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## Negative space gets explored

Soo Kim has become known in recent years for cutting highly intricate patterns into the surface of photographs, carving out negative space between the branches of trees or inside the framework of buildings, and often layering the images to create delicate, lace-like compositions.

In "Superheavies," her third solo show with Sandroni Rey, Kim extends the motif in two directions: one is an intriguing step forward, the other feels like spinning her wheels.

The latter is a series involving a young woman posing in front of a light-drenched curtain, her head and arms draped across a glass table that catches her reflection like a still lake catches the reflection of a mountainous landscape. Around her arms and hands, Kim has cut out whimsical swaths of pattern that read rather too literally like flights of the young woman's imagination. The cutting, so elegant in the landscapes' work, has a gimmicky quality here, and slick production values give the images the feel of a television commercial.

Far more exciting is a second series involving straight -- that is, uncut -- photographs taken through the windows of a Lloyd Wright-designed church in Palos Verdes. In these works, Kim makes use of reflections across the panes to layer geometric patterns over organic ones (the tree branches behind the window) within the space of the frame itself. They're visually complex, even chaotic compositions that seem to fracture space into dozens of planes, challenging expectations of photographic coherence and giving the eye much to feast upon.

Sandroni Rey, 2762 S. La Cienega Blvd., Los Angeles, (310) 280-0111, through June 14. Closed Sundays and Mondays.