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comprehensive show of contemporary works by the Koreans, Korean Americans, and Korean Canadians.

magoric, dysfunctional metropolis that first-generation Korean Americans, like the rest of us, must now call home. —Alfred Corn

The works in the show from the other side of the Pacific reflected struggles for human rights in South Korea and dramatized problems brought on by the rapid Westernization of the country over the last few decades. The issue of preserving Korea's distinctive past vied with critiques from some of the women artists about the gender inequality implicit in Confucian philosophy. But even when the message is one of opposition, a Confucian stance animates these works, which show a strong concern for right thinking and action.

Works by artists on this side of the Pacific belonged more directly to the discourse of contemporary Western art. Identity politics are addressed in Yong Kim's *Distances*, a series of wood panels with inset photos and engraved statements like "As my English gets better my Korean gets worse." Conceptualism governs Jin Lee's *Book of Names*, a reshuffling of the terms "Korean," "American," "woman," and "artist" in a column printed on aluminum. American-born Michael Joo uses industrial materials and imagery in a series of edgy, in-your-face sculptures, like *Slanty*, a group of pie wedges cut from aluminum at the precise angle (29.38 degrees) of his eye. And Y. David Chung's three-paneled drawing in blue and gray, ironically titled *Satisfaction*, depicts a phantas-

Art News

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Across the Pacific:
Contemporary Korean and
Korean American Art

QUEENS MUSEUM OF ART

Not far from the neighborhood where most of New York City's 150,000 Korean-American citizens reside, in the very building where a UN General Assembly resolution created the Republic of Korea out of the southern half of the country, the Queens Museum of Art offered a



Y. David Chung, *Satisfaction* (detail), 1993, mixed media on paper, 3 panels: 50 by 162, 50 by 170, 50 by 170 inches. Queens Museum of Art.