

# THE ASIAN

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for the Love of

# FOOD

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*Serving Size 100 pgs.*

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by Madalena Tran

# Micro Art

## Meeson Pae Yang's Exploration of the Organic



Synthesis, 2008

**M**eeson Pae Yang moved to the idyllic town of Torrance, California with her parents and younger brother when she was five years old. Yang and her younger brother Peter enjoyed spending time near the ocean and cliffsides exploring tidepools, plants, and insects. When Peter was fifteen, he was diagnosed with non-Hodgkin lymphoma; a large group of cancers in his immune system took over and within eight months, Peter lost his life.

Yang was eighteen at the time; never exposed to art or having an interest in creating art, she began the visceral



Portraits by Jessica Hays and Clark Hsiao



and organic process of purging her emotional confusion into drawing, painting, and sculpting. When talking of that time she states, "This defining moment heightened my awareness of the transient fragile nature of life. The bland consuming world turned inside out into a visceral organism. My environment became something for me to scavenge, digest, and process."

Her initial works were tumor-like figures inspired by Kiki Smith's references to the female biological systems. Unlike Smith, Yang's style involves plastics, metals, fluids, and electronics. Using polypropylene funnels to resemble the blossoming of flowers in *Synthesis*, the pods seem to be forever suspended in the blanket of morning dew. In *Index*, a series of IV



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Dispersion, 2007

bags containing sucrose solution induce curiosity rather than fear.

Yang's video entitled *Streams* displays a barrage of sounds accompanied by the slight movement of singular lines. With each movement, the noise increases to cause a repetitive trance of sound and patterns.

Moving past her need to express her emotional pain, Yang has come to develop her work as her own. She will be featured in a two-person show opening in February at the Lawrence Asher Gallery in Los Angeles.