5 New Artist doc_ny.qxd 11/4/08 11:49 AM Page 76



Installation shots of Colored pencil, crayon, tempera, and acrylic on wall 19 1/2 x 12 feet Bronx River Art Center, Bronx, NY Courtesy of Thomas Erben Gallery, New York

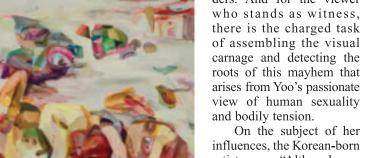
HAERI YOO: PAIN PATCH

2008 Acry**l**ic on canvas 48 x 60 inches Courtesy of Thomas Erben Gallery, New York

Haeri Yoo paints highly expressive, gloriously colorful psychological landscapes depicting pain, suffering, sadness, isolation, and evisceration. They practically scream through rivers of thick red paint that allude to bloodied and ravaged human bodies. And yet, in the midst of this chaos, a strange sort of unity remains intact.

Dismembered body parts, scattered about the canvases, still find places to attach themselves. Arms extending from one figure may or may not belong to that of

sented are at odds with one another, bearing the happiness/anger, beauty/violence." unmistakable stamp of tensions between the gen-



view of human sexuality and bodily tension. On the subject of her paintings look very

express an energy with

each stroke, and by Korean another. One figure's head is actually divided into traditional (folk) painting, which depicts life and two faces. One face is turned angrily toward anoth-sadness of folks including happiness, anger, love, er, who stares off indifferently. Given the swollen and pleasure, with humor. For most of Korean eye and streaks of red that appears below the nose traditional drawings and painting (not all, but espeof the "indifferent" face, one cannot help thinking cially master's work), are supposed to be done Her work has been shown at the Queens Museum of Art, the Bronx River Arts Center, that the angry face has inflicted a certain degree of without a sketch but directly drawn with brush to Rush Arts Gollery, Mehr Gollery, and Compani's "Defining a Moment" exhibition. She was damage. In another work, the head of a woman finish whole picture. I haven't learned calligraphy gwarded the 2007 Visual Arts Award from the AHL Foundation, a residency at the Henry whose eyes are closed is juxtaposed with another or traditional art, but the influence is still in me. Street Settlement, and a Korea Cultural Council Grant and was a participant in the Lower head, which lies sideways, red in color, with a I like to play with something in between Manhattan Cultural Council Swing Space program. Yoo's work will be included in the mouth represented by thick red paint in a jagged and something is quite opposite one another forthcoming "Unreal: New Image Painting" at the Saatchi Gallery in London. Her work line. Clearly, many of the characters repre- like figuration/abstract, humor/sadness, is being collected widely (including The Saatchi Collection, London; Bose Krishnamachari,

ders. And for the viewer of-consciousness painting practice. She claims that who stands as witness, her work is not premeditated, that in the tradition there is the charged task of Korean calligraphy, the pen (in her case, the brush) guides the hand. This is not to suggest that there is no calculation to her work. In Pain Patch, she pays homage to a recent case in which a mother arises from Yoo's passionate accidentally caused the death of her baby by placing a "pain patch" on the child. The patch contained a high dose of painkiller, lethal to an infant. It was this concept of "healing that gives influences, the Korean-born more pain" that inspired the painting. What makes artist says, "Although my Yoo's work so remarkable is that the "perfect storm" of psychological chaos is challenged within Western, I was influenced the confines of the canvas. The placement of heads by Korean calligraphy that and body parts, damaged and strewn about, hold needs to carry chi and the promise of reconfiguration.

Mumbai; Craig Robins, Florida; Aurel Scheibler, Berlin; and Nicola Cernetic. Turin). Yoo wholeheartedly embraces a stream- An MFA graduate of Pratt Institute, Yoo lives and works in Brooklyn, New York.

— WHITEWALL 76 —

WW-W08-076.pgs 11.04.2008 11:38 BLACK YELLOW MAGENTA CYAN