

Safe And Surreal

GIGER / *Fuse Gallery*/ March 15
by Doktor John

NEW YORK, NY - An exhibition of mainly recent works by the Swiss artist H.R. Giger is currently being held at the Fuse Gallery on 2nd Avenue in NYC's East Village. Giger (pronounced „geeger“) famous for having designed such cinematic monstrosities as *Alien* and *Species* was present at the opening reception. He was greeted by a crowd of adoring, New York alternative art types, some sporting fine attire, others punkish grab and yet others in gothic costumery. Entrance was strictly by invitation.

Passing through the affiliated bar / lounge area, one entered the gallery through a narrow corridor, mounted on the walls of which are some early pen-and-ink works with gargoylish figures displaying the characteristic anatomical distortions that Giger imposes on his subjects. These include Dali-esque elongation and transformation of one body part into another: fingers become legs; heads become buttocks; torsos open up to reveal their twisted insides. Overhead mounted on the ceiling is a huge, black, bat-winged angel with a melon-like, elongated head, a serene Egyptian face (think Queen Nefertiti), a female torso and a trunk-like tail reminiscent of a mermaid's, but ending in a gaping cloaca.

The room is dominated by a centrally placed, five-plus foot tall, silver-colored female figure, resembling the ceiling-mounted angel, but of even more slender, graceful proportions. This sculpture is said to be a microphone stand for the band, Korn. Ceiling-mounted above her are snowboards and skateboards, airbrushed-painted in horror-erotic sci-fi style. Other sculptures of female figures around the room

echo the Egyptian motif. A huge serpent-like, scaly figure transformed by the presence of elbow / knee joints into the letter "Z" terminates on one end in a foot and on the other in a webbed, clawed hand.

Around the room are large and small framed works. One hesitates to call them paintings, since they are mainly monochromatic, pen or pencil on paper, or ink-on-aluminized surfaces, most showing nightmarish inner landscape of existential horror.

Visit the Fuse Gallery but first take a trip uptown to see the Surrealism exhibit at The Met, so you can see for yourself where Giger fits into this venerable art movement. Giger provides for the 21st century a vast panoramic view into a surreal hell inhabited by cybernetic humanoid forms that seem condemned to their claustrophobic, mechanical confinements by an excess of carnal lust. Get used to it. We may all be heading there.



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