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Yong Sin: *Yong Sin*

The Remba Gallery is pleased to present an exhibition of new work by Los Angeles based artist Yong Sin. The exhibition will take place at the Remba Gallery at 462 N. Robertson Blvd. in West Hollywood from March 4 to April 15, 2000. An opening reception for the artist will be held on Saturday, March 4 from 6-9 P.M.

Yong Sin's exhibition, the second at this gallery, consists of groups of works created using different techniques such as: poking, rubbing, stitching, accumulating, cutting, dabbing, etc. Each technique is a basic or simple fragment of an experience. At the core of her creations are her labor-intensive processes using different elements that are the result of the incessant repetition of each action. All of these experiences are an immediate relief of the artist's personal urgencies.

To the casual eye and from a distance, all of the works look like straightforward abstract artworks. Upon close inspection, the viewer will discover a rich gamut of color and textures generated by a compulsive precision that covers the surface of the panels. One group of paintings consists of various colors forced through small holes poked through pieces of cloth, creating patterns of color "zits", that when dry, look like disfigured stalagmites protruding from the background. Other groups of works consist of small strips of hand colored papers cut into random sizes with carefully applied dabs of paint at the edges, and then pasted on a panel producing a natural pattern.

There is a cluster of works that use her name as the recurring element, which happens to be there just as part of an artwork. Her name is written with her left and right hand simultaneously, or is inscribed using a template throughout the panel.

The photo collage paintings were produced by transferring photographs from her family album to different kinds of paper. After the transfer is accomplished, these images are cut out, and the background and the faces are painted over so we are not able to recognize their identity. This creates a tension between the warmth of the candid pose of these individuals, and the mystery of who they may be. These collages have the same accumulative nature as the other paintings, differing only in the visual elements that constitute them.

What unifies Yong Sin's oeuvre is the accumulation of simple elements. In her work every small addition enlarges the scope and voice of each piece. Collectively, the work consolidates a visual and conceptual layering that unifies the overall language of her art, emphasizing that the importance is how she approaches the painting, rather than the finished artwork.