



The New York Times

KINKE KOOI: 'LET ME COMFORT YOU'

With a refined and sensuous touch and mischievous humor, Kinke Kooi draws fantastic, densely patterned, erotically suggestive pictures that resemble collaborations between Hans Bellmer and a painter of classical Indian miniatures.

Ms. Kooi integrates carefully penciled elements like wide, staring eyes, small spheres and strings of beads into swelling, organic areas made of parallel lines that are like elaborate, antique hairdos or fields of magnetic energy. In some instances, bulbous, luminous parts suggest flesh, while things intricately drawn into hollows — lacy, woven materials, jewelry, flowers, spermatozoa — evoke the body's viscera. Many of these pictures are drawn in graphite on pink paper, which enhances the impression of fleshy femininity and implicitly rebuts stereotypically masculine sorts of art making.

In "I Am a Believer," a hand with a beaded bracelet emerges from a hole in one side of a pillowy volume and sticks the end of its index finger into a smaller, oval hole on the other side, a gesture that invokes a doubting Thomas while implying something more hedonistic. Female sexuality and mysticism converge as if in a new, pagan religion.

Ms. Kooi, who is in her late 40s and lives in the Netherlands, also draws hair and arms onto photographs of modern buildings, updating Louise Bourgeois's play on the house as woman. Her works relate to a kind of psychedelic doodling that has been popular in the past decade or so, but they have their own surrealist, visionary vibe.

Johnson, Ken. 'Kinke Kooi: 'Let Me Comfort You'. *The New York Times*, April 10, 2009.

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