Young Chul Lee and Jane Farver zwell Art Art News and Jane Farver zwell Art A

Across the Pacific: Contemporary Korean and Korean American Art

is and the "colonization of

insplanted and American-horn argso

ot 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

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

The works in the show from the other side of the Pacific rein South Korea and dramatized problems brought on by the rapid Westernization of the country mild mood and Y sau steem another a over the last few decades. The issue of preserving Korea's distinctive past vied with critiques from some of the women artists stance animates these works, which show a strong concern for right thinking and action.

luce two all galed hoof Works by artists on this

more directly to the discourse of contempo- adife-like replica recommon and to both a discourse for any Western art. Identity politics are ad-most member at photographer at Kyon, are addressed in Yong Kim's Distances, a series of and analyzed segment analyzed and analyzed and analyzed and analyzed and analyzed and analyzed and analyzed analyzed and analyzed wood panels with inset photos and engraved in source to see purpose of the second panels with inset photos and engraved statements like "As my English gets better fling of the terms "Korean," "American," "woman," and "artist" in a column printed 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 concerno and augustion and including the concerns of three-paneled drawing in blue and gray, iron-X conting Memory and A ". ogen Line seemand

magoric, dysfunctional metropolis that firstgeneration Korean Americans, like the rest of us, must now call home.

a Mechanical Bride. She stands on a about the gender inequality im-randomal halphant many lying trotages many lumprise carpet and the elaborately dressed figure is supp. yelgosolide and the elaborately dressed figure is supp. But even when the message is a side immission out revewed aninogo and one of opposition, a Confucian a small W donogradier solid opposition, a Confucian eyl an mhyong, a Korean doll, but Min's figure also begnoted balloced and to beis seem identity found in the 1980's alteration of past

> my Korean gets worse." Conceptualism governs Jin Lee's Book of Names, a reshufon aluminum. American-born Michael o bas Appropriated abobeyni gnied to yrotad gnol

> ically titled Satisfaction, depicts a phantas-compa or yladd one now setzes from orbito one Does this give contemporary Kerg and post-mod - while avoiding any

ctal Realists us well as tried to recoup

traditional Korean techniques and



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.