

## Su-en Wong

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Miami

In a saucy show of six mixed-media paintings and seven graphite drawings, Su-en Wong takes aim at the media's obsession with sexy young girls. Wong's fine rendering skills and sly hybrid of Eastern and Western pop culture attack the familiar lament with new energy.

In settings that include a fruit market, an art museum, and a lush tropical forest, Wong portrays a cast of look-alike female Asians—all are self-portraits—dressed in skimpy attire and presented as exotic treats. The subjects, on the cusp of adulthood, look more sexually aware than they probably are. Or perhaps Wong's girls, often dressed as cheerlead-

ers, Girl Scouts, or parochial-school students, aspire to appear more naive than they really are. The deliberate ambiguity of the subjects' sexual self-awareness gives Wong's work a provocativeness that keeps it from being smothered by the soft-porn clichés she evokes.

In the painting *Goldenrod* (2006), made with colored pencil and acrylic on two panels, Wong sprinkles bikini-clad girls around a fruit market. They seem empowered by their sexiness, taunting boorish admirers. Meanwhile, the signs—"nice and sweet" and "fresh import"—underscore the tableau's satiric intention.

Wong extends her aim to the art-world cult of trends and celebrity. One graphite drawing shows an oversize lamb in a vitrine, dwarfing a bevy of girls wearing plaid jumpers minus blouses and earnestly taking notes. Alluding to both Damien Hirst's iconic work and the world's first cloned sheep, *Dolly* (2006) is a fine example of Wong's arch humor.

—Elisa Turner

