

***Untitled* - Louise Galea**

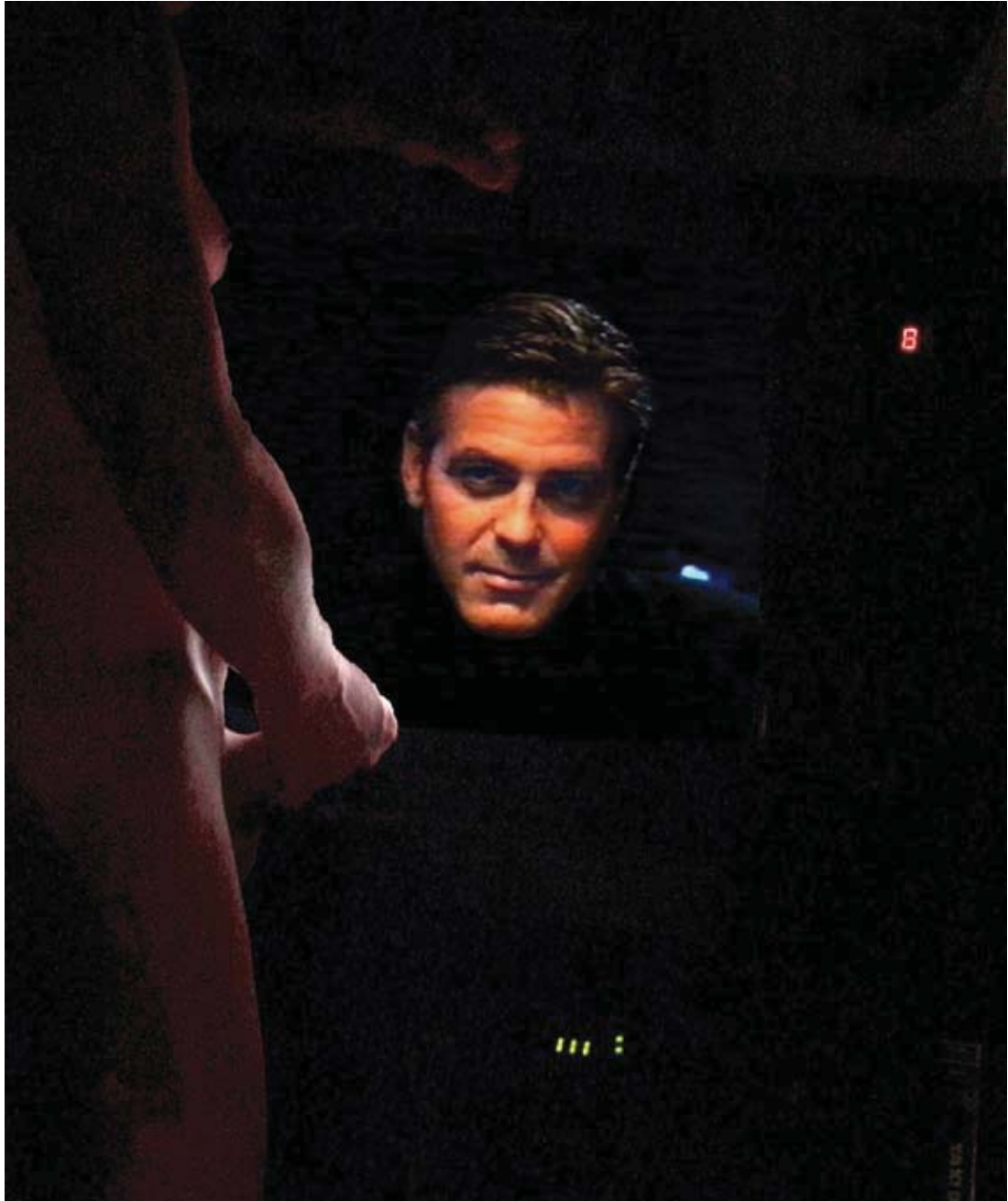
In *Untitled8*, Louise Galea uses the frame of the photograph to tear the head and feet from an unnamed woman, reducing her body to a carcass of curves and glossy fleshtones picked out by the light of a TV set. The TV is itself filled with the disembodied head and shoulders of Robbie Williams, whose studiedly moody expression turns to where the woman's hand lies suggestively between her legs.

Galea makes many such pairings of nameless torsos and famous heads in this haunting series of images. Her interest in the sexual undertones of framing a scene invites comparisons to the amputated feet and legs of Manet or Renouard, but is most obviously descended from the transgressive prostheses of Cindy Sherman or Robert Mapplethorpe. The glossy smoothness of the tones and colours offer an antiseptic, yet disturbingly bestial vision of the human appetite. In *Untitled10*, a sculptural male body (framed once again into a tailor's dummy arrangement), acts almost as a heraldic support (one hand braced against the top of the TV set, the other grasping the penis) to a watchful image of Clooney, a two-dimensional symbol of some entirely superficial and illusory tryst between the consumer and their 'object' of desire.

If you can imagine a melancholic Marshall McLuhan playing Peeping Tom on random members of the 'DVD generation' then you get close to the spirit of this work. Galea portrays our reliance on 'amputation', artificial substitutes that replace real human contact with the narrow pleasures of masturbation, metaphorical or otherwise – though we are given to doubt whether the original ever really existed.

Mitchell Miller





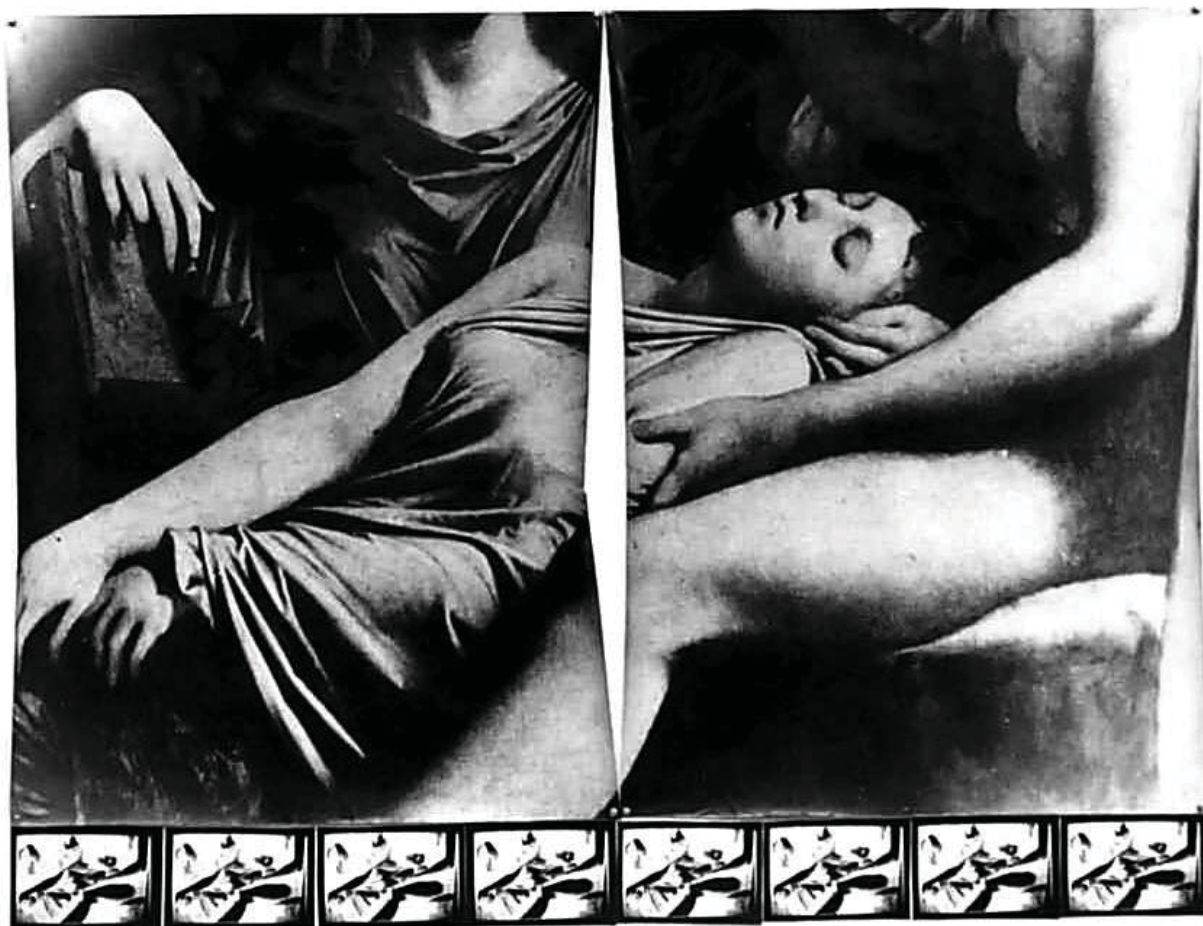
Untitled 10





Untitled 8





Content





Untitled 11

