

Oil paintings by K J B are luminous examples of art devoted to the exploration of the world which intricately blends elements of the imaginary. Using stylistic techniques which offer the viewer multiple simultaneous views as well as a medley of textures and patterns Berg's abstractions can be characterized as poetically elusive and allusive. The play of visual correspondences which are set into motion in each work is heavily dependent on its narrative quality. This adds to the overall auratic beauty of the overall exhibition.

Berg is a contemporary artist with intimations of Romanticism and Abstract Expressionism which permeate her work. She includes abstract schematics which are meant to evoke psychic or biologic or naturalistic worlds as references. What is particularly arresting is her capacities to draw out from her work a sense of metaphysical sublimity. The crepuscular light, the juxtapositions of scale and intimations of crevices and haunting negative spaces in her work gives it a richly ambivalent, even contradictory effect. The best visual work is often that one which is invested in contrarities and spatial conundrums.

Many of the works' finest passages are triggered by the artist's uncanny use of oppositional techniques. Berg's compositions include organized marks and color used often as structure to pattern formations such as patterns which reference both the formations in nature as well as interior spacing within the human body. Added to this are the artist's allusions to series of complex alignments applied against backdrops which recall patterns of natural objects, such as clouds and landscapes. Light is explored in two separate ways. The first is its heterogeneous application which allows parts of the picture plane to be illuminated part by part, as fragments. This insinuates the fragmentation of the world, which discloses itself as a lost totality in acts of perception, slowly yet inexorably. Equally, the artist is in command of homogeneous light effects, which seem to unite larger bodies of spaces together, as large parts of an interlocking organism, which is driven forward to a unifying end. The result is the overall sensation suggesting a great knitting together of space and time that is symmetrically and asymmetrically related. What makes the K J B's work so vitalistic in effect and so dramatic is her remarkable use of a visual language linked towards an apprehension of pre-logical thought as well as a suggestion that its commonality transfixes all levels.

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