

JOHN O'REILLY

Born: 1930; Orange, NJ

Education:

1956 School of the Art Institute of Chicago, MFA
1952 Syracuse University, BFA

Selected Solo Exhibitions:

2017 *John O'Reilly: A Studio Odyssey*, Worcester Art Museum, Worcester, MA
2016 Miller Yezerksi Gallery, MA, also 2009, 2007, 2006, 2004, 2002, 2001, 1999, 1997, 1996, 1994, 1992, 1990, 1988
2015 Tibor de Nagy Gallery, New York, also 2011
Hosfelt Gallery, San Francisco, CA, also 2008, 2005, 2003, 2002, 2000, 1998
2008 Julie Saul Gallery, New York, also 2004, 2002, 1999, 1997, 1995
2006 *Tadzio Series and other Montages*, Susanne Hilberry Gallery, Ferndale, MI
2003 *Cut, Copy, Paste: The Art of Contemporary Collage*, De Saisset Museum, Santa Clara, CA
2002 *John O'Reilly: Assemblies of Magic*, Addison Gallery of American Art, Phillips Academy, Andover, MA
1999 Stephen Daiter Gallery, Chicago, IL
1998 Fletcher Priest Gallery, Worcester, MA
1997 *Studio Spaces/1984 – 1996*, Atrium Gallery, University of Connecticut, Storrs, CT
Le Lecteur, Photographic Resource Center, Boston, MA
1995 Paule Anglim Gallery, San Francisco, CA
Shoshana Wayne Gallery, Los Angeles, CA
1989 Allan Stone Gallery, New York, also 1986, 1982
1987 Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN
1983 Helen Shlien Gallery, Boston, MA

Selected Group Exhibitions:

2015 *The World Is Not The Earth*, Adams and Ollman, Portland, OR
The Tiny Picture Show, Pavel Zoubok, New York
In the Studio: Photographs, Gagosian Gallery, New York
2011 *John O'Reilly and Marsden Hartley: Two Kindred Spirits*, Howard Yezerksi Gallery, Boston, MA
2010 *Joe Brainard, Jess, John O'Reilly*, Tibor de Nagy Gallery, New York
2008 *Face to Face*, The DeCordova Museum, Lincoln, MA
Summer Reading, Hosfelt Gallery, New York
Male, Work from the Collection of Vince Aletti. Presentation House Gallery, Vancouver, BC
1968/2008 Cultural Collage, Pavel Zoubok Gallery, New York
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
Face & Figure, Wesport Arts Center, Westport CT

Selected Group Exhibitions (continued):

- 2006 *Book*, Todd Hosfelt Gallery, San Francisco, CA
Crafty, Bakalar Gallery, Massachusetts College of Art, Boston, MA
Growing the Addision; Recent Acquisitions, Addision Gallery of American Art, Andover, MA
Approaches to Narrative, The DeCordova Museum & Sculpture Park, Lincoln, MA
- 2005 *Handmade*, Wall Space Gallery, New York
Jesus Christ Superstar, Bruce Silverstein Photography, New York
Male Desire Two, Mary Ryan Gallery, New York
Paper Cuts, Tabla Rosa Gallery, Brooklyn, NY
Frontiers – Collecting the Art of Our Time, Worcester Art Museum, Worcester, MA
M Theory, Hosfelt Gallery, San Francisco, CA
Collage – Signs and Surfaces, Pavel Zoubok Gallery, New York
- 2004 *Self-Evidence: Identity in Contemporary Art*, DeCordova Museum, Lincoln, MA
Keeping Shadows, Worcester Art Museum, Worcester, MA
High Drama and the Legacy of the Melancholic Sublime, Georgia Museum of Art, Athens, Georgia; McNay Art Museum, San Antonio, TX; Long Beach Museum of Art, Long Beach, CA; Allentown Art Museum, Allentown, PA
Male Body Image, University of Connecticut, Storrs, CT
- 2003 *Histories of Photography*, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY
Corpus Christi Representations of Christ in Photography 1800 - 2001, International House of Photography, Hamburg, Germany
D’Apres, From Anzine to Warhol, Gas Art Gallery, Turin, Italy
Exposure! Sexuality and Voyeurism Through the Lens, Wayne State University, Detroit, MI
Family Ties, Peabody Essex Museum, Salem, MA
Flesh Tones – 100 Years of the Nude, Robert Mann Gallery, NY
Influence, Anxiety, and Gratitude, MIT List Visual Arts Center, Cambridge, MA
Mask or Mirror? A Play of Portraits, Worcester Art Museum, Worcester, MA
Role Play in Self Portrait Photography, Zabridke Gallery, New York
The Nazarene and Other Saints – The Representation of Christ in Photography, The Israel Museum Jerusalem
Some Assembly Required – Collage Culture in Post-War America, Emerson Museum, Syracuse, NY
Visions and Revisions – Art on Paper Since 1960, Museum of Fine Arts, Boston, MA
- 2001 *The Circus in 20th Century American Art*, Wadsworth Atheneum, Hartford, CT
Reconsidering the Renaissance, Bridgewater/Lustberg & Blumenfeld, New York
- 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
Permanent Change: Contemporary Works from the Collection of the Williams College Museum Williamstown, MA

Selected Group Exhibitions (continued):

- 1999 *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
The Nude in Contemporary Art, Aldrich Museum of Contemporary Art, Ridgefield, CT
Piecing it Together, San Jose Museum of Art, San Jose, CA
Figural Presence, Stephen Daiter Gallery, Chicago, IL
- 1998 *Peep Show*, Louise Ross Gallery, New York
Transience and Sentimentality, Institute of Contemporary Art, Boston, MA
Images of Aging, Northampton Center for the Arts, Northampton, MA
- 1997 *The Portrait as Object/The Figure as Ground*, Howard Yezerski Gallery, Boston, MA
Male, Wessel + O'Connor, New York
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
- 1995 *Whitney Biennial*, The Whitney Museum of American Art, New York
Group Show: Robert Feintuch, John O'Reilly, Rona Pondick, Howard Yezerski Gallery, Boston, MA; Hotel Triton, Art Fair, San Francisco
Image Interrupted, Boston Center for the Arts, Boston MA
Narrative, James Graham & Sons, New York
- 1994 *Jonathan Hammer –The Books*, Matthew Marks Gallery, New York
Faces of the Addison: Portraits from the Collection, Addison Gallery of American Art, Andover, MA
- 1993 *Fictions of the Self: The Portrait in Contemporary Photography*, Herter Art Gallery, University of Massachusetts at Amherst; Weatherspoon Art Gallery, University of North Carolina at Greensboro
Hypothalamic In(queer)ies, SFCamerawork, San Francisco, CA
- 1993 *Cut/Uncut: Montage and Eroticism*, Howard Yezerski Gallery, Boston, MA
Recent Acquisitions, Museum of Modern Art, New York
Photography: Close-up/Still-life, Museum of Fine Arts, Boston, MA
- 1992 *Lux Aeternus*, In Situ Gallery, Cincinnati, OH
Baring Up: Embodiments of Strength and Spirit, Higgins Art Gallery, Cape Cod Community College, Barnstable, MA
Cannibal Eyes, MIT List Center for Contemporary Art, Cambridge, MA (catalog)
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 (catalog)
The Mind's Eye, Fitchburg Art Museum, Fitchburg, MA

Selected Group Exhibitions (continued):

- 1990 *3 Referees*, North Carolina Museum of Art, Raleigh, NC
Odalisque, Jayne H. Baum Gallery, New York
Assembled, Wright State University Art Gallery, Dayton, OH (catalog)
Camera Culture: Curriculum Vitae, Thomas Segal Gallery, Boston, MA
Massachusarts, Boston Center for the Arts, Boston, MA
Photography, The Artists Foundation, 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 at N.A.M.E Gallery, Chicago, IL
- 1987 *Legacy of Light*, International Center of Photography, New York
Idylls and Dreams, J. Rosenthal, Chicago, IL
Collage and Construction – 12 Concepts, Temperance Hall Gallery, Bellport, NY
Recent Acquisitions, Museum of Modern Art, New York
- 1986 *On the Edge – Collages*, Andover Gallery, Andover, MA
- 1985 *Self Portrait: The Photographer's Persona 1980 – 1985*, Museum of Modern Art, New York
Collage – The State of the Art, The Bergen Museum of Art and Science, Paramus, NJ
4 Rooms – 4 Artists, Addison Gallery of American Art, Andover, MA

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
 New York Public Library, New York
 Princeton University Art Museum, Princeton, NJ
 Rose Art Museum, Waltham, MA
 San Francisco Museum of Modern Art, San Francisco, CA
 Syracuse University, Syracuse, NY
 Thorndike, Doran, Pain & Lewis, Boston, MA
 Williams College Museum of Art, Williamstown, MA
 William Benton Museum of Art, University of Connecticut, Storrs, CT
 Worcester Art Museum, Worcester, MA

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

Selected Bibliography:

- 2011 Holland Cotter, *John O'Reilly: Recent Montages*, June 30.
McQuaid, Cate, "Suffering and Vulnerability, Mind and Body," *Boston Globe*, October 25, 2011.
- 2005 Jonathan Weinberg, *Male Desire – The Homoerotic in American Art*, New York: Harry N. Abrams, Inc., 2005.
(frontspiece, p. 187-90, 194)
- 2004 David Acton, *Photography at the Worcester Art Museum – Keeping Shadows*, Worcester Art Museum, Worcester, MA.
Michael Duncan, *High Drama – Eugene Berman and the Legacy of the Melancholic Sublime*, McKay Art Museum, San Antonio, TX
- 2003 D. Harkavy, "John O'Reilly" *Art New England*, #61, Oct.-Nov.
- 2002 D. Deitcher, "Mix Master," *Time Out – New York*, #370, November.
Christian Hawkey, "John O'Reilly," *Frieze*, December.
K. Kertess, "John O'Reilly – Assemblies of Magic."
- 2000 Christian Hawkey & Alexandra Forman, "John O'Reilly Interview and Portfolio," *Jubilat*, Vol. 2, fall/winter.
C. Mills, "Tangible Rewards," *The Boston Phoenix*, April 21.
- 1999 "Artist-driven Show is a Mix that Matches Art," *Boston Herald*, June 20.
Vince Alletti, "Naked Eye," *The Village Voice*, June 15.
Douglas Clement, "The Nude, From Classic to Risque," *The Fairfield County Times*, July.
"John O'Reilly Occupied Territories," Julie Saul Gallery, Stephen Daiter Gallery.
Frank Merkling, "Summer's Heat Inspires Aldrich Show – A Celebration of Nudes," *The New Times*, July 2: p. D-1, D-7.
C. Mills, "Small Giants," *The Boston Phoenix*, July 2.
New York Magazine, June 21.
Photography in New York, May/June: p. 4, cover image.
Terry Sullivan, "Our Bodies, Our Selves," *Photo District News*, September.
Mark Valentine, "John O'Reilly's Daring Order," *South End News*, June 24.
Mark Valentine, "Pieced Together, John O'Reilly," *Bay Windows #47*: p. 47.
Simona Vendrame, "John O'Reilly," *Tema Celeste*, January/February.
- 1998 Kenneth Baker, "O'Reilly surfaces at Hosfelt," *San Francisco Chronicle*, March 19.
M. Denton, "John O'Reilly," *ARTI*, vol. 38.
Glen Helfand, "Out of Time," *Bay Area Reporter*, February 26.
Glen Helfand, "Pastpresent," *Camerawork*, Vol. 25 #1, Spring/Summer.
"Pieces and Bits," *The Worcester Phoenix*, September 18.
"Through the Looking Glass with John O'Reilly," *Worcester Magazine*, September 16.
J. Zikos, "Exhibit Features Area Artists," *The Evening Gazette*, Worcester, July 5.

Selected Bibliography (continued):

- 1997 Art Guide, *New York Times*, November 14.
Gallery Reviews, *Bay Windows*, January 23.
Gallery Reviews, *The Boston Globe*, January 16.
"Photos Stripped of Color," *Boston Sunday Herald*, January 19.
- 1996 "Arts Review," *Improper Bostonian*, Jan 31 – Feb 13.
"John O'Reilly Self Portraits 1977-1995," Howard Yezerski Gallery.
"John O'Reilly: Shoshanna Wayne," *ARTnews*, February: p. 142.
"Loves and Longings," *Bay Windows*, January 11.
M. Keepin, "Manipulated Photographs," *Journal of the Print World*, Winter.
"Photographer Feels Fame's Exposure," *The Boston Globe*, January.
David Lee Strauss, "John O'Reilly: Julie Saul Gallery," February.
- 1995 J. Bankowsky, "The Art of the Matter: Curating the Whitney Biennial," *Artforum*, January.
J. Borum, "Dumb and Dumber," *New Art Examiner*, summer.
A. D. Coleman, "Old is New: From Daguerreotypes to Whitney Wimpery," *The New York Observer*, May 1.
C. Giuliano, "Bi and Low," *The Improper Bostonian*, May 24 – June 6
E. Heartney, "The Whitney Museum Biennial," *Artpress*, June.
S. Hill, "More Male Desire," *Bay Windows*, January 12.
K. Johnson, "Big Top Whitney," *Art in America*, June: p. 38-43.
K. Kertess, 1995 Biennial Exhibition. (catalogue)
M. Kimmelman, "A Quirky Whitney Biennial," *New York Times*, March 24: p. 1, 32.
Francine Koslow-Miller, "O'Reilly's Miniature Polaroid Collages," *Print Collectors Newsletter*, vol. 26, September-October.
F. Magiera, "Celebrity's Late But With a Bang for John O'Reilly," *Datebook*, April 16.
L. Nigrosh, "Collage Champ, The 'Overnight' Success of John O'Reilly," *The Boston Phoenix*, March 24.
"Points of Departure," *Art New England*, April/May: p. 26-27.
S. Rimer, "The Art of His Choosing," *The New York Times Magazine*, February 26.
B. Rosenberg, "Assembled," Wright State University, Ohio.
M. Rush, *Art New England*, Biennial Exhibition, June/July: p. 66.
P. Schjeldahl, "One Man Show, Klaus Kertess's Biennial Moyen Sensual," *Voice*, April 4.
M. Sherman, "NYC Show Has Boston Accent," *Boston Sunday Herald*, March 26.
D. Soloman, "The Gallery, The 1995 Whitney Biennial Exhibition," *Wall Street Journal*, March 23.
M. Steven, "A Polite Biennial," *New York*, April 3.
C. Strickland, "Whitney Biennial Straddles the Fence," *Christian Science Monitor*, April 14.
- 1994 "Remains of the Days," *Bay Windows*, February 24.
N. Stapen, "Review – John O'Reilly: Of Benjamin Britten," *The Boston Globe*, February 24.
C. Vogel, "Inside Art, Passing The Whitney Biennial Baton," *The New York Times*, December 16.
- 1993 David Bonetti, "A Look at Self-Definition," *San Francisco Examiner*, June 25.
H. Roche, "Genderfication," *The Other Side*, vol. 21, #26, June 30.
"Spawling Limbs," *Bay Windows*, February 11.
- 1992 "Adventerous, Disturbing Photographic Collages From John O'Reilly," *The Boston Globe*, May 1.
C. McQuaid, "Myth Makers," *The Boston Phoenix*, March 13: Sec. 3, p. 10.
R. Platt, "Cannibal Eyes," *MIT Visual Arts Center*.

Selected Bibliography (continued):

- 1992 Robert Seydel, "John O'Reilly's War Series," *Views*, Summer: p. 17-18.
M. Taylor, "Voyeurism and Aposiopesis in Renaissance Poetry," *Exemplaria*, March: P. 283-4, 294.
K. Wise, "Photographer as Cannibal: Mixing and Matching Images," *The Boston Globe*, April 13.
- 1990 "3 Referees: Dotty Attie, Christopher Hewat, John O'Reilly," *Art Papers*, May/June: p. 61-61.
Aperture, November.
J. Coffey, *Referees: Dotty Attie, Christopher Hewat, John O'Reilly*, North Carolina Museum of Art.
"NCMA Presents Three New Slants on Art History," *The Arts Journal*, February: p. 23.
"NC Museum Showing Works by 2 Americans," *Journal Winston-Salem*, February 11.
T. Grabosky, "Hanging Out," *Bay Windows*, July 20.
M. Halpern, "Quotations, Appropriations, Satires & Subversive Statements," *The Art Journal*, March.
"Multidimensional Portraits of the Artist," *The Boston Globe*, November 26.
"Referees' Art Looking Back with Humor," *Herald Durham*, February 11.
S. Litt, "Putting History in its Place," *News & Observer*, Raleigh, NC, February 9.
R. Smith, "Images of Women, Dignified or Not, but Always Nude," *New York Times*, February 23.
"Three Artists Show History in Exhibition," *The Pilot*, Southern Pines, NC, February 15.
"The Zany Colleagues of John O'Reilly," *The Boston Globe*, November 26.
A. Zuckerman, "Who Says We're a Colorless Town," *Worcester Magazine*, April 11.
- 1989 D. Hirsh, "A New Surrealism," *New York, Native*, March 27: p. 21.
K. Hoffman, "Collage Critical Reviews," *U.M.I. Research Press*, Ann Arbor/London.
- 1988 T. Butash, "Photographic Untruths, Bruce Museum exhibit dissects visual realities," *The Advocate-Greenwich Time*, January 29.
Grabosky, T., "Loving Art History-& The Male Form," *Bay Windows*, September.
F.A. Koslow, "John O'Reilly, Howard Yezerski Gallery," *ARTforum*, December: p. 125.
C.L. Pappas, "Being There and Nothingness," *The Worcester Monthly*, February.
C. Ryan, "Collage at N.A.M.E.," *Dialogue*, March: p. 32.
H. Shlien, "Howard Yezerski Gallery/Boston, Season Preview Opening Exhibition," *Art New England*, October.
- 1987 D. Kuspit, "Artist Envy," *ArtForum*, November: p. 116-20.
S. Muchnic, "Getting (Surprisingly) Serious with Polaroid's," *Los Angeles Times/Calendar*, December 20.
- 1985 J. and J. Digby, *The Collage Handbook*, Thames and Hudson.
D. Freedman, "Allan Stone Exhibits New 'Combinations'," *Artspeak*, December 16.
- 1983 R. Taylor, "Addison Presents 4 Artists in 4 Media," *The Boston Globe*, January 23.