

Reading or Losing a Path

Most noticeable of Park Duri's works are the lines and dull colors of brush touch in all directions, and between them. unexpected refined color sense and line feats. Lines lengthwise and breadthwise on the canvas are acting an important make-up that throws strain throughout the screen. A couple of tough lines lead the shapes and colors in the screen, and sometimes dismantle the familiar objects. So to speak, The lines are the paths in the screen, pulling or releasing our eye. These lines in the color area do dual play of the space of screen. One thing into create a new, independent space within the rectangular frame of canvass and act as a boundary, and the other is to do drawing in the compartment to respond the world and produce space recognition. This is represented by color traits, lines and shapes scattered over the screen, and binding or separating the figurative and non-figurative shapes.

Seemingly a small piece of unfinished work, but village paths are stretched ^썩 couple of offshoots, and on the paths are houses, trees, and weeds laid sparsely here and over there.

Being laid is meant that it is not a drawing of a realistic actual view but that it gives an impression of just placing a couple of objects on a map. Accidental placement of objects shows the indicator with which one identify oneself between order and disorder in daily life. it is not simply a description of village paths but a path to understanding of daily experience, and sometimes is an awkward and unfamiliar path which leads her or throws her away to helpless wandering.

Lines seemingly dividing the screen, just like the path on a map, are like the path marks on a bird's eye view and lead our eyes. Many things are hidden by the path while unexpectedly a blossom of tiny wills flower appears. Between the path, the shapes she painted allow the path to be read or lost.

Though the shapes by *matière* looks rough, it sufficiently express the objects on the screen. Light description close to line faats, and realistically expressed flowers and pots are seen. Sometimes, it feels like a village scape. Commonly viewed things daily life are taken to pieces of abstraction and attract our eye to the effect of color itself. Shapes of scribbling like lines are overlapped. Between description and dismantlement. er screen is swayed by color sense and awakens latent shapes. Drawn or scratched traits drive the entire screen to a fine network. The author's own delicate ^{psychologic} eyes are all over the screen, just like capillaries in the body.

Path leads us somewhere though, when we get familiar with it, we just walk ahead without any further excitement. Park Duri's paths, however, allow us to encounter unfamiliar events on familiar path. Daily things we are facing on the raths are made newly read and unfamiliar. Her going in and out the boundary of the figurative and non-figurative might seem to be her unclear understanding of genres, but it is the daily life she is reading and the world we are losing.

Her work is the delicacy that is wandering on the path of daily life, and experience of indulging oneself into dismantling and reconstructing the daily life. it pushes us into a new landscape in which we read or lose a path, holding just a couple of leaves of grass. The best virtue of her works is this lyrical echo.

Kang Sunhack,
Art critic and the Chief curator of BUSAN MOMA