

Galleries: SoHo

MEL BOCHNER — Printed works. Senior, 375 W. Bway. Through April 23.

JOHN CHAMBERLAIN — Steel sculptures. Pace Wildenstein, 142 Greene St. Through April 25.

MICHAEL CHOW — "In Honor of The 30th Anniversary of Mr. Chow." Portraits. Shafrazi, 119 Wooster St. Through Sat.

BRUCE CONNER — "Persistence of Vision." Inkblot drawings, 1975-1997. Marcus, 578 Bway. Through Sat.

PIER CONSAGRA — New sculptural works and drawings. Solomon, 172 Mercer St. Through April 25.

SUSANNA HELLER — Paintings and drawings. Ross, 568 Bway. Through May 23.

PETER HRISTOFF — Large paper pieces. Beitzel, 102 Prince St. Through April 25.

VICTOR HUGO — "Shadows of a Hand." Drawings. Drawing Center, 35 Wooster St. Opens Thur. Through June 13.

LANI IRWIN — New paintings. Perlow, 560 Bway. Through May 5.

GARY KUEHN — Recent sculpture. Roeder, 545 Bway. Through April 25.

YONG SOON MIN — "Bridge of No Return." Recent mixed media. Art in General, 79 Walker St. Opens Sat. Through June 27.

MICHAEL MULHERN — Paintings. Rosenberg and Kaufman, 115 Wooster St. Through April 25.

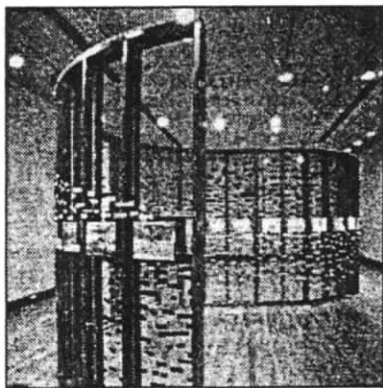
ELLING REITAN — New Paintings. Stendhal, 386 W. Bway. Through April 27.

ASSUNTA SERA — "New York: Dall'Alto." Paintings. Ingbar, 568 Bway. Opens Thur. Through May 28.

DAVID SMITH — Painted steel. Gagosian, 136 Wooster St. Opens Sat. Through May 23.

LINDA STOJAK — Paintings. Haller, 560 Bway. Through April 28.

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Wilman Zehr

Yong Soon Min's sculpture "Bridge of No Return" will be on view at Art in General beginning Saturday.

Yong Soon Min 'Bridge of No Return'

Art in General
79 Walker Street, TriBeCa
Through June 27

This Korean-born artist, who has lived in the United States for many years, is probably best known in New York for her biting feminist contribution to "Across the Pacific: Contemporary Korean and Korean American Art" at the Queens Museum of Art in 1994. The doll-like mannequin she presented there was dressed in crisp Korean bridal robes, but stood on a carpet printed with the words "Welcome. Please walk, step by step, all over me."

In this traveling mid-career survey of the artist's work, clothing and fabric again carry political messages. A gown stitched from military camouflage material refers to the enforced prostitution of Korean women during the Japanese occupation of the country. A traditional woman's wrapping cloth is printed with both the artist's personal snapshots and news pictures of the 1992 riots in Los Angeles, when Korean-Americans were singled out for attack.

But the show's most ambitious piece is a sculptural installation that tries to tackle in an overarching way the recent history of the bifurcated country. Titled "Bridge of No Return," it consists of a high, see-through wall of wire fencing winding across the gallery, symbolizing the political split between North and South Korea. The yin-yang curve of the wall implies that both halves are inseparable parts of a whole. But photographs hung on either side — images of materialist excess for South Korea, and of rigid government control for North Korea — spell out cultural differences that have grown stronger with time.

The piece, which also suggests Ms. Min's own conflicted sense of attachment to and removal from the country of her birth, is visually spartan and requires slow looking and reading to make its effect. But it is conceptually expansive, has been carefully thought through, and, like all of this artist's work, rewards attention.

HOLLAND COTTER