

Charades is a game where a player picks up a card with a random word on it and conveys the word to other players using only gestures. In this game, oral languages and texts are not allowed. Due to the rule, the player has to capture the images surrounding the word to express it through body movement. Perhaps making art is an intense version of charades. Yena Park's work revolves around sorting out ambiguous and indescribable feelings and transferring them into metaphorical installations. A single moment, a strong feeling that becomes vague as soon as it's spoken, thoughts that rise and fall; she materialises daily objects to evoke such feelings and tries to confront complicated ideas in one subject.

The gallery is surrounded by high RPP sound—absorbing walls. Due to its appearance, it seems like the space is still under construction and you cannot enter. However, the gate at the left corner hints that the space is open. When entering the gallery with a little tension, you may encounter a downward slope. Intentionally or accidentally, the audience gets to interact with the work as soon as they enter the space. When you go further inside the gallery, there is a wild forest of the artist's work spread throughout the space. The artist suggests the space as an area for first-hand exploration rather than something to be appreciated from afar. The works are presented like a growing organism that was found by chance. At the deepest part of the space, there is a cosy room draped with transparent fabric. The space is composed to create a similar tension as experienced at the starting point and then it ends up being a calm space with drawings. Somehow, this evokes the feelings of getting to know a stranger. The artist has installed some elements that could be overlooked if people fail to take a closer look; this leaves the audience with the opportunity for discovery.

Seemingly, Yena Park's practices appear to focus on installation work. Still, it would be more right to say drawing is the root of her work. Once, the artist believed that the movement of objects was an extension of drawing. Since Park's drawings portray comparably more direct narratives, her drawings may seem to be technically different from

installation works; nevertheless, she effortlessly blurs the lines between the two types of work. This is due to the material interface between wood and paper and to Park's efforts towards finding more effective ways to present her drawings reflected in her installation as an extension of the medium. While her earlier work reinforced her concepts

within a metaphorical framework, her latest works at this exhibition seem like a movement towards reorienting her concepts through various material experiments. Park wanted to deliver her narratives indirectly, and that deliberation

resulted in the practical use of Arduino. Park intentionally gives an unpredictable mobility to objects. The irregular movement gives the impression of a strange vitality, and that vitality allows the object to be confronted as a subject.

For a long time, Park has addressed the meaning of completion and expressed doubts about what makes a work genuine and clear. Despite Park's aim of clarifying ambiguous thought, she avoids defining her work. From the moment a work has concrete meaning, the possibility for a narrative would be closed. In this way, the most important aspect of Yena Park's work is the 'process'. The process, while containing the pursuit of producing a physical outcome, contains the very beginnings of a narrative (or a motivation) that the artist decided to present and the whole progress of the work, which even includes sequenced elements. To connect concepts, Park seeds her thought into the process. The exhibition features condensed structures of her concept but Park says she doesn't see those as a conclusion. Park's deliberation heads to face the embodiment of intangible thoughts, without definition, and to further empathy.

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