

**“Tel Aviv” Newspaper, 1995**

## **Photography**

**Author: Tali Cohen Garbuz**

### **Non Concrete Ramla**

Yoram Vidal presents a photography exhibition, in which the center is experiences from the Gulf War in his city of birth, Ramla. The brush strokes on the paintings takes them to a twilight zone between reality and its' sensual translation.

### **Yoram Vidal, Photography 93-94, Camera Obscura, Curator: Vered Mimon**

Yoram Vidal's name is connected with "Galey Zahal" the Radio station. Last August, after 11 years, of working as a soundman, he retired to be totally in photography, teaching and creating. Vidal, was born in Ramla, a graduate student from "Camera Obscura", school of photography, has already had three solo exhibitions and participated in five group exhibitions. He is having an exhibition about once a year, in a process of looking for visual means which are suitable for him. In the following exhibition, he will present a group of works, sized up to 50x75 cm, which were all taken in his city of origin: In the playground, the basketball court and in the woods. The pictures were taken in Black and white and were printed on a colored paper. In addition to the variable tone colored blue-brown sepia, Vidal developed a complex technique of brush strokes, which creates a material feeling of spreading and transfer the image, allegedly banal, to a primordial painted sphere.

At first look the images obtained remind the pictorial work of photography from the beginning of the century, especially Steichen, who used similar techniques to achieve a painted affect. Vidal uses the technique to achieve the twilight zone between reality and its' sensual translation.

"This is a journey within my inner self that lasted almost four years and its' beginning is in the Gulf War. During the days after the war everything seemed very different. I tried through the images to share my perspective, as I experienced it. I had an urge to document something internal, or more than that the relations between inside and outside through visuals. I do not really show what my eye saw, but the way things are as I felt them through my senses, through my solar plexus"

### **And yet you chose a location with a very special meaning, Ramla.**

"I have had a dream repeated twice. I saw myself walking there and taking pictures. After the second time, I realized I have to go there and photograph. I took pictures consistently for a long period of time. At the beginning, when I arrived there, I was not sure what I was supposed to achieve. The location itself did not have what I was looking for. I asked myself what do I see and slowly understood the image has to consist of both my memory and my imagination. Gradually I found the way to transfer through photography the meeting point between the optical view and the inner one".

**Is the memory a childhood experience you preserve?**

“The pictures were taken in several childhood locations, but childhood is not the subject. I deal with observation. There is no certainty in the works. One needs to experience them through emotions and not through words. I could have taken these pictures in different places, but I figured there only, I can feel this special experience, between imagination and reality, between the past and the present”.

Vidals’ images, the play ladder, the trees, the dead dog, are all being carried away by the action of spreading, which preserves their presence, but also pulls it out of the immediate and concrete to the timeless conceptual. Vidal’s encounter with the source and the image is described by him as a mystical experience.

**The obvious question is why photography and not painting, which will totally liberate you from the restrictive connection to reality?**

“The pictures were taken from a place of chaos, which exists in each and every one of us. When a person reaches this place of chaos within himself, his view of reality changes; and yet, the camera still has a major role. It is perceived as having an objective true. When I use this tool, which is being perceived as a documentary tool, and I interfere with its vision, I create a different testimony to my experienced reality. Using a camera still fascinates me. The ability to turn light into material, keeps feeling like magic to me. I really love to take pictures. It is way beyond what reflects in my eyes, I also feel the need to preserve the image in my head. Despite the fact we are not Native Americans, by the action of taking pictures, in some mystical way, I feel I have taken what I saw and it remains with me”.

