

Yossi Berger photographing the Encyclopedia of Honey

The artist's unique eye Yossi Berger helps him make the 130 works that make up his new exhibition into a rich photographic syntax, elegant and sophisticated

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Posts photos of Yossi Berger perceived generally trying to grasp a totality, encompass "everything" to extract the knowledge. In his exhibition "And there was evening and there was morning, one day" Tel Aviv Museum in 2011 presented some 160 photos; current exhibition, "TIME IS NOT MONEY" at [Dvir Gallery](#) in Tel Aviv, it displays 130. sets of photographs are trying "to constitute Model of the World "as the text accompanying model of" . " any person

But during the filming of Berger is literally encyclopedic approach, is the variety Hbolani and knowing which is masked and then he traces. Burger joint just inside It all "embraces this world, sabotaged it with the most powerful weapon - the personal dimension, human proportions. Not from "any person", which is native ideas anonymously, but his part is, Berger, an Israeli man with a white heterosexual hiker in and see them. Berger spanning the length and width of the walls dozens of photographs, associative ties, formal, thematic, colorful, geographic, and other verbal connectors between them.

The exhibition, which largely continued the previous exhibition, the concept of restorative roving photographer, it's leisure, a contemplative photographer, also the nature of the relationship between the world of photography, spending the time does not equal money, time is not .measured in terms Rntbiliim

Photo of street lighting on the background of sky atoms statue Nefertiti Museum in Berlin, shoes [Christian Dior](#) pink Museum of Contemporary Art in Shanghai, except painting of Francis Bacon with painted Pope pink



From exhibition by Joseph Berger: "Ofra with pink wig", Tel Aviv, 2010. Photograph: Joseph Berger

kimono spread display at the National Museum Tokyo Tower in Shanghai
photographed from below so that it seems as a triangle, photography
Statue of a woman dancing by Karl Walde 1929, and the photo of the
bridge in Tokyo when kneading look large stone structures being stuck
into the sky behind them Stock Photo spread out on a table photo,
drawing mother and son from Havana, truck Athens written on it "NO", two
forks placed on paper napkin Amsterdam, photography sculpture hyper -
realistic "woman with a bag" by Devin Hansen 1974 at the Ludwig Museum
in Cologne, photo sculpture "Ze'ev Jabotinsky" Danziger 1967 at
Jabotinsky in 2009, "naked woman" of Kirchner 1921 in Frankfurt in 2013,
Bed museum "Topography of Terror" Berlin, "Two eggs on the table"
counter Frankfurt 1868 photo alongside two eggs on a table in Berlin in
.2011

Photo rail against the building in Tokyo shows a grid of black squares
(windows) on a white background, so the ceiling Stedelijk Museum in
Amsterdam star sculpture "King on the floor" of Boyce from -1961-1958,
two blocks disconnected - one body and one hat, along with the letter E
photo as documented on an office building in Tokyo, looks like a crown
.had fallen on its side



From Berger's exhibition: "Wave (Wave, Gustave Courbet)", Frankfurt 2013.
Photograph: Joseph Berger

These are just some shooting landscapes, buildings, spaces, objects and
people shown. The exhibition includes photographs of various sizes and
arrangements almost random over the wall, almost abstract close-ups,
along with almost studio or commercial photography, portraits and
photographic reproduction, extreme angles from below and from above,
.centered frames broken or object photography

Created an unreasonable Index of references, the album and flickers,
moments and blinking detached and have different affinities for each
other. Which came first? Is the internal classification is according to the
photographed object or by its geographical position on the globe, and is it
sorted by source location or museum where it resides now? And how to
resolve the tangle of dates, the works and photography works, antiques
topical news of the past, what order - day or calendar - year or a multi -

year they create? What tells us photo wall clock cases reserved for noon in Tokyo? Is "Ofra" pink wig in Tel Aviv in 2010 rolled L"ord "blown balloon in Cologne in 2013, and whether similar egg painting eggs? Are photo portraits Hall Museum is portrait photography? Are Everything is Museum ?and Museum is everything, the stone is a stone

Not explained the world and classification is at the show, but finding the paradigmatic structure for the production of "inner world". Neglected and canonical, toddler and heroic, funny and something unsettling, sidebar and main, these photographs and others can be replaced with each other, but the structure of the observation of the world will remain in place - Berger shows how is the chain of signs, like playing meanings and forms of multi - directional splits, allowing himself, elegant and romantic. Photographic sentences in different species present during the exhibition, produce rich visual scaffold. Photo - of - photo - of - photo alongside comparability between two or serial formulated on different bases. Therefore undertaking is precisely this pre-conscious infinite knowledge, no particular moment and in general, non - stop, constant flow, Lzizgogym .and imagination

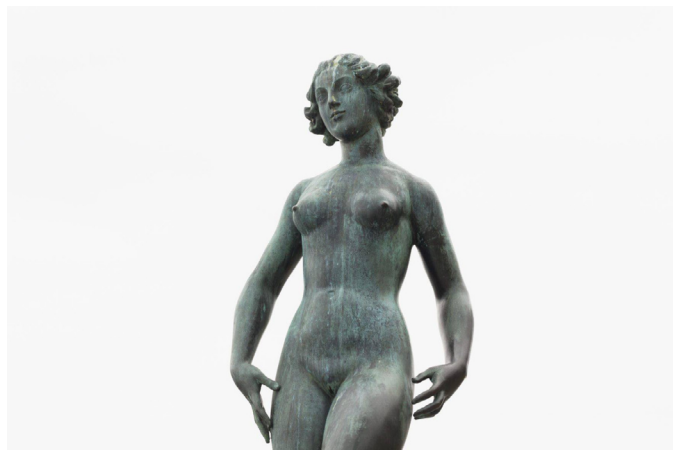


Rose", Cologne, 2013. Photograph: Joseph Berger"

Of course, the exhibition also operated a tourist's eyes trying to crack the secret revealed sights before him, to find where the meaning beyond the surface visibility, to draw them. Photo tourism twist Berger is the creation story is not the only photograph (I was there; Here it happened; seen), but the whole syntax. His journey to become the mental geography, product of the contexts and connotations that are not reality, but exist in consciousness, perception of aesthetics, intellect, fascination, literary Berger. At a non undertakes tourism has quality and skill of the Chronicle childlike naivete of the first vision, eye wonder and curiosity. When enabled on representations of representations, the foreign undergoing conventional signs, this alien life, rejuvenating. The way, it turns out Berger's world completely devoid of violence. Surprisingly little - an abundance image stress, devoid of conflict, beat time to walk slow, relaxed. Not hiding any disaster behind it all, do not mind tragic and sorrow of the world. Fsinzih not cheap wonders. Meanwhile preferences are also mini or affections. The color pink, for example. Balls and accessories Mtocstem, museums, of course, open books and magazines, .intended for viewing instead of reading

The personal dimension due to choice of where to wander, what put the eye, deep intimacy emerges from the presentation of the election - philosophical, whimsical, banquets, enjoy, dislike, the viewer's eye, is complicity members, call quality. But also due to the personal dimension sequences created on the walls, the particular poetic syntax undermining official encyclopedias, sequences that produce private methodology, which lies entirely personal. This is not a method for regulating the world but a way to talk about how to create a world renewed after everything has been infected with knowledge, culture, history, everything has been a sign and symptom of something else from him, was sentenced to a component .manufacturing plant past

Each photograph depicts a balanced, harmonious calculated that specific" place and time," reads the text accompanying the exhibition, "but also contains ideas and concepts Dimension individual speaker set is a basic culture Category: school, window, image, landscape, and the like." Thus, when authoritarian culture representatives and spokesmen for the private Hermetic, perhaps even secret, multi-purpose pre-filming, also function as a clock or calendar, as well as a map, visually as well as an extension of the album Portrait. "The world has so many pictures. To sort all of this is actually like looking for love," said [Wolfgang Tillmans](#) his photographic .operation, a statement largely holds true photo Berger



Naked woman dancing (Rkdnit', Karl Walde, 1929 (" Stockholm, 2010. Photograph:" Joseph Berger

Yossi Berger - "TIME IS NOT MONEY." Dvir Gallery in Tel Aviv (The beginning of wisdom 14). Opening hours: Tuesday to Friday, 18:00 to 11:00 a.m.; Friday and Saturday, 13:00 to 10:00. Up to 15.02