

The Transfer of Love

Jo Woo-chang / 1999

A window of the mind is created on the wall.
Through the window, Park Da-won's love is transferred.
People all love one another.
With body and mind, and through social practice...
Park Da-won knows nothing but painting.
Thus, she paints love and shares love through her paintings.
She captures love in the square window hung on the wall, transferring it to everyone.
By the window, hesitating out of fear of embracing pain and, consequently, of transferring love.
The white sunlight pouring into Park Da-won's window hesitates and hesitates,
until it seems to suddenly embrace such pain, becoming a blinding, bleaching purification.
To take the pain upon myself and give the love to you.

The Interface of Inside and Outside

It is an embrace of pain composed of 25 paintings and video artworks.
Brightly embracing the world with a child's heart,
these are paintings that embrace the world with hope, bearing the mind of ancient people drawing cave murals.
Paintings that look as if a child holding a crayon for the first time colored them just as they pleased.
Therefore, they are bright and free.
Might I have seen it in the caves of Cougnac or Niaux?
Or perhaps in a childhood dream?
Paintings filled with unrefined hope and yearnings that are hard to fulfill.
Thus, they are primal.
The paintings here contain primal utterances.
Therefore, they emit an "Ah(A)!" sound.
On a bright canvas, the innocence of children's drawings and the symbolic meaning of primitive murals become one through thick coloring,
all smiling brightly in vivid hues.

Park Da-won's Video Art

The video art, where pain and love coexist,
gathers the pain that follows love and the hardships of life into vivid imagery.
Wars breaking out amidst material abundance, greed, power, vanity, luxury, waste, and splendor;
genocide, starvation, and hometowns burning and being destroyed.
Love is the balance of that light and darkness.
Embracing the pain that is hard to shake off,
running until the heartbeat echoes in the ears,
a sense of urgent kinetic energy, deprivation and hope—
as an interface of suffering and love,
it emphasizes the image of life.

Park Da-won and the Window Effect

Park Da-won's painting is a window bright with sunlight.
Joyful laughter is heard from the other side.
Yet, this window has no inside or outside.
A window standing blankly within the universe.
With the window at the center, heaven and earth take their places without boundaries,
and humans and God face each other as equals.
'I' becomes 'you', and 'you' becomes 'I'.
Then, without distinction, everyone smiles brightly.

They play joyfully.

Prayers directed at you flow through the window, and our hope shines through as sunlight.

That is why this painting is bright.

It is clear.

It is joyful.

Abstraction within Common Abstraction

Abstract paintings drawn by many over nearly 100 years.

They are honest about a painting being a single flat surface.

Therefore, colors and shapes sometimes become ideological.

Park Da-won's ideology is love.

There is no rigid consciousness of strictly painting abstract art.

Park Da-won humbly carries on the ideological beauty of Kim Jeong-hui (Chusa).

The ideological beauty of Chusa, where poetry, calligraphy, and painting are unified.

Park Da-won's past days of being immersed in Wandang (Chusa) after being captivated by his *Sehando* (Winter Landscape)—

a work where Chusa poured his effort into revealing his innermost mind (*Simeui*) with the spirit of books and the fragrance of letters—

resulted from earnestly placing her own innermost mind onto the canvas,

leading to the paintings of today.

She paints the "Window of the Mind."

The gentle breeze crossing the window, the scent of flowers, the boisterous and joyful laughter,

children frolicking in excitement, the hue of grass,

and the bright sunlight embracing all of this—she paints them without relying solely on color or form.

She paints as if drawing lines with her eyes closed.

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