

Overlapping World

박여나 개인전 : 중첩되는 세계
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Even when the straight line - as if drawn with a ruler - of the horizon (수평선, 水平線) turned out to be a segment of the curve of a massive sphere, we did not rename it. Such is the experiential perception of humans, bound to the body. Turning over this issue of spatial perception into one about time, we may take a step closer into the world created by Yena Park. Her work encompasses the linear time of humans and the cyclical time of nature.

Post-Future Soil, a piece that occupies the majority of the exhibition space, is about time in a geological sense, far beyond our own perception of time. Debris from urban environments such as buildings and roads were gathered, crushed, and spread out on the floor by the artist, as if to show us the land of a distant future, where all things that constitute a civilization have turned back into earth, over prolonged weathering. Just as the land on which today's civilization stands is layers upon layers of bygone worlds, today's civilization will eventually become the ground.

Here, the artist is an agent of time, and through a simple practice of 'gathering and crushing', summons a landscape of the future into the present. This future is devoid of humanity, with no one to observe or record it, a time that is indifferent towards us. So, in turn, we generally don't make this time the subject of our imagination or sympathy. It is a future beyond the scope of future. Therefore, the title of the work, Post-Future Soil, is appropriate. Even the artificial material environment - which feels almost permanent compared to the human lifespan - feels like a part of the natural cycle in the face of this deep time.

Infinite Collapse shows the moment of collapse, through which fragments of the built environment becomes part of a larger whole, revealing the process of a massive cycle in implicit imagery. ○ is a kinetic sculpture where a motorized wire endlessly draws a circle, leaving a faint marking of its trajectory on the floor. Because of the erratic movements made by the delicate wire as it passes the irregular surface of the floor, the piece seems like a sensitive feeler, repeatedly sensing the irregularities of the land.

If the aforementioned works imagine a time after the death of material civilization while dealing with prodigious cycles that dwarf the life cycle of our own, Death of Bodies examines the minute cycles repeated in the time of our day to day. Tape cleaners used to clean the artist's room were collected and stacked to create this piece; through byproducts of the body such as hair and skin cells, it reveals the repeated partial deaths and regenerations of the body.

The landscape created by the union of these pieces appears to be a critical footnote on the monumentality of sculpture and architecture. Here, the architectural legacies that embodied the achievements of modern civilization have returned to the ground. What's erected over them is a flimsy pile of tissue creating an unstable form, documenting the deaths within the everyday. The icon (○) that bears the thematic concerns of the exhibition does not progress into the empty void. Instead, it draws faintly on the ground's surface; while the orbit of its movement is distinct, the trace it leaves behind is muted.

Trapped in a body shooting toward death like an arrow within the ever-repeating flow of nature, we endlessly wander between cyclical time and linear time. The two faces of time are like the two sides of a coin; they exist together, but cannot be viewed simultaneously. Thus, we are beguiled by the day that seemingly will return forever, idling away our lives, only to remember that death is approaching, in moments of panic. As we look over the straight line of the horizon and envision a round Earth, or rather, if we were to imagine an even greater cycle, what would such an experience be? Someone walking in a circle is bound to return to the starting point. However,

the larger the circle, the more distinct they'll become, from who they were when they started. Within time, which envelopes us, we too are changing, repeating the small deaths and regenerations.

A feature that reveals itself through the formal aspect of some of the works and the overall composition of the exhibition is the overlapping of different times and spaces. This also relates to the title of the exhibition, Overlapping World. The exhibition, taking place in a vacant space in a commercial building instead of a white cube (which attempts to eliminate the context of the outside world to isolate the artwork), actively draws from its locality and placeness. Through windows on both sides of the venue, the Gimpo landscape unfolds, where buildings rise and fall endlessly through development and re-development. Due to the absence of interior lighting, the interaction between outside and inside becomes more palpable. The audience sees both the post-future Gimpo, barren, and the present Gimpo, undergoing extensive development. The life and death of material civilization overlaps.

The Nth Ground emphasizes this overlap of time through Film language. In digital form, Post-Future Soil and the redevelopment areas of Gimpo are on-screen, side by side, and the cameras pan in synchronized motion. The synchronization of the gaze becomes a hint to view the two entirely different scenes as overlapping. One may even take home Monument for the Body, extending the range of overlap beyond the exhibition space: living the present while bearing a piece of the post-future, becoming an emissary of overlapping time.

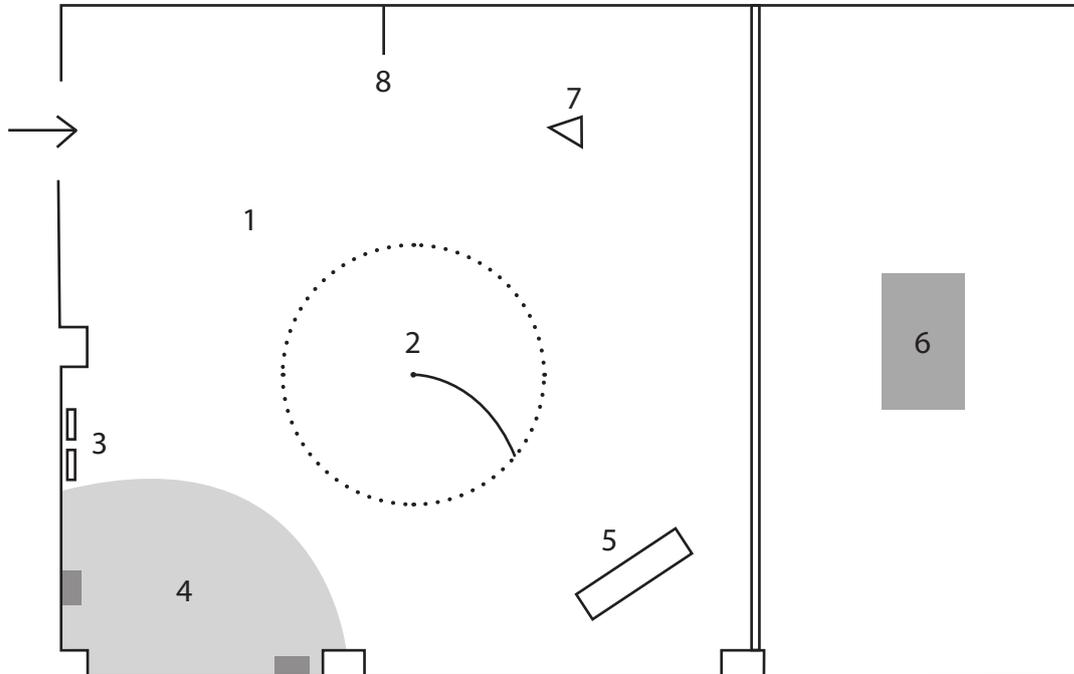
What if, after aeons, when all material civilizations have eventually returned to the land, there was another world that remembered the entire process? Dead Skin Cells of the Earth explores the possibility of such a world. The virtual world, already expanding at a rapid pace, suggests a new temporality. This time, which may be referred to as cumulating time, or concurrent time, is a time when data - which (almost) never dies once uploaded - accumulates and coexists. Once connected to this world via a VR device, the debris on the floor that's already turned into earth, while maintaining its previous form and information, drifts within infinite space like a ghost. We stand on the post-future ground, as we observe the past. This is another overlap.

Let us draw a circle (○). Then, let's lay it down at eye-level (—). Laid flat, the circle now appears as a line. But in fact, this line is actually two lines overlapping each other. Let us walk along the circle's perimeter. From whichever way we look, we'll be seeing two overlapping lines. Would it be a stretch to say that this is what viewing this exhibition is like?

Now, let us take both ends of the circle. It doesn't matter exactly which point of the circle, since for any particular point in a circle, there will be an opposite end. Once you've got both ends of the circle, let's give it a twist. You will end up with a shape resembling the infinity symbol (∞). Another set of opposing ends in the circle appears to have met at a point. Twisting the circle with a different set of opposing ends will yield two lines intersecting at the same point. This is the circle's center. I wonder if that is here, where we stand.

※ If a virtual world exists in post-future, will our data be there? Would the virtual world still be referencing the appearance of reality? Perhaps it'll create its own system, like an alternative nature, becoming something new. What if this new world, along with the post-future soil, have already arrived here? The invitation card at the information desk may provide a clue.

Overlapping worlds



1. 미래 이후의 흙, 분쇄된 인공 파편, 가변설치, 2021
Post-future Soil, artificial debris, variable installation, 2021
2. O, 폐자동차 모터 부분, 철선, 가변설치, 2021
O, motor part of scrap car, steel wire, variable installation, 2021
3. N번째 땅, 두대의 차량용 모니터, 800x480px, 무한 루프, 가변설치, 2021
The Nth ground, two vehicle monitors, 800x480px, loop, variable installation, 2021
4. 지구의 인공 각질, 김포에서 수집한 인공 파편, VR 가상공간, 2021
Dead skin cells of the Earth, artificial debris collected in Gimpo, VR virtual space, 2021
5. 무한 붕괴, 3D 스캔 된 인공 파편 한개, 고장난 티비, 알루미늄 프레임, 1080x1920px, 무한 루프, 2021
Infinite collapse, one 3D scanned artificial debris, broken TV, aluminum frame, 1080x1920px, loop, 2021
6. 목직한 흩어짐, 반투명 가벽, 기계, 가변설치, 2021
Heavy scattering, translucent temporary wall, machine, variable installation, 2021
7. 몸들의 죽음, 테이프 클리너, 개인의 부산물, 높이 50cm, 2021
Death of bodies, tape cleaner, personal debris, height 50cm, 2021
8. 몸을 위한 기념비, 유리 펜던트 목걸이, 분쇄된 인공파편, 가변설치, 2021
Monument for the body, glass pendant necklace, shredded artificial debris, variable installation, 2021

*Currently, it is on sale on the **<Project: Post-future ground>** online page.



<Project: Post-future Ground> is a long-term project based on the imagination of new ground and ways of existence after the collapse of the current artificial material-based civilization, which is considered solid. Starting from the city of Glasgow, UK, the project is continuing based on the cities in which I am staying, such as Seoul and Gimpo, KR. The main framework of the project consists of 'collecting artificial debris - 3D scanning and web uploading - returning to the soil by crushing it'. I make '3D archive' and 'The Soil' using the urban flotsam that falls off the man-made structures that they collect while travelling around each city.