

Images speak to personal, world views

By JERRY CULLUM / For the Journal-Constitution

Shin-il Kim and Robin Bernat demonstrate that video art can be much more than the glorified version of TV that it becomes in less poetic hands.

REVIEW

"(video show)"

Through Nov. 16 (closing reception 7-9 p.m. Nov. 16). Noon-6 p.m. Wednesdays-Saturdays. Price range: \$250-\$12,000. Saltworks Gallery, 635 Angier Ave. N.E. 404-876-8000.

The verdict: Strong work, as usual, from Saltworks.

typewriter viewed in close-up in "The Hardest Struggle" pounds out the perpetual questions of human existence summed up in single words: loneliness, sick-

ness and finally "death" typed again and again as the screen fades to black.

Projected onto hanging filaments or onto canvas filling an entire wall, Kim's images encapsulate a vision of the world's transience for which their flickering ghostliness seems an apt symbol. Bernat, on the other hand, reports a tale of personal loss, using the instability of projected light to suggest the poignant sense of absence that the death of a loved one brings; as always, the well-known Atlanta artist's vision is quintessentially Romantic.

Kim, a New York-based Korean artist who lived in Atlanta for the past year, takes an essentially Buddhist approach to life and death, though the swelling screen of his "Pregnancy" is more about the growth of his own videos than about literal birthgiving. The manual

ness and finally "death" typed again and again as the screen fades to black.

But it's "Bow" that's the tour de force of this exhibition, an animation of a barely there outline figure that engages again and again in a deep bow of humility. The hundreds of sheets of paper on the wall opposite this wall-size projection reveal how it was made: Each movement was embossed, not drawn, into the sheet, so the animation was created from hundreds of almost invisible images.

Next to this, Bernat's nod to Old Master paintings of the Deposition of the dead Christ (the drowning victim in her drama is posed similarly) seems part of a familiar genre. But familiar gestures, done well, have a powerful impact. The poem that forms part of the soundtrack of "Lamentation" is particularly affecting, and so is the formal arrangement of two chairs and a shrinelike sculpture that forms the three-dimensional part of Bernat's room installation.

The show of emerging Atlanta photographers in the back gallery called the Angier Art Center features Anya Liftig's curiously evanescent self-portraits, Hope Hilton's provocative T-shirt quotations of "Isolated Rap Lyrics" and Anna Watson's sensitive documentation of girlhood on the way to early adolescence. Taken together with Carrie Elzey's strikingly mysterious color photographs of coastal California's rocks and vegetation, the ensemble constitutes yet another medi-



tation on change and

In the Project Red Design installation study of culture claustrative. If her billow piles of hair extends bewildered disgust feel when confronted things, she has succing for clear symbols scene they encountered.