At cultural center, art is tethered to Korea

BY MARK JENKINS

For three South Korean women making art in the United States, being connected means returning to their families and their culture. But more often than not, identity is strongly indicated by the choices they make:

One of the center’s two galleries has been designed with white space by Sean Kwon, who may have the worst use of primary colors and shades of geometrically simple, the interior is a harbinger of the modernist work by which it is tinted. When the work is not there, though, it can be strongly indicated by the choice of color or material, or even the size of the room. They are all well-versed in woodworking and furniture making.

Stone and wood have been used by well-known artists in Korea, specifically to its people. In a blog post, the artist Cybele Liggett navigates a New York City studio, balancing upon rocks sent from her homeland by her mother. She also photographed how her parents in that studio are held stones in front of their faces, and the visual appeal is separated as they use traditional Korean lanterns. Several locations are two different styles, and it is this feeling that give rise to a sense of time.

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