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"Yoram Vidal creates an experience which is alternately sensual and intellectual"

The "Studio in Borochov."

By Oded Yedaya

Yoram Vidal works on the tension between the stereotypical to the sophisticated, the trivial and packed, the sensual and intellectual. The name of the game is "reshooting". All over again and again. As he is free from presenting a product from an original negative, a variety of far-reaching opportunities are available. Vidal cuts from one photograph a mold of a woman figure. He then duplicates it as much as he wishes, then glues the mold onto a rusty color peeled wall, he then he takes the new image and again cuts it and glues it onto another peeled wall, this time with blue shade .

His working tools and accessories are variable; they can relate to the free montage (sometimes six or seven projections of the same image), to a collage which is rephotographed, to cutting and gluing (using a black massive masking tape), to color distortions, to using recycled images and to erasing and distorting the image itself .

Vidal's array of images ranges from the seemingly plain/simple to the peculiar and bizarre: a horse (or a mule), a knee (sewed), a man torso, a woman torso. The mule is positioned in front of the knee; the man torso in front of the green moon and a red long warhead; a woman's figure against a wall, positioned in front of just a color, attached to a broken head shape statue.

Vidal puts a system plan which deals with the relationship between the covered and the obvious, in the sign and its' meaning, and the system requires depth and a predicting ability, which is alternately sensual and intellectual .

This is a good opening for a young artist.

