



# SHAPES AND FORMS

of Asian and Asian American Artists

Spring 2023

The Glass Lobby Gallery  
Brandywine Workshop and Archives



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Julia Yun

In observation of Asian American and Pacific Islander (AAPI) Heritage Month, Brandywine Workshop and Archives (BWA) is pleased to present ***Shapes and Forms of Asian and Asian American Artists***. While the eight prints presented here represent just a portion of the work created by BWA Visiting Artists of Asian and Asian American heritage, they are exemplary in highlighting and celebrating the uniqueness and individuality found in AAPI communities and individuals in the United States. At the same time, many of these works speak to and explore the past and present harm inflicted upon Asian Americans and Pacific Islanders through generalization, stereotyping, and lack of representation, along with more overt forms of discrimination and even violence.

Each work featured in *Shapes and Forms* is distinguished through its maker's singular engagement with style, color, creative approach, motifs, and intention. In **Leonardo Hidalgo's *The Dance of Lights***, vivid color and vibrating movement convey the *Pandanggo sa Ilaw*—a Filipino folk dance with candles that shines most brightly at night—while **Yong Soon Min's *Crossings*** articulates her creation of a hybrid identity as a Korean American and evokes the sentiment of the “ever-evolving” nature of identity. Behind each work of art is a human being navigating the world through wholly individual perspectives as well as nuanced cultural lenses. The vast breadth and depth of experiences, values, and histories they carry forward within themselves are brought to life, and remain alive, in their art.

*Julia Yun is a Global Studies major at Drexel University, Philadelphia, with a concentration in Culture, Arts, and Media, a minor in Asian Studies, and is set to pursue a second minor in Graphic Design. Within Global Studies, she hopes to hone her knowledge of Korean culture and history in relation to the longstanding traditions of Korean art and the intersectionality of the Korean American experience. Through Drexel's co-op student internship program, Julia is working as a Content and Engagement Specialist with Brandywine Workshop and Archives from March to September 2023.*



**Tomie Arai**  
*Portrait/Young Woman*  
Offset lithograph  
22 x 30 inches  
1998

*Portrait/Young Woman* is one of a series based on archival photographs with visual references to motifs often found in traditional Asian art. The piece can serve as an homage to ancestry, previous generations of family, and heritage. The images and motifs establish a link between the past and present, the exotic and ordinary, and the foreign and familiar.

**Junji Amano**  
*Voice of Wind*  
Offset lithograph  
30 x 22 inches  
1996

Amano has said of his layered approach to both printmaking and painting: "I try to grasp the reaction to the subtle stains, the resistance to the color layers of the picture and the luster that naturally appear in the production process, and to grasp the scale in the relationship between me and the picture." The specifics of Amano's approach allow serendipitous, expressive details to emerge while maintaining a rigorous commitment to a minimalist creative practice.





**Leonardo Hidalgo**

*The Dance of Lights*

Offset lithograph

30 x 21 ½ inches

1995

*Pandanggo sa ilaw*—"The Dance of Lights"—is a popular folk dance in the Philippines. Hidalgo wrote of this work: "The design portrays a young girl of the Philippines dancing with the light in a glass on her head and on her hands. In the designs, you can see the rhythmic movements and flows of lines to create vibrating movements. The diamond-shape designs give a glittering light, like a diamond. The white, yellow, red, and orange are the lights. The yellow green, light blue, green, and magenta are the reflected lights. The darker hues are the shadows. The blues are the color that represent the night—this dance is best performed at night."

Huang has said of his work: "My art has always been centered around relationships and how memory and context shape those relationships. Although my art, at first glance, seems innocent and slightly offhanded, upon closer study it reveals a sublime message of form and content. It belies the idea of a two-dimensional view of traditional Asian American assimilation and challenges the notion of art by an artist of color, as well as being marginal." The motifs and details in *Fish Tales* evoke and invoke the stories, memories, culture, heritage, and connections shared by a people.



**Arlan Huang**

*Fish Tales I*

Offset lithograph

22 x 30 inches

1992



**Jim Lee**

*Alchemical Lion*

Offset lithograph

10 ½ x 59 ¾ inches

1991

Lee made use of his 1991 residency at Brandywine Workshop and Archives to produce a book illustrating the poetry of Jesse Glass. Glass' "Alchemical Lion" is a poem that moves back and forth from the present to the past. This temporal theme is well adapted to the techniques of offset lithography, in which images can be layered one over the other and locate text within the boundaries of the image. The syncopation of images, color, and words creates an experience that is truly alchemical or magical.

**Yong Soon Min**

*Crossings*

Offset lithograph

30 x 22 inches

1992

Min has noted that "*Crossings* is part of a larger body of work in terms of its subject matter. Much of my work revolves around two central overlapping concerns—history and identity. This print in particular talks about the creation of a hybrid identity—that of a Korean American. Within the enlarged video scanned close-up of a torso with the arms crossed over the chest are inserted a sequence of four images depicting a progression of action. The first in this sequence shows a hand holding some sort of marking object about to



make a mark on the chest. This is followed by an image showing the word 'HEARTLAND' written on the chest. Next, the arms of the female are held apart by the other figure. The last insert, which is separated from the other three, is the positive image of the larger overall image but with an under layer of what looks to be a map. This map is a seamless fusion of parts of the US and Korea.

“Identity is a complex negotiation of both social and a self-affirmed construction. And as this print's narrative sequencing suggests, the formation of an identity involves an ever evolving process; it is not a fixed entity.”

For many Korean Americans, their Korean and American identities can seem to clash; they may feel that, ultimately, they face a predestined need to choose one over the other. Others, when reflecting upon both sides of themselves, find this polarizing dynamic creates a hybrid identity that leads to a journey of understanding, accepting, and respecting themselves—they find that identity is self-defined.

Sato often explores technological concepts within her art, dissecting the relationship between human and advanced technology, the natural and artificial, simulations and virtual realities. She has written that in her printmaking “I am also investigating ideas and transition, movement from one state to another, connections between technology, man, and nature. I explore edges between the states and the edges of more formal aesthetic issues. I would like people who view my work to become more aware and perceptive and to pay more attention to the complexities of the world around them.” In *Out of Chaos*, pastel tones and vibrant colors complement one another in a pictorial space both chaotic and serene.



**Norie Sato**  
*Out of Chaos*  
Offset lithograph  
21 ½ x 30 inches  
1991



Cover Image:

**Yung Wong Pak**

*Proclamation for Korean Alphabet*

Offset lithograph

74 ½ x 53 inches

2007

The Korean Peninsula—which was divided by ideology and war in the 20th century—is divided into blocks of color in Pak's *Proclamation for Korean Alphabet*. Atop a map of the peninsula, letters from the Korean alphabet and Chinese characters are intermingled, resulting in gibberish. Pak could also be hearkening back to the 1440s, when Korea's own alphabet, *hangul*, was introduced to replace the use of Chinese characters (*hanja*). This transition in history marked a moment of great pride for the people of Korea, celebrating the creation of a written language that was fully theirs.



# Artists' Biographies

**[Junji Amano](#)** (b. 1949)

## ***Japanese***

Born in Japan and a graduate of Tama Art University in Tokyo, Junji Amano is a painter and printmaker with an international presence. His work has been exhibited in San Francisco, Philadelphia, Tokyo, and Kobe, among other artistic centers, and he has been honored with awards at juried exhibitions, fellowships, and residencies internationally.

**[Tomie Arai](#)** (b. 1949)

## ***Asian American***

Tomie Arai is a New York City-based artist, who has created both temporary and permanent public-art projects in the city; has had work exhibited at, and acquired by, museums and other public collections nationally; and has received numerous fellowships and grants throughout her career.

Arai employs autobiography, firsthand accounts, family archives, and historic photographs and other archival materials to create visual narratives about the Asian diaspora in the Americas. She evokes living history in tangible creations that honor the past experiences of people whose voices were never heard.

**[Leonardo Hidalgo](#)** (1935–2013)

## ***Filipino***

Leonardo Hidalgo was born in San Fernando, La Union, Philippines. He received a BFA at the University of Santo Tomas, Manila, and he received a scholarship from the Italian government to attend the Accademia di Belle Arti, Rome.

Under the tutelage of artists such as Galo Ocampo, Vicente Manansala, and Francisco Ricardo Montia, Hidalgo's art flourished. He received awards for his work—including First Prize at “Santa Riza” in Concorso di Pittura Internazionale in Carpineto Romano, Italy—and it has been featured in exhibitions in Rome, Chicago, and Manila.

**[Arlan Huang](#)** (b. 1948)

## ***Asian American***

Arlan Huang is an abstract painter and glassblower born in Bangor, ME. He earned a BFA from Pratt Institute, Brooklyn, New York. He also attended City College of San Francisco and the San Francisco Art Institute.

Huang's work is in the permanent collections of Baron Capital, New York City; Laguna Honda Hospital and Rehabilitation Center, San Francisco, CA; Museum of Chinese in America, New York City; and the Setagaya Sharehouse for Women, Japan; and has been exhibited in museums and galleries throughout the United States and Japan.

**[Jim Lee](#)** (b. 1954)

## ***Asian American***

Jim Lee is an Asian American artist and printmaker born in Wichita, KS. He attended Bethany College, WV, and earned his MFA in printmaking and book arts at the University of Wisconsin, Madison. He is an associate professor at the Hartford Art School of the University of Hartford, CT.

Lee is represented in public collections including the Metropolitan Museum of Art and Brooklyn Museum, New York City;

National Gallery of Art, Washington, DC; Art Institute of Chicago; The Getty Center, Los Angeles; Museum of Fine Arts, Boston; and in the rare book collections of the New York Public Library, Boston Public Library, and the Connecticut State Historical Society, Hartford.

**Yong Soon Min** (b. 1953)

***South Korean***

Artist and professor Yong Soon Min was born near Seoul, South Korea. At the age of seven, she immigrated with her mother and brother to join their father in Monterey, CA. Min earned her BA, MA, and MFA from the University of California, Berkeley, and completed postdoctoral research in New York City in the Whitney Museum of American Art's Independent Study Program.

Min's work has been exhibited widely at institutions including the Kumho Museum of Art, Seoul, South Korea; Havana Biennial Art Exhibition; Museum of Modern Art, New York City; Smith College Museum of Art, Northampton, MA; Los Angeles County Museum of Art, CA; and Seoul Museum of Art. She has curated exhibitions including *THERE: Sites of Korean Diaspora* for the 2002 Gwangju Biennale and *transPOP: Korea Vietnam Remix*, presented in Seoul; Ho Chi Minh City, Vietnam; Irvine, California; and in San Francisco at the Yerba Buena Center for the Arts.

**Yung Wong Pak**

***South Korean***

Yung Wong Pak worked as an executive in the medical field, with particular focus on the areas of healthcare and community medicine. He has served on arts and culture boards and practiced his art, which reflects on the history and legacies of Korea and its division into South and North, which resulted from World War II and the Cold War. He was a longtime resident of Philadelphia.

**Norie Sato** (b. 1949)

***Japanese***

Norie Sato was born in Sendai, Japan, and lives and works in Seattle, WA. She earned a BFA from the University of Michigan, Ann Arbor, and an MFA from the University of Washington, Seattle.

She works in sculpture, two-dimensional art, and in various media including glass, metal, terrazzo floors, integrated design work, landscape, video, and light. She strives to add meaning and human touch to the built environment and considers edges as important as the center. Her projects can be experienced in San Diego and San Francisco, CA; Scottsdale, AZ; Madison, WI; Fort Worth, TX; Portland, OR; Seattle, WA; and other locations across the country.

The Glass Lobby Gallery  
Brandywine Workshop and Archives  
730 South Broad Street  
Philadelphia, PA 19146  
267-831-2928  
prints@brandywineworkshop.com