

## Carnage of the Body: Erin Neve and Sara Sudhoff at grayDUCK

February 13, 2017 - Ayden LeRoux

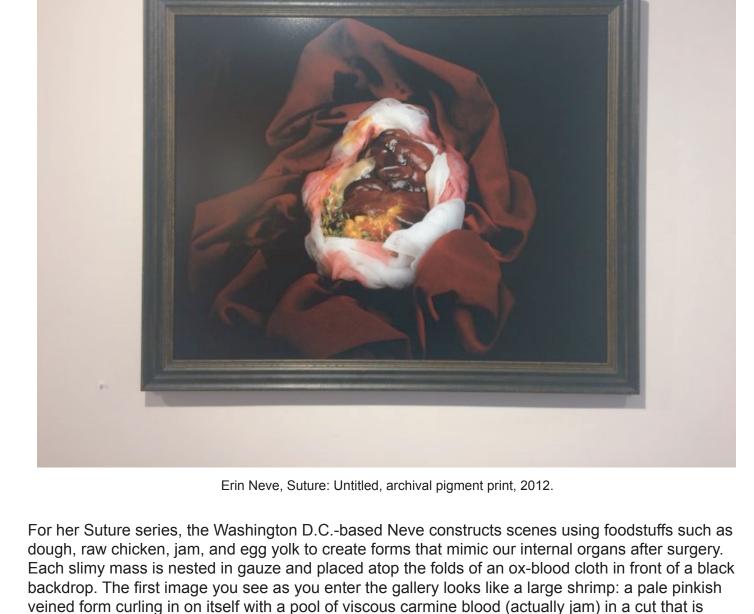


explore the unsettling carnage our own bodies can throw up. Both women use photography to create visceral still lifes that resemble the human form, vivisected and displayed. Their work plays well

Not Original to Its Location, on view at grayDUCK in Austin, pairs Erin Neve and Sarah Sudhoff to

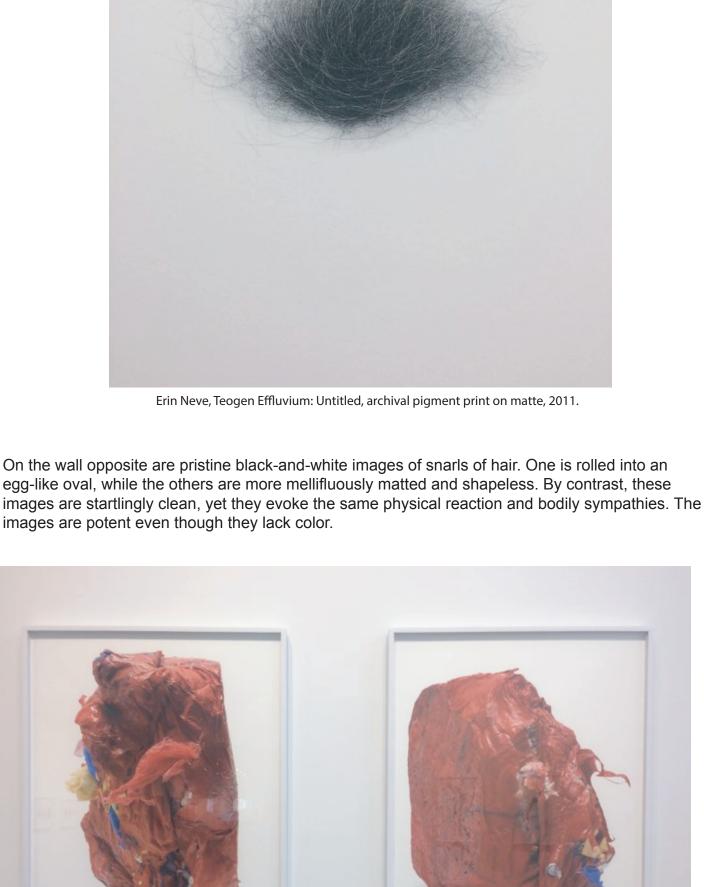
Erin Neve, Suture: Untitled, archival pigment print, 2012.

together, as the artists make visible the internal and explore how we can be ravaged by our own anatomical fates.



sutured closed. Another piece shows the sheen of wine-red organs smeared with yolk-yellow mucous and green pepitas peeking out from the gruesome mess. Last, a swollen, pale mass is clumsily sewn shut while red oozes out of the stitches. The textures of these photographs make them incredibly carnal. Seeing becomes feeling here, as the slippery and glutinous spill forth as the wreckage of human innards. Everything is velveteen and dark. Gauze swaddles each organ, and though the images are grotesque, they also have an air of opulence that mimics the lush morbidity of Vermeer or Dutch vanitas painting.





Sarah Sudhoff, Single Use Only: BTU No. 2 & No. 1, archival pigment prints, 2012.

Further into the gallery, the Houston-based Sudhoff works with similarly gory subject matter, photographing a melted bag of medical waste. The cardinal-colored plastic bubbles and wrinkles evoke our external flesh and internal jumble. A blue biohazard symbol and text travel like veins over the sheen of red. Two detail shots, at close inspection, are particularly slick and moist in contrast to the bulging masses that hover against uncontaminated white backgrounds next to them. I felt a glimmer of dissatisfaction about the way these very messy materials are floating in such an antiseptic space with shadows that look Photoshopped. The blood leaves no trace in its surroundings and seems falsely sterile, metaphorically speaking (although literally the bags of waste have to be sterilized because they really are biohazards).



photos have irritating reflections in them that feel heavy handed, but overall the images work as visual poems. The round metal sockets look like lunar surfaces or planetary orbs; the black wire of

the spinal column with bolts and screws protruding has a certain grace to its curve.



experience of our bodies? Looking at the photos inspires knee-jerk cringing and gut-level repulsion, ves, but there's also something seductive in these imitations of our corporeal existence. These contemporary memento mori offer up novel totems that reacquaint us with our own bodies and their

susceptibilities. It is through these staged recreations that we can see what is most natural more clearly, and it is through these photographs, from both artists, that we confront our bodies as agents

Not Original to Its Location is open though February 19, 2017 at grayDUCK Gallery, Austin.

of death, illness, aging, pain, and healing.