art, Andover, MA
- 1993 *Hypothalamic In[queer]ies*, SF Camerawork, San Francisco, CA
Cut/Uncut: Montage and Eroticism, Howard Yezerski Gallery, Boston, MA
Recent Acquisitions, Museum of Modern Art, New York, NY



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- Photography: Close-up/Still-life* Museum of Fine Arts, Boston, MA
Fictions of the Self: The Portrait in Contemporary Photography, Herter Art Gallery, Umass at Amherst;
Weatherspoon Art Gallery, Univ. of North Carolina at Greensboro, NC (cat.)
- 1992 *Lux Aeternus*, In Situ Gallery, Cincinnati, OH
Cannibal Eyes, List Center for Contemporary Art, Massachusetts Institute of Technology, Cambridge, MA (cat.)
The Post-Modern Baroque, DeCordova Museum and Sculpture Park, Lincoln, MA
Photoplus, Fletcher/Priest Gallery, Worcester, MA
- 1991 *Mystery and Ritual*, Howard Yezerski Gallery, Boston, MA
The Body in Question, Burden Gallery, New York (cat.)
The Mind's Eye, Fitchburg Art Museum, Worcester, MA
- 1990 *3 Referees*, North Carolina Museum of Art, Raleigh, NC
Odalisque, Jayne H. Baum Gallery, New York, NY
Assembled, Wright State University Art Gallery, Dayton, OH (cat.)
Camera Culture: Curriculum Vitae, Thomas Segal Gallery, Boston *Massachusarts*, Boston Center for the Arts, Boston, MA
Body Language: The Figure in the Art of Our Time, Rose Art Museum, Brandeis University, Waltham, MA
- 1988 *Photographic Truth*, The Bruce Museum, Greenwich, CT
Collage, N.A.M.E. Gallery, Chicago, IL
- 1987 *Legacy of Light*, International Center of Photography, New York, NY
Idylls and Dreams, J. Rosenthal, Chicago, IL
Recent Acquisitions, Museum of Modern Art, New York, NY

Awards

- 2003 Peter S. Reed Foundation Grant
1989 Finalist, Massachusetts Artist Foundation Fellowship
1988 National Endowment for the Arts Award
1986 Massachusetts Artists Foundation Fellowship in Photography



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Selected Public Collections

Addison Gallery of American Art, Andover, MA
Bowdoin College, Brunswick, ME
DeCordova Museum, Lincoln, MA
The Detroit Institute of Art, Detroit, MI
Fogg Art Museum, Cambridge, MA
Hood Art Museum, Dartmouth College, Hanover, NH
International House of Photography, Hamburg, Germany
Miami Art Museum, Miami, FL
Montclair Art Museum, Montclair, NJ
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
New York Public Library, New York, NY
Art Museum Princeton University, Princeton, NJ
Rose Art Museum, Waltham, MA
San Francisco Museum of Modern Art, San Francisco, CA
Syracuse University, Syracuse, NY
Whitney Museum of American Art, New York, NY
Williams College Museum of Art, Williamstown, MA
William Benton Museum of Art, University of Connecticut, Storrs, CT
Worcester Art Museum, Worcester, MA

Selected Bibliography

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A Personal Dialogue with the Past, Newspaper, Chapel Hill, February 8, 1990.
American Art to be Focus of NC Museum Exhibitions, The Pilot Southern Pines, December 2, 1989.
Aperture, November 1990, pp. 58-9.
Alleti, V. *Naked Eye*, The Village Voice, June 15, 1999.
Arts Review, Improper Bostonian, January 31-February 13, 1996.
Baker, K. *O'Reilly Surfaces at Hosfelt*, San Francisco Chronicle, March 19, 1998, E3.
Baker, K. *Manipulating Time to Color the Earth/O'Reilly's Image Ballet*, San Francisco Chronicle, October 5, 2002, D10.
Baker, Kenneth. *Sikander and O'Reilly at Hosfelt*, San Francisco Chronicle, January 10, 2004. p. D12.
Bankowsky, J. *The Art of the Matter: Curating the Whitney Biennial*, Artforum, January 1995, p. 66.
Bonetti, David. *On and Off the Street: See These in September*, Boston Phoenix, Sept. 16, 1990.
On and Off the Street: Where Do All the Galleries Meet? Boston Phoenix, August 5, 1988.
Bonetti, David. *A Look at Self-Definition*, San Francisco Examiner, June 25, 1993.
A Camera Named Desire, San Francisco Examiner, Sept. 22, 1995, C-7.
San Francisco Examiner, March 27, 1998, D-12.
Borum, J. *Dumb and Dumber*, New Art Examiner, Summer 1995.
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Clement, Douglas. *The Nude, from Classic to Risqué*, The Fairfield County Times, July, 1999.



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- Coleman, A.D. *Old Is New: From Daguerreotypes to Whitney Wimpery*, The New York Observer, May 1, 1995, p.21.
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- Goldberg, Vicki. *Paint by F-stops*, The New York Times, April 25, 2004, p. AR 31.
- Grabosky, T. *Loving Art History & the Male Form*, Bay Windows, September, 1988. _____. *Hanging Out*, Bay Windows, July 20, 1990.
- Hammond, A. *John O'Reilly*, Artnews, January 1998, p. 134.
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- Helfand, G. *Out of Time: John O'Reilly's 'Pastpresent'*, Bay Area Reporter, February 26, 1998, pp. 35, 41.
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- Sprawling limbs*, Bay Windows, February 11, 1993.
- Remains of the days*, Bay Windows, February 24, 1994.
- Loves and Longings*, Bay Windows, January, 11, 1996.
- Gallery Reviews, Bay Windows, January 23, 1997.
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- 3 Referees: Dotty Attie, Christopher Hewat, John O'Reilly*, Art Papers, May/June, pp. 61-62.
- Jenkins, S. *A Real Cutup*, Out, April 1998, p. 68.
- John O'Reilly; Tibor de Nagy*, The New Yorker, October 5, 2015.
- Johnson, K. *Big Top Whitney*, Art in America, June 1995, pp. 38-43.
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- Myth Makers*, The Boston Phoenix, March 13, 1992, Sec. 3, p. 10.
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- Gallery Blossoms*, The Boston Phoenix, April 23, 2004.



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