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Alex Leme: 'The Egg Series' and Minmyo Kim: 'We Can Fly'  
Decorazon Gallery, Dallas

On view through February 8

The photographs in Alex Leme's The Egg Series and Minmyo Kim's We Can Fly are complementary. With Mr. Leme's formalism and Ms. Kim's documentation, together they create a syncretic whole. If Mr. Leme uses the egg to build beautiful, tight compositions, then Ms. Kim finds its maker, in this instance the tiny delicate white squab, to be an allegory of life's fragility.

Schooled at the University of Westminster in London and later at the Cambury College in Goiana, Brazil, Brazilian photographer Leme uses the egg in all of its formal vagaries. In "Great Serpent Mound," Pollock-esque drips and splatters of yellow yolk sit on a white surface as if records of chance. A bevy of fried eggs in "Universe" offer a play of bright sunflower yellow circles off of a white milky surface. Face-mounted on acrylic, these peregrinations on the egg-as-fount-of-form seem like Minimalist objects. The yolks in "Universe" mark a foody take on Donald Judd's famous "one thing after another" seriality of industrial objects. Leme proves that the egg is indeed a beautiful object.

By contrast, Minmyo documents an American squab farm on the West Coast. While potentially mistaken for an exposé of the mistreatment of animals, Minmyo's photos, more properly understood, offer a view into the origins of that beautiful object — the egg. A blurred module of chain link fence in the foreground frames a white dove-like squab in the background in "We Can Fly IX." There is a sad beauty to "We Can Fly XI," in which a basket of piled up squabs seem gracefully asleep and not dead as they are.

Born and raised in South Korea and currently a graduate student in the MFA program in photography at the Brooks Institute in Santa Barbara, California, Minmyo is the first-place winner in the Los Angeles-based UnScene Photography Tour photographic competition, for which she was awarded a solo show at Decorazon Gallery. The UnScene Photography Tour serves as the masthead for a network connecting photographers, publishing outlets and gallery spaces around the country. For this show, UnScene Photography Tour supported the artists with flight and hotel, while Decorazon Gallery ponied up support by way of framing and the exhibition. Leme took second place in the competition, judged by Decorazon gallery owners MK Semos and Hugo Garcia-Urrutia. This collaborative institutional effort between the second and third coasts, L.A. and Dallas, reaped a strong solid show of photographs by talented young artists.

— CHARISSA TERRANOVA