



BARTLEBY REVIEW

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No Poncho In Sight Steffanie Ling

Eun Kyung Kim
'The Good, The Bad, and the Ugly'

Yactac Gallery
7206 Ontario Street
Through October 7

There is fundamentally little difference between watching the final climactic moments of Sergio Leone's classic Spaghetti Western on a screen and standing before Eun Kyung Kim's recent solo-exhibition. It is one of the most brutal and tense minutes of cinematic history, no less as it is an installation, a series of portraits, and an abstracted film still.

In the tri-walled architecture of the exhibition space, Kim's various works already resonate like actors on a set.



Blondie, a diptych comprised of a lime green and a nude synthetic snakeskin over a stretcher hangs opposite to *Angel Eyes*, a portrait of a woman in the style of Japanese animation delicately rendered on a large plane of styrofoam. Poised between these works on the far wall is *Tuco*, another painting diptych with seemingly unrelated motifs - a sunbather, a black cat's rear end, a vase and a pair of suspiciously innocent bespectacled eyes. In the middle of the room is a sculpture entitled *The Pivot*, a stone that Kim has spray painted with naive facial features and skin tone. This physical element anchors the two-dimensional works with a theatrical resonance, but also invites the viewer an opportunity to circumnavigate Kim's rendition of the iconic mise-en-scène. What may seem pertinent to ask is: what is good, what is bad, and what is ugly? It could be that judgment is simply the human condition - This is the good, that there is bad, and



over here we have ugly. Two extremely intimidating entities are present in Kim's work; aesthetics and the human condition. If we take into account the personage in the film goodness, badness and ugliness morality could be taken into account too. There is simply no room here to foster a philosophical debate, but know that they are present. What Marcel Duchamp once said to a young curator was that when one practices relentless curiosity, it leaves little if any room at all for judgment. Whatever is good, bad or ugly is a question that Kim does not suspend or ignore but rather she has arrested it in a static moment, as the art objects perform *The Good, The Bad and the Ugly*'s final scene. Kim achieves Duchamp's proponent curiosity through the excavation of Leone's film and the character dynamics through her own material sensibilities.

Steffanie Ling