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Exhibition/ “Heaven is here”

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In Yoram Vidal’s photographs, which their directness is embarrassing, he treats the human flesh – the material is being accused of the soul weakness, in the ancient sin. Vidal photographs it in a close up, despite its’ roughness and potholes. Close up photography disconnects the human-physical context, and the viewer can only guess if it is the joint point of the cheek and its’ own edge or is it a shaved armpit. The magnitude of these photographs derives from the sudden alienation they impose on the spectator from his body. The flesh that is missing the subtlety and love in his overall body, creates a visual encounter with the futility of the body, with death.

