



Guy Aon | Idris Gallery, Tel Aviv

Curated by Barak Rubin and Livia Tagliacozzo

In “Still Early for Sunset,” Guy Aon presents two photo series which focus on the body. The two photo series are different from one another both in technical production and the way they are positioned, yet both deal with manipulations by the artist directed upon the photographed objects and the audience. In the first series Aon photographed naked bodies at sunset-time, the bodies are reflected by semi-translucent flexible mirrors. The result obtained by the use of a mirror system, set-up in the artists’ studio, produces new bodies within layered reflections of space; the body in Aon’s work changes the state of matter (i.e.the solid looks liquid etc.). Here we see liquid and angular bodies, bodies that have been re-engineered: three-nipples like silkworms, a shoulder and back with spider legs, a cubist woman in a puddle of metallic fluid and a mysterious male portrait. The manipulation creates layered perspectives in the photographs, which invite the viewer to travel via sharp shapes that convey body organs that sometimes are reminiscent of desert views and depths. The second series displays large and small cut-outs, colorful photographs which transform into strange objects. These photographs are very sculptural: they are images that have been created via the documentation of unusual body positions in the artist's studio and combinations of humans and strange objects, so that strange sexual-monsters or rather machine-monsters are generated. These cutouts create erotic hybrids and an intriguing triangular gender entity. The two series deal with re-processing of scenes by photographic means and the creation of elusive beings and objects that do not exist in the outside world, and can only be produced by using a photographic camera.

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