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RYAN MC GINLEY-CROOKED AISLES[THE BREEDER GALLERY]

Ryan Mc Ginley[Ramsey, New Jersey, USA, 17-10-1977] on his art exhibition "Crooked Aisles" at the Breeder Gallery surprises us with his atmospheric photo work that was being taken by the series "Moonmilk". Moon milk as a word could mean the food of the moon which is the romanticism that poetry offers in human beings. "Moonmilk" is the clear full moon that you could have excellent ideas and inspirations for your poetry or for your other half, when you walk with him/her around the archeological sites of Athens in summers.

Ryan Mc Ginley seems to be influenced by the Platonic myth of the cave. It is the well known sad story of the people who are at the bottom of the cave, they see the shadows of the passengers by the light of the sun and when they return to their real world, they have the duty to describe on others what kind of experiences they lived at the

cave, playing the role of the tutors who spread their knowledge on their students-fellows. It will be a true if we claim that Ryan Mc Ginley is a nomad photographer with a pure and strict line on his figures.

On his work "Hanna [Drift off]" [c-print][2009] we notice a naked woman that reminds a lot with her position Jesus Christ on the cross but with her hands forms the letter v which is the symbol of victory. The major part of the work is being covered by the blue of the sky, an indication of her suffering and her victory that had heavenly causes and roots.

On his work "Hanna" [Blonde meadow][c-print][2009] we observe a peculiar feminine figure that looks like to a doll, totally naked among to the ears and she stares at something with a right mainstream. The artist points out that we can not meet as third persons all the dimensions of human beings' character even if they are naked and they know the truth. It is in humans' nature to hide the sides of their personality away from the eyes of strangers. Nature –whose symbol is the ears - protects humans from indiscretion. The scene could have a relation to the Elefsis Mysteries and the myth of Persephone that she lived for six months with her mother Demetra-from spring until autumn- on earth and for six months in underworld, having as a companion the god Pluto. The ears symbolizes the era of harvest. The apocryphal character of the work is more than obvious and the girl seems to be trapped by the ears that not allow us to see her left eye. This scene reminds a lot the story of Periandros [668 B. D- 584 B. D] the tyrant of Corinth who asked the advise of Thrasylvoulos [tyrant of Miletos]for how to rule his citizens, sending him a herald. Thrasylvoulos lead the herald outside the town and they 've gone to a field in which he begun caughting all the ears who were higher than the others, meaning that Periandros should kill the prominent citizens. On the contrary the ears at this photo are being appeared taller than this woman and Mc Ginley points out that we should not caught or kill and destroy the prominent citizens in our societies but we should make them an honor.

The major part of his work "Cyclone" [c-print][2009] is being covered by a series of heavy, black clouds at the centre and the right part of the work. Only on the left part there is a wide open sky and a human shape that is falling through. The artist points out that life is full of sadness and worries but if we take a risk and we love danger-like the act of falling- then the sky and its gifts are waiting us.

On the "Untitled [Alexy]" [black and white photograph] [2009] the figure is being characterized by a convenient position which is simultaneously very intensive. Similar images that combine convenience and tension are the figures by the Eastern metope of the Zeus' temple at the Ancient Olympia and especially the scene with Hercules, Atlas, Athena and the apples of Hesperides. A calm movement similar to those we meet also in the Southern metope of Parthenon [Museum of Acropolis][442 B. D] in which is being pictured the battle of Centaurs[At the Eastern side we have the battle of Giants and in the Western side the battle of Amazons].

On the "Untitled Jonas" [black and white photograph] [2009] the young boy covers with his hands his penis, an indication of

bisexuality or shame for his sex. Mc Ginley gives his personal comment on metro sexuality: Metrosexuals are men who pay a lot of their attention on their look appearance and often they have a feminine attitude. The boy's action to hide his penis could reveal his mood to vanish his masculinity and to point out more his feminine and sensitive side. Furthermore this action could mean his refusal to accept his sexual identity.

His "Untitled [Julia]" [black and white photograph][2009] is a reference to the Cycladic idols of the feminine type with the redoubled hands by Amorgos or Syros[[2400 B. D].The woman's position could be an omen of a premature pregnancy.

The religious and the ritual side of sex is more than obvious on his photo with title "Marion and Rebecca" [c-print][2007-2008].The young girl makes a gesture of blessing in the mouth of the young naked boy whose penis is not in erection and this is a common characteristic to the naked models in Mc Ginley's photos. The artist emphasizes that nakedness is not always related to sexuality and he calls us to discover through searching or touching our body our real nature. if we take a closer look at the photo the hands of these two young people create a series of triangles, giving a further ritual side to the meaning of life and sex: birth-death and again birth as the circle of life orders.

On his work "Heat wave sunbathe"[c-print][2009] Mc Ginley's lens functions as an eye that was being in sleep and it is just opened. The centre of the photograph is not clear at all and the light in the beginning of the cave reminds a lot the light in the post mortal experiences that many patients in surgeries had described. Mc Ginley points out that life is cruel[the rocks in the cave are the symbol of cruelty] but on its ending humans are being united with the light. So, this work is one of the most optimistic ones of Mc Ginley. The red figures at the upper right part of the work could be a reference to the Indians rituals and the creatures-spirits that appears by the smoke. If we take a closer look at the upper part of the work these figures are similar to Minoans, either by accidentally or because Mc Ginley found interesting this coincidence for immortalization.

On his work "Tracy [Cherry drizzle]"[c-print][2009] the right source of light is not being revealed to the viewers, while the left does. The atmosphere with its cosmic mist is similar to this that we meet at the Byzantine church of Saint Sofia [532 A. D] in Istanbul, Turkey. Mc Ginley manages to calm with this atmospheric work the viewers' soul.

On his work "Wess[Cotton Kingdom]"[c-print][2009] a man is standing at the rock, ready to fall, while we could see forms by mushrooms or medusas. Mushrooms with their poison are the symbols of the dangers in life on the earth and medusas symbolizes the dangers that a person could face in the sea or from his feelings[sea is the symbol of women and feelings].The fact that this man is being situated at the cave means that these dangers belong to the unconscious part of his soul or that these dangers are well hidden and he can not predict them.

On his work "Tracy[dripping]"[c-print][2009] Mc Ginley introduces us a woman that is being born by an opening of a rock that is full of light. The artist points out that the feminine side comes up by the cruel situations that the knowledge offers in human beings[the light and the fire are the symbols of knowledge-see and the legend of Prometheus].

On his work "Hanna [cry]"[c-print][2009]we could hardly see the half of model's sad face, due to the darkness that creates two masculine probably figures. So, the artist points out the cause of her sadness that has to do with her feelings for these two men and her hesitation to the final choice. This erotic triangle covers the centre of the work while the illuminated right and left side of the cave are being met at the centre of this. The sense of the pressure is very intensive because pressure is always in presence in sexual or erotic triangles.

On his work "Grace teeth"[c-print][2009] a young girl is in a cave trapped by its stalactites that reminds a lot the teeth of a monster. The red color at the background is the symbol of hell, while the teeth are being distinguished by a blue color which belongs to the area of cold colors and it is a symbol of melancholy. Her skin is also blue as an extension of the rocks. Mc Ginley examines the relation between human beings and their influence by environment's conditions and the opposite.

RYAN MC GINLEY

CROOKED AISLES

THE BREEDER GALLERY

DURATION: 14 JANUARY 2010-27 FEBRUARY 2010

CURATOR:

ANDREA ZILBERT

OPENING HOURS AND DAYS

TUESDAY-FRIDAY:

12.00-20.00 P.M

SATURDAY:

12.00-17.00 P.M

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