

Art of Park Dawon: Living Present, Creation, and Becoming

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I. Introduction

An art critic must review countless visual exhibitions every day, often without a second to spare on a single line, like rapidly turning pages of a book. I vividly remember the moment I first saw Park Dawon's works. Those pieces seemed to halt my gaze, asking me to stop once more and feel them. They confronted me directly, as if posing a riddle. To many general viewers, these works as visual displays might even appear simple—sometimes perhaps deceptively so. They usually consist of just a few, or sometimes a single, striking, rough brushstroke set against a cleanly painted background. Yet, the weight of meaning felt upon first encountering these works differed from any others, and that feeling was unmistakably confirmed each time I encountered them again. The works feel as though they were intended by the creator as a form of oracle. The creator's intention is so focused and confident that the pieces evoke a sense of mystery suggested by a primitive space-time—a realm so hidden and esoteric that it is assumed to be accessible only to the highest intellects. Upon encountering Park Dawon's own words regarding her art, I honestly could not hide my excitement: *"When I begin a brushstroke, I pray for time, space, and the history of the universe; for the presence of God and His love. I want to share this emotion with everyone who looks at my painting."* I was able to confirm that my initial impression was not mistaken. I also happened to learn that Park Dawon has been a Catholic for a long time. Park Dawon has wrestled with the question of the "Absolute," which is the source of the strangely felt weight in her work, for there is no question heavier than the question of the "Absolute."

Park Dawon's art is about the absolute, yet it transcends any representation. Her art is entirely abstract, refusing to grant the "material shape" that Hegel speaks of regarding the "Absolute." Yet, what kind of absolute refuses to be expressed by the "true power of representation"? What kind of absolute, what kind of "God" chooses to be expressed solely through the pure, abstract movement of the brush? What kind of God would reject the perfect "sensory form" recognizable to humans? To this question, Spinoza replied, *"We understand through our body a certain quantity, length, breadth, and depth limited by a specific form. Since God is an absolutely infinite being, it is absurd to describe such things of God."* Kant was adamant that the "thing-in-itself" cannot be understood by the human intellect. Jon Fosse, the 2023 Nobel Prize laureate in literature who is also Catholic, describes

the encounter with the "infinite" in his work *Shining* as follows: "...he no longer exists, but still exists as if there, the words shimmering, pure white, and glowing seem to have lost their meaning too, as if the meaning of everything has vanished, meaning, yes, meaning itself seems to exist no longer, everything is simply there, and they are all meaning itself..."

Therefore, her approach of attempting to express "God" or the "universe" through gestures that reject "material shape" or "sensory form" cannot itself be problematic. Nevertheless, difficult questions remain. When the absolute is not approached through concrete form, the question of how an artist can handle her material in relation to the absolute, and how that material relates to the absolute, remains one of the most difficult problems throughout the history of philosophy. This raises fundamental questions about the nature of being, perception, and expression. Park Dawon has boldly explored this question for nearly forty years, and she will surely present us with something extraordinary regarding this riddle. We need to examine what that is.

II. Artistic Tendency

Park Dawon was born in Daegu in 1957, but most of her artistic career has been based in Seoul, where she has engaged in prolific creative activities since the 1980s, pursuing an original style and philosophy. She has held numerous solo exhibitions both domestically and internationally, participating in various group exhibitions and international art fairs. She inherited the baton of abstractionism from the pioneering artists who laid the foundation for Korean contemporary art since the 1950s and 1960s. She is a major contemporary artist deeply aware of the responsibility to develop modern art beyond the stage of "Dansaekhwa (Monochrome Abstraction)."

Park Dawon's style is completely abstract, yet distinct from the internationally renowned Korean Dansaekhwa. Rather, I would categorize her into a group of artists with a philosophical orientation unique to Korea, particularly conscious of the problem of "beingness." This group includes artists like Lee Ufan and Yun Hyong-keun, alongside serious artists of subsequent generations like Park Dawon. Even if not unrelated to monochrome abstraction, they differentiate their approach to art not by simply dissolving form into a phenomenon of fundamental lines and colors, but by consciously embedding in their paintings a kind of abstract sign that explores the "noumenon," the essence of being. For example, Lee Ufan himself, as a philosopher well-versed in both Eastern and Western philosophies, has explored the ontological meaning of the "encounter" with the other through the theme of "Relatum." Similarly, a catalog of Park Dawon published by Asan Gallery in [2022] features an important note showing that this artist consciously focuses on fundamental questions surrounding human existence: *"She has long had an interest in the universe, nature, and natural science, and in this context, she*

believes that nothing we see is absolute. What we see in this world is only part of a larger picture, and the universe has not yet been realized. The universe is observed only in its general stage of potential dormancy, and any part of the universe contains the whole of it." It can be said that Park Dawon seeks the essence beyond the "visible" through her artistic expression. This might be called Kant's "thing-in-itself" or Hegel's "spirit," lying beyond the limits of our sensory perception. Did Kant not suggest aesthetic judgment as a method to approach such a realm, and did Hegel not acknowledge that while a kind of superhuman intellect is needed to glimpse the spirit, art is precisely the place where the spirit manifests itself through appropriate forms? Moreover, did Heidegger not say that art reveals truth because it embodies it into the work through the process of creation? The problem Park Dawon must tackle is the fact that this realm of the "absolute" is not a forbidden zone for her, but rather, as genuine spiritual inquiry always is, a problem filled with contradictions, questions, and issues that cannot be concluded merely by what is apparent. For "truth" seems to exist precisely to tease us.

Park Dawon's style possesses immense dynamism and power. Anyone who sees her works before meeting her in person can expect a pleasant little surprise. Unlike her artworks, one discovers a delicate, small, Eastern woman who loves a peaceful country life—her appearance and life may seem too quiet to be the source of such dynamism and power. This can be compared to Yoko Ono, who looked wild on stage but was actually a delicate, shy woman who even evoked a protective feeling. The artistic style of Park Dawon's early period, represented by the "Movements in Stillness" series up around 2007, shows not a trace of hesitation in her brushstrokes and colorful expressions. These somewhat experimental works seem to erupt with the principles of expressionistic painting, showing irregular forms and colors exploding with astonishing power. These forces have become her trademark. Then, around 2007, a "phase transition" occurs. The accumulation of stylistic experiments progresses into a change in characteristics themselves. Following this period, Park Dawon created works under the series titles "Becoming" and "Now and Here," in which the force appears through clearly compressed paths, forming a stark contrast with a deep meditative background. This also defines the awe-inspiring strict discipline that characterizes the mature phase of her art. As is true in most cases, understanding this stylistic evolution will be the key to understanding Park Dawon's art.

III. Stage Transitions

From my perspective, the periods of Park Dawon's art can be categorized as follows:

- "Movements in Stillness" series: approximately 1997 to 2008
- Calligraphy-style "Now and Here": approximately 2008 to 2010, and 2019 to the present
- "Becoming" series: approximately 2007 to 2015
- "Now Here-Becoming" series: 2019
- "Now and Here in Blue" series: 2010 to the present

Park Dawon worked with the theme "Movements in Stillness" for over a decade, and around 2007, immersed herself in a sort of calligraphy-style painting titled "Now and Here," which lasted until 2010. This style is characterized by masses of ink and arc-shaped lines generated by rapidly moving brushes against a pure white background. Although these are contemporary abstract acrylic works on canvas, they fully evoke the feel of traditional Eastern ink-wash painting. This calligraphy style reappeared in 2019 and is occasionally created to this day, but the series title "Now and Here" was assigned to a different style that emerged around 2007. Instead of trying to reproduce the feel of Eastern calligraphy, this new style allows the material characteristics of acrylic and brush fibers to manifest freely on a pure surface, appearing in much more linear strokes. While a cylindrical brush was used in the calligraphy style, this new style employs large, flat, square brushes that apply color evenly across the canvas surface. This new style evolved through two series after 2007—one titled "Becoming" and the other "Now and Here"—with "Becoming" appearing to converge into the flow of "Now and Here" around 2015. Occasionally, combinations of the two themes appear in the form of "Now Here-Becoming," as seen in 2019, though this seems intermittent so far. What has persisted as the main current up to the present day is thus the theme "Now and Here," specifically known as "Now and Here in Blue" to distinguish it from the calligraphy-style "Now and Here." Although the earlier calligraphy-style "Now and Here" reappeared in 2019 and continues to be created occasionally today, it walks a completely distinct stylistic path from "Now and Here in Blue." Therefore, setting the calligraphy-style works aside for a moment, Park Dawon's art has evolved by shifting from "Movements in Stillness" to "Becoming" and then to "Now and Here (Now and Here in Blue)," with the "Becoming" phase coexisting for a period before being gradually absorbed into the latter.

As we will see in detail below, the transitions from "Movements in Stillness" to "Becoming" and from "Becoming" to "Now and Here" hold profound significance for understanding Park Dawon's art. To grasp the importance of these transitions, we need to examine the earlier stages more closely. As the title suggests, the paintings in "Movements in Stillness" are filled with movement. However, a characteristic tendency toward flattening is prominent here, which I believe stems not from a deliberate stylistic decision by the artist, but from an internal yearning to resolve the two phenomena of movement and stillness into a single totality. As a first attempt at the absolute, Park Dawon here chooses movement and stillness, two phenomena universally observed across the universe. To achieve unity—the characteristic property of the "essence"—Park Dawon appears to have strived to embrace these two phenomena as a complete whole. This intention can be found in many paintings of this period. Externally, paintings of this period may look quite similar to what is generally known as Abstract Expressionism. Greenberg praised such abstractionism as the soul of avant-gardism and the secret and power of

high art. He argued that modern abstractionism is characterized by the "flattening of pictorial space" and its "decorative" nature, which contrasts with the "illusionist" orientation of representational painting. Greenberg's abstractionism finds its significance in prompting the viewer to look at the painting itself. An abstracted painting suggests no other reality beyond the square canvas, offering only its own space composed of an arrangement of pure colors and shapes. Here, the canvas is not a surrogate representing something else, but exists as itself, resulting in our facing "the entire surface directly as a single, undifferentiated area of interest, which makes us feel it more directly by the standard of overall unity when viewing and evaluating the painting." This is "art for art's sake" and "pure poetry."

Because Park Dawon's "Movements in Stillness" is similar in stylistic terms to what Greenberg described, it is easy to simplify it as avant-garde "pure poetry" and overlook its importance. Indeed, such a viewing method is fine from the standpoint of "art for art's sake." But if we do so, we miss a valuable opportunity to trace the meaning of the more crucial "Becoming" and "Now and Here" stages. As I understand these early works of Park Dawon, the flattening here is not merely the result of rejecting an "illusionistic" approach. Rather, this flattening should be called the result of a "fusion" of opposing concepts. Here, Park Dawon attempts to resolve the opposition between movement and stillness, and in a way, she might be said to force this resolution upon both the canvas and herself. The true meaning of "Movements in Stillness" is that Park Dawon adopts a method akin to "nuclear fusion"—just as reactions between lighter elements are transformed into heavier elements through the input of massive energy—whereby an unstable state characterized by movement is chemically transformed into a stable state, namely stillness. For this transformation to occur, the moving elements must be fused together through the input of tremendous energy, and Park Dawon's works are well known precisely for this dynamism and energy.

In the paintings of this period, Park Dawon's canvas is not abstraction as Greenberg's "as it is," but rather carries meaning as a token of the massive "fusion" that has just taken place. This appears as a planar characteristic of paintings drawn from the viewpoint of God. In fact, in the paintings of "Movements in Stillness," it is not easy to find the artist's viewpoint, perhaps because Park Dawon can be said to have performed this fusion by her own strength, confronting the problem directly and placing herself in the perspective of God. In a way, Greenberg's modern abstraction can still serve as a reference for understanding the character of Park Dawon's early stage: Greenberg stated: *"The avant-garde poet or artist tries in effect to imitate God by creating something valid solely on its own terms, in the way that nature itself is valid."*

However, in "Becoming"—the middle stage between "Movements in Stillness" and "Now and Here"—a very different aspect begins to appear. This stage overlaps significantly with the immediately following "Now and Here," but starting from this

"Becoming" stage, fusion no longer appears. Movement is still present, but the movements exist freely and cross one another without being resolved or flattened into the dimension of the background. Park Dawon still pours tremendous energy into each painting, but this energy is no longer used to create fusion; instead, it is entirely devoted to creating powerful brushstrokes that purely symbolize her understanding of "Becoming." Although the background space of the work was not as emphasized as in the later "Now and Here in Blue," spatial and temporal depth is already generated within the canvas starting from "Becoming." Such spatio-temporal depth signifies perspective—that is, the perspective of the creator Park Dawon herself. As it progresses into the later stage of "Now and Here," this tendency seen in "Becoming" is further intensified. Now, the weight of the background feels almost equal to the weight of the brushstroke itself. It is even difficult to imagine that a brushstroke could independently possess meaning without a background. At this stage, there seems to be no lingering attachment to the fusion of opposites. Rather, what can be felt here is her complete wakefulness, allowing each stroke to remain as its own uniqueness and difference. No stroke is forced to be anything other than its own singularity. Now, these strokes are direct "events" occurring solely in relation to a bottomless, abyss-like background, with nothing else intervening between the two.

IV. From Dialectics to the "Living Present"

The series title "Movements in Stillness" is itself an expression of dialectics. It is well known that dialectics was developed to address the problem of the absolute; the "absolute" cannot be defined solely by affirmation, but must include negation within itself. Therefore, if the "absolute" is movement, it must also be stillness. The theme of "Movements in Stillness" is Park Dawon's dialectical effort to integrate opposition into unity. Park Dawon must have reached the conclusion that if the essence of the universe is irony, it cannot be expressed as two, but must exist as unity. Hegel made the famous statement: *"If Nothing is thus immediate and identical with itself, it is conversely identical with Being. The truth of Being and Nothing is therefore the unity of the two: and this unity is Becoming."* After her early stage of "Movements in Stillness," Park Dawon advanced to the theme of "Becoming," because "Becoming" represents the irony in which the opposing predicates of the absolute are expressed as one—namely, the possibility of motion and rest as one, and the possibility of being and nothingness as one.

However, after Park Dawon reached the stage of "Becoming," her art began to unfold differently from Hegel. From this point onward, Park Dawon seems to have opened a different path. The theme of "Now and Here" emerged in parallel with "Becoming," and eventually these two coexisting themes converged into "Now and Here." As Deleuze pointed out, when Becoming is viewed as "eternal return," Becoming as eternal return is no longer drawn into the cycle of opposition and

fusion. Now, instead of conflicting with itself through negation, Becoming becomes a permanent affirmation that embraces the multitude of possibilities of difference. In the "Now and Here" that Park Dawon reached, opposition and fusion are no longer her concerns. What remains here is experiencing unmediated, as-it-is difference in repetitive movement as a "facet" of the Same, as a "mode" of substance, or as an "expression" of the absolute or God.

The "Now and Here" stage finally became possible because "Becoming" as eternal return deconstructs the fallacy of assuming God's perspective to solve the problem of opposition and restores the proper perspective of the human creator. As Heidegger pointed out, eternal return questions the linear flow of time and re-understands time through the concept of repetition. Through "Becoming," time does not flow toward eternity, but eternally returns. Eternal flow erases any perspective. But conversely, eternal repetition requires the establishment of perspective. Park Dawon's "Now and Here" was born precisely through this phase transition, this metamorphosis. While paintings under the heading "Becoming" generally exhibit red and burgundy tones, paintings titled "Now and Here" consistently feature blue tones. What does this imply? In Kandinsky's color theory, red is described as anxious and lively, while blue is peaceful, deep, and supernatural; does this suggest that her spiritual exploration matures through such gradual changes? In any case, we can say that the brushstrokes appearing in Park Dawon's "Now and Here" stage are clearly evolving from the brushstrokes of "Becoming."

It is true that the brushstrokes of "Becoming" and "Now and Here" are similar. Yet, there is a very important change between the two series. In the case of the "Becoming" series—for example, looking at works between 2008 and 2011, immediately following the "Movements in Stillness" period—the brushstrokes are still governed by the concept of "speed." The brushstrokes are executed as if attempting to achieve maximum instantaneous speed. What remains dominant here is "motion," just as in "Movements in Stillness." Motion is defined as the distance of space traversed per unit of time, expressed as the ratio of speed. However, in "Now and Here," the brushstrokes are no longer concerned with motion appearing as speed. While the brushstrokes of "Becoming" struggle to establish their existence through extreme numerical values, the brushstrokes of "Now and Here" seem fully satisfied with themselves, no longer subjugated to the external criteria of generality that impose the rules of the game. Thus, very strangely, Park Dawon's brushstrokes in "Now and Here" clearly move on the canvas while simultaneously feeling very static.

True "Movements in Stillness" is being realized in her "Now and Here." At this point, "stillness" is no longer understood as a state where no spatial movement occurs at a specific point in time, but is understood as the "living present" itself. Of course, this living present includes movement, but this movement does not

mean moving from point A to point B in space as time flows. Rather, in "Now and Here," movement constitutes time itself. The meaning conveyed by Park Dawon's art can offer us a profound realization. In the early "Movements in Stillness," Park Dawon still seemed to regard time as an endless extension of homogeneous moments stretching from the past to the present and into the future. The strokes she painted were events marked somewhere on this time line. Because the strokes were conceptualized as relative movements against flowing time, their most crucial characteristic must still have been speed. She seemed to believe that at the point generated through extreme speed, the point where being and nothingness become one—the point where motion and stillness become one—could be attained. She seemed to suggest that this moment of astronomical significance, physically opened by her immensely powerful brushstroke, would imprint the point where true Becoming is achieved within our flowing time. Otherwise, this moment would vanish into oblivion.

However, in "Now and Here," this understanding of time is completely reversed. Here, we clearly see strokes representing movement, but this movement does not occur within the flow of time. Rather, the very moment we are observing this movement defines our time, and this is "now and here." In "Now and Here," the illusion of homogeneous time vanishes. What unfolds before our eyes in "Now and Here" is pure movement relating solely to our living present. If in the early stages of "Movements in Stillness" and "Becoming," time defined movement, in "Now and Here," movement defines time. Therefore, the living present realized in "Now and Here" becomes pure heterogeneity, or pure difference, because it is not defined by any illusion of homogeneity.

The living present expressed in "Now and Here" goes even deeper than Husserl's phenomenological understanding of time, beautifully demonstrating Bergson's "time as duration." Bergson views our concept of time as an eternal line of consecutively progressing homogeneous moments as being contaminated by our perception of space. Space is composed of an endless juxtaposition of homogeneous points, and when we think of time, we imagine time in the way we perceive space. Thus, time flows from point A through point B to point C, and within this flowing time, objects move and our states of consciousness unfold. To Bergson, as to Husserl, the truth of time is similar to the way we perceive a melody. The tune of the melody changes, but the melody maintains its unity during the time it is played. The previous notes vanish as they are played, and the coming notes are not yet reality, but in our minds, the melody reveals itself as a changing unity reflecting both prior and future notes.

Park Dawon's "Now and Here" can be said to be an astonishing demonstration of Bergson's time. This is achieved not only through the accumulation of decades of relentless spiritual exploration, but also through the unique brushstroke she creates. Generally, a brushstroke appearing on the canvas surface has a head and

a tail. As the brush moves, its width, density, and intensity change, gradually tapering off, allowing us to immediately distinguish it the moment we see it. The brushstroke clearly indicates the arrow of time. This generates the flow of movement and time, much like a moving car that appears larger as it approaches us and smaller as it moves away. Therefore, with ordinary brushstrokes, it is very difficult to demonstrate Bergson's time, because the sense of time is immediately contaminated by the sense of space. Park Dawon worked to overcome these limitations in such a way that her brushstrokes transcended spatial characteristics to represent time itself exclusively.

In the early stage, Park Dawon's brushstrokes had a beginning and an end. Rather, she poured her energy into giving greater proximity and contrast to the beginning and end of the brushstroke, intending to create a phenomenon exposing the limits of physics through which we might glimpse "the dimension beyond" via the movement of the brush. However, in the mature stage of "Now and Here," her brushstrokes show neither beginning nor end. Our everyday minds, always moving in search of the arrow of time, are momentarily neutralized by Park Dawon's brushstrokes, because her brushstrokes do not narrow or vanish, but continue their movement while maintaining consistent width, density, and intensity. Moreover, such brushstrokes cannot be created through multiple touches. They must be executed in a single application of the brush (*yongpil*). Such an extraordinary brushstroke must be possible only through immense discipline—the selection of the appropriate brush, the physical characteristics for the desired form, the amount of pigment the brush holds and releases, transparency and the viscosity to be determined in contrast to it, planning the brush's path, the force applied to each part of its beginning, movement, and halting, the time within which all these actions must be completed, and finally, the breathing and disciplining of the mind to execute the brushstroke. Such exceptional brushstrokes can also be found in her calligraphy style. These brushstrokes leave behind no traces of movement and awaken our eyes momentarily so that the illusion—or more truthfully, the illusion of the homogeneous flow of time—is stripped away. When this illusion vanishes, only the true feeling of time remains—the very moment we are watching the unfolding of movement. Park Dawon's strokes transcend the conventional flow of time, demonstrating the duration of the living present that we feel in "now and here." Her strokes blur the boundaries of time and space, capturing the moment when pure movement defines time. For this reason, when we encounter Park Dawon's work, we experience a peculiar sensation of space and time. Movement exists, but our perception of time pauses—that is, we witness *Movements in Stillness*. This is the meaning of Park Dawon's "now and here." This may be said to be the most beautiful artistic expression of Deleuze's maxim: "Time does not go beyond the present"; "The present is a contracted level of the whole." In that sense, Park Dawon's art creates what Allen Leepa calls "the

magic as the phenomenon of experience itself."

V. Rhythm and Becoming

Mark Rothko vehemently denied being an abstractionist. Like artist Park Dawon, Rothko also passed through several stages before arriving at his own ultimate, unique style. Beginning with figurative paintings of figures and scenery, Rothko explored mythological symbolism and surrealism; yet when he reached the classical stage of abstract painting known as Color Field painting, he stated, *"My art is not abstract, it lives and breathes."* Rothko attached no descriptive titles to his works other than catalogue numbers and dates of creation, refusing to append any explanations to his works, stating that *"Silence is so accurate."* How can a work rumored to "contain no sort of thought" fail to be abstract? To this, Rothko replied: *"Painting is not about experience, it is experience itself."* I believe this maxim by Rothko can be applied directly to explain Park Dawon's artistic world.

Each of the numerous artworks that Park Dawon has been creating according to the themes we examined above repeats in a different space and at a different time, with a different brushstroke, different colors and forms, different accents, intonations, wavelengths, and frequencies. Park Dawon's art exists not only within the individual artwork itself, but within her unceasing repetition, which establishes each of her works as an individual uniqueness of this repetition. This is not the repetition of the same, nor is it the repetition of generality, nor the repetition of any concept or representation. This repetition represents no "thing" or "being," nor does it project the "thing-in-itself." This repetition is solely concerned with the creation of the brushstroke itself. Her art is the persistence of gesture where the center of meaning lies in repetition itself. Her art is thoroughly humble, yet the contribution her art makes to our perception of the "absolute" is immense. As if faithful to the precepts of Minimalist Art, she seems to refuse to offer definitions regarding art or herself. Thus, while her repetition forms the identity of her unique style, this identity does not seek to constitute a species as a general concept. Each instance of repetition is unique in itself, and each is an expression of the ultimate "Same" as "difference." This ultimate "Same" is the God to whom Park Dawon prays every time she lifts her brush and draws a stroke.

Repetition is movement in itself. Movement is possible where there is instability and asymmetry. Life is movement. Death can be defined as a state where all movement has ceased. Every artist introduces instability into a work to cause movement to occur. Park Dawon's art is particularly sensitive to movement. In fact, her art—from "Movements in Stillness" to "Becoming" and "Now and Here"—is entirely about movement. This is movement that, as Deleuze wrote, *"acts directly on the mind by causing vibrations, rotations, vortices, gravity, dancing, or leaping."* If Park Dawon's God is the "ultimate Same," and if that same is "sameness as difference," then such a God must also be movement itself. Such a God must

be life itself. Such a God is filled with rhythm, and God as rhythm is always creative. Creation is not a one-time event, but becomes a continuing process. This primordial rhythm cannot be an ordinary symmetrical rhythm. Symmetrical rhythm is merely secondary and is essentially an intermediate stage toward death. Life, namely movement, emerges from and is sustained by asymmetry, turbulence, and instability. Behind the regular, symmetrical, and mechanical rhythms visible in our daily lives lies the asymmetrical, irregular, and turbulent rhythm of primordial forces. Without the latter, the former cannot be sustained and will soon collapse. Park Dawon's paintings are a pilgrimage wherein her large brushstroke, carrying the full weight of her soul and body, creates the very movement that engenders and sustains the life of the universe. Her art is like her own project for creation and generation. A note in her catalog writes: *"[She states that] any basic formation originates from the interaction of light and energy. She pours waves onto the canvas in an attempt to communicate and explain the possibility of expanding the origin of the universe."*

VI. Conclusion

Fundamental asymmetry perhaps means that there is no symmetry of answers corresponding to questions, and perhaps there may never be one eternally. But this simultaneously means that there is always movement, and this movement indicates no end. In Park Dawon's art, we may be witnessing the process of overcoming both the age of gods and the age of heroes to arrive at the age of humanity. Within this imperfection, movement and stillness are finally fused. This occurs not because opposites are fused into eternity, but because opposites are decomposed into heterogeneity and eternal return. Beneath the surface where superficial determinations appear and vanish lies the deep rhythm of becoming. This generation occurs only within changes that repeat themselves, which is the endless gesture of the primordial rhythm testifying to the inexhaustible modes of being of the ultimate Same. Through her art, which conveys astonishingly wondrous meaning, Park Dawon testifies to this creation and generation.