

ART REVIEW

Kwang Jean Park

Kwang Jean Park's exhibition of paintings and large woodblock prints at the Andrew Bae Gallery presents a particular problem to Western viewers who are likely to see the works in formal terms. They are accomplished variations of such geometric motifs as circles, triangles and squares, sometimes appearing as landscapes, sometimes abstractions.

But neither the motifs nor their treatments in prints or paintings is really the focus of the work. That resides in a spiritual content based on the Taoist

concept of yin and yang. Park has been engaged with this concept for about a decade, finding it inexhaustible, as indeed it is to anyone who accepts it as a principle extra-artistic in nature.

Formalists interested primarily in the history of Western abstract painting may find the artist's works repetitive and not sufficiently varied in color or texture. That, of course, misses the point, but there we are.

The gallery is, however, as helpful as it can be, providing

explanatory wall text that would be a model even at a museum. I recall few exhibitions anywhere that introduced a contemporary artist as admirably, using cogent, well-chosen

words to bridge the gap between a creator's approach and viewer expectations.

At 300 W. Superior St., through Oct. 5. 312-335-8601.



By Alan G. Artner

Tribune art critic