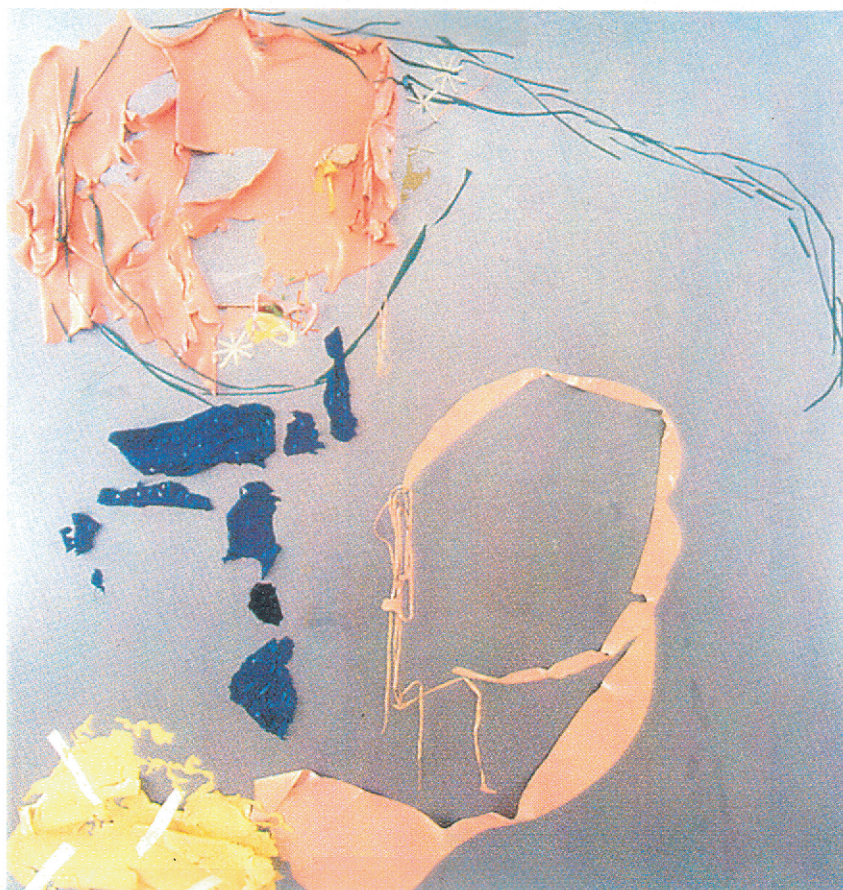


Flash Art

Joyce Kim

Priska C. Juschka

With all their downward movement, it seems as if the semi-abstract paintings of Joyce Kim were hung before being even remotely close to dry. In fact, the mishmash of materials Kim uses — acrylic, latex, enamel, plastic — seem to be nearly dripping off the canvases. But what's odd is that as her works slide, unravel, and drop, they maintain an improbably balanced form. You might even say that the nine paintings in Kim's debut show at Priska C. Juschka, a Brooklyn-based gallery, are beautifully composed accidents. In these large-to-medium scale paintings, Kim employs a practically edible palette of greens, yellows, pinks, reds, and browns. These seductive compositions are the result of a unique process: Kim pours and mixes paint onto a glass sheet, peels off the dried bits and pieces of shrunken and shriveled flakes, and then pastes them to a smoothed out twelve-layer surface of paint. There's a lot of word play going on in her work: such witty and seemingly personal phrases like "Shanghaied," "Dear John," and "Flake." In one particularly wobbly composition that looks a lot like laundry hanging out to dry, Kim spells out the word *Hey* in the upper left corner — suggesting the artist's child-like sensibility. On a more serious note is a work like *Alpo*, where the



brand name dog food is plastered in wild and nearly unreadable white letters against a stark blue background. Implicit here is the bastardization of art. Or the work *Klepto*, which shows a kaleidoscope of shapes and colors meant to imply the theft of ideas. What makes Kim's compositions compelling is the element of surprise, insinuated by the dangling forms. We can not help but wait for the elements of the work to fall to the floor — a gentle reminder that the meaning of art is never assured.

—Amy Courtney Stewart