

ating the iconography fully requires utterly reconfiguring one's ideas about sexuality, the feminine, spirituality and many other things.

Sexual tantric practice, which has become largely metaphorical in institutionalized Buddhism, creates an experience of bliss and non-duality that parallels enlightenment. In meditative practice, gender becomes less a physical circumstance than a profound quality of consciousness that either sex can access to expand spiritual awareness.

Gallery director Lloyd Nick displays the work stunningly, hanging the tangkas in non-linear arrangements to create a sense of relationship among works and to elicit a feeling of flow. The text that accompanies the work speaks to the scholarship that has gone into the exhibit and counteracts any misgivings one might have about a "new agey" hijack of traditional icons. Although great care has been taken to group tangkas according to their themes and spiritual lineages, more could have been done to illuminate interesting stylistic variations and to trace the artistic currents that contributed to their creation. However, given the research necessary to assemble the exhibit and the extent of explanation essential to make this work accessible to viewers, it seems forgivable to leave this task for the next round of scholarship.

ATLANTA, GEORGIA

By Diana McClintock

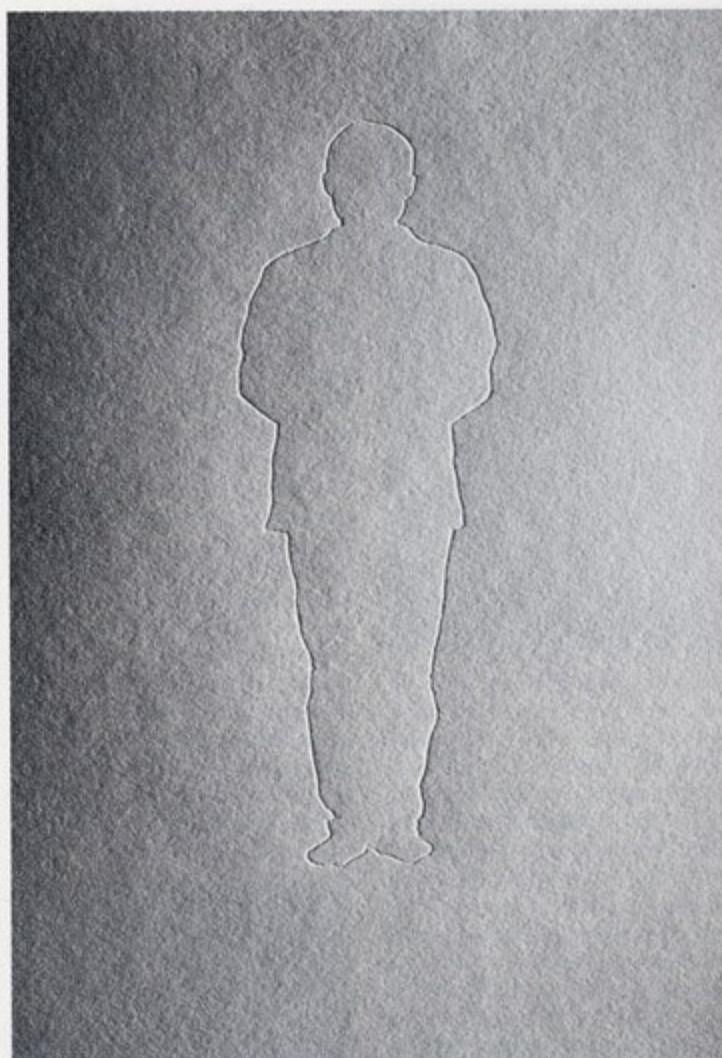
SHIN-IL KIM'S video installations (Saltworks Gallery, October 5—November 16, 2002) use line and simple action to investigate the self, challenging the Cartesian duality between idea and matter, soul and body. In *My Lines* (2001), a video of the artist's face is projected into a hanging prism composed of seven thousand thin acrylic rods. As visitors approach the image slight currents of air cause the acrylic rods to shift and

sway, momentarily disrupting the coherence of the artist's face while his measured voice recites lines such as "Each Line Holds Me... There is a gap between two lines... This is my life and my work of art...." The steady rhythm of his words contradicts the initial impression of impermanence. For Kim, a line represents the meeting point or interface between opposing forces. The gap between two lines, caused by the slightest touch or breeze in *My Lines*, becomes the gap between the artist's life and his work. In his words, it is the gap between his abstract concept and his concrete working process. His goal is to close that gap by reaching the "golden mean," the balancing point between two opposing forces or positions.

The Buddhist concept that self is sublimated to surrounding forces informs *Bow* (2001), the subtlest and most powerful piece in the exhibition. A bow conveys respect and humility; bow a thousand times, and all sense of self is lost in the repetition of a simple act. In *Bow* an animated contour of the artist's body bowing, created from close to five hundred pressed line drawings, is projected onto a wall-sized blank canvas. Two hundred and ten of the drawings Kim used hang on the opposite wall, lit so that the embossed drawing is only visible from certain angles. The humility of the repeated action and the delicacy of the original line figures suggest fragility and self-effacement. Devoid of color or character, the single pressed line drawings on paper express the concept of emptiness and the ultimate reduction of form. *Bow* reflects the ascetic mental attitude that Kim developed in his quiet studio at the Skowhegan School of Painting and Sculpture in Maine on a fellowship during the summer of 2001.

Between *My Lines* and *Bow*, a tiny, unassuming monitor on a spring-loaded rod displays a white horizontal line continuously moving across its blank gray screen. Pushing the monitor to one side and allowing it to sway causes the white line to trace a ghostly arc. Kim has achieved line without substance, suggesting both form and nothingness. As in *Bow*, reductive form and simple action strongly convey Kim's phenomenological investigations of line and form, matter and idea.

The two other pieces in the exhibition offer a more personal



Shin-il Kim, *Bow* (detail), 2001, pressed line drawing on paper (photo by David Naugle courtesy Saltworks Gallery, Atlanta).

glimpse into Kim's development as a video artist and his private experience of mortality. *Pregnancy* (2000) features clips from several earlier videos projected onto a monitor whose flat screen has been replaced by a swollen plaster belly. *The Hardest Struggle* (2000) shows an antique manual typewriter tapping out "death" intermittently with words such as chaos, pain, solitude and sickness, until death is repeated over and over and the screen fades to black. Above the typewriter the words are being placed into tiny pill capsules. Kim's rumination on mortality was inspired by the death of a loved one who had taken pills in a futile effort to hold on to life. *Pregnancy* and *The Hardest Struggle* (2000) balance each other as a final duality in the multi-layered investigation of self and its relationship to the world that infuses the exhibition, and pushes video beyond the limits of the monitor screen.

ATLANTA, GEORGIA

By Joyce Hethcox

The exhibit announcement for *TRUE BLUE* (Jackson Fine Art, October 4—November 9, 2002) states that the gallery "continues its commitment to 20th century and contemporary photography" and with this exhibit, "broadens its curatorial direction to include contemporary works on paper" and, refreshingly, acknowledge video art. The works on display cohere beautifully based on their common palette, as the show's title suggests. Beyond this, most of the work subtly refers to light or the photographic medium, either overtly, because of technical process and historical association, or by sheer luminosity, as in the case of Ross Bleckner's aquatint etching *Cluster* (2002) and *Leader Sequence* (2002). Both are rendered in cool, astral hues, but the