



Fluid Sunshine

As Softness Strengthens the World

"J'ai décidé d'être heureuse parce que c'est bon pour la santé." — Voltaire

Fluid Sunny Day · Acrylic on canvas · 420 × 160 cm · 2025

Garden of Flowing Light

LEE SUN-YOUNG · ART CRITIC

Since moving to the Netherlands in 2013, Uzine Park's work has been defined by colour that exceeds the primary — luminous, almost phosphorescent, a chromatic feast in which the rule that beautiful colours should be used sparingly is systematically violated. Excess colour breaks free from the chains of repression and surges forward, yet there is no chaos. Returning to Korea in August 2025, the works in this exhibition were made in roughly equal parts between Korea and the Netherlands.

Park compares the Dutch climate she had to take root in at her mid-thirties to the impression left by Van Gogh's *The Potato Eaters*: long winters, frequent rain, a palette of disciplined restraint pressing directly into her early canvases. She painted not because she had surplus time but because she was in a situation where she had to reassert her own identity. A judo tactic: using the opponent's force. As life's gravity pulled her down, she resolved to fly. The emblematic image of that resolution is rain that holds light — from the heavy downward lines that drive through the plants below, sudden shafts of light erupt. Colour plays the decisive role.

Colour became for her "a tool for restoring emotion." The concept of Fluid Sunshine — "an image of light that flows like rain but holds the colour of sunlight; droplets that glitter in yellow, pink, and blue; a will to generate light from within even in a climate of gloom" — is not a fantasy that denies reality but an attempt to reorient the direction of emotion. Yet Park's work maintains the rational distance of Voltaire, who "decided to be happy for the good of his health."

Fredric Jameson, in *Postmodernism, or, The Cultural Logic of Late Capitalism*, used Van Gogh's *Peasant Shoes* to describe the utopian motivation of modernist painting: the explosion of rural objects into hallucinatory surface-colour must be understood as a utopian gesture. In this context, Park's aesthetic attitude — transforming her grey surroundings through chromatic intensity — is modernist in spirit, though distinct: where Van Gogh's shoes have the weight of deep ontological roots, the twenty-first-century painter's utopian gesture emphasises the flow of desire for roots not yet fully taken.

The minari that plays such an important role in her recent work can, when a section of its stem is cut, take root wherever it is placed — not an arboreal model like the tree, but a rhizomatic one (Deleuze and Guattari). During the *Roots Between Us* project at Big Art 2025 in Amsterdam, 117 visitors took home a cutting of living minari — the same lineage Park had received from a Korean miner who had emigrated to Germany decades before. The plant moving between hands is the project: solidarity between those attempting to take root in foreign soil.

As Jacques Brosse writes in *The History and Mythology of Plants*, the energy of life comes not from below but from above. The being that catches that light is the plant. The concept of Fluid Sunshine tends toward making darkness bright, the heavy fluid, the hard soft — condensed in the exhibition's subtitle: as the soft strengthens the world.

Original text: Lee Sun-young, art critic. Gallery THE C, Seoul, 2026.
Exhibition: 「부드러운 것이 세상을 강하게 하듯이」

CURRICULUM VITAE

EDUCATION

- 2014 MA, HKU Utrecht, Netherlands
- 2004 MFA, Hongik University, Seoul
- 2002 BFA, Hongik University, Seoul
- 2000 Exchange, ENSBA Paris

SOLO EXHIBITIONS

- 2026 As Softness Strengthens the World, Gallery THE C, Seoul
- 2025 It's a Fluid-Sunny Day, Arti et Amicitiae, Amsterdam
- 2024 Everything is Singing, Fikri, Amsterdam
- 2024 Fluid Sunshine, Factor IJ, Amsterdam
- 2016 Weed Consumption, Cafe Black Bird, Utrecht
- 2014 Weed Consumption, Gallery the Cup, Seoul
- 2012 Scion Garden, Gallery Cola, Seoul
- 2010 Restoring Vitality, Noam Gallery, Seoul
- 2007 "I Will Protect You", Song-eun Gallery, Seoul

SELECTED GROUP

- 2025 Big Art, Slotervaart, Amsterdam
- 2024 Connect, Arti et Amicitiae, Amsterdam
- 2023 Salon, Arti et Amicitiae, Amsterdam
- 2022 Gravity, Soluna Fine Art, Hong Kong
- 2021 Sinan Maninbo, Dunjang Gallery, Korea
- 2018 This Must Be the Pacific Place, Vriend van Bavink, Amsterdam

SELECTED PROJECTS

- 2025– Descendant of Minari — 117 plants distributed
- 2025 Roots Between Us — Big Art Amsterdam
- 2026 Minari Project Seoul — Gallery THE C
- 2014–16 Weed Consumption — etchings, Seoul & Utrecht

PRESS

- 2026 Lee Sun-young (art critic) — commissioned essay, Gallery THE C
- 2025 Daljin Art Magazine — critical entry

AWARDS & COLLECTIONS

- 2013 MMCA Government Art Bank, South Korea
- 2012 Danwon Art Contest
- 2011 Hanseong Baekje Art Contest
- 2007 Arts Council Korea grant

MONUMENTAL WORKS

- 420×160 Fluid sunny day · Acrylic · 2025
- 400×210 Fluid sunshine2 · Acrylic · 2024
- 400×167 Dungle Dungle · Acrylics · 2026
- 350×170 Fluid Sun Shower · Acrylic · 2024
- 270×270 Sweet Home-Sweet Garden · Acrylic · 2023

SELECTED WORKS · 2023–2026



동글게 동글게 / Dungle Dungle

Acrylic on canvas · 420 x 160 cm · 2026



Portrait of Round Mountain

Acrylic on canvas · 17 x 25 cm · 2026



Portrait of Round Mountain

Acrylic on canvas · 17 x 25 cm · 2026



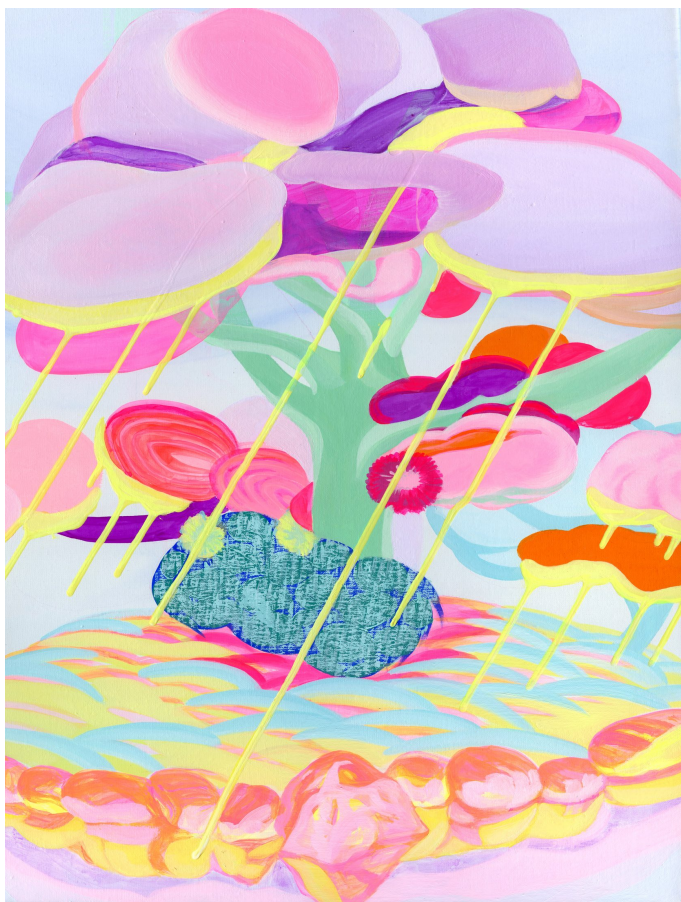
Portrait of Round Mountain

Acrylic on canvas · 17 x 25 cm · 2026



Portrait of Round Mountain

Acrylic on canvas · 17 x 25 cm · 2026



Soft Cloud Tree I

Acrylics and oil on canvas · 70 x 50 cm · 2026



Soft Cloud Tree II

Acrylics and oil on canvas · 70 x 50 cm · 2026



Cloud Trees Are Growing

Acrylic on canvas · 53 x 41 cm · 2026



Soft, Sweet Cloud

Acrylics and oil on canvas · 60 x 50 cm · 2026

SELECTED WORKS · 2023–2025

**Calm Sunset**

Acrylic on canvas · 60 x 40 cm · 2024

**Solid Hopes**

Acrylic on canvas · 60 x 40 cm · 2024

**Momentos Gathering**

Acrylic on canvas · 70 x 50 cm · 2023

**Detox Gardener**

Acrylic on canvas · 70 x 50 cm · 2023



Fluid Sunshine

Acrylic on canvas · 130 x 160 cm · 2023



Everything Will Grow Here Again

Acrylic on canvas · 130 x 160 cm · 2025

Large-Format Works · 2024

High-resolution masters — added July 2026



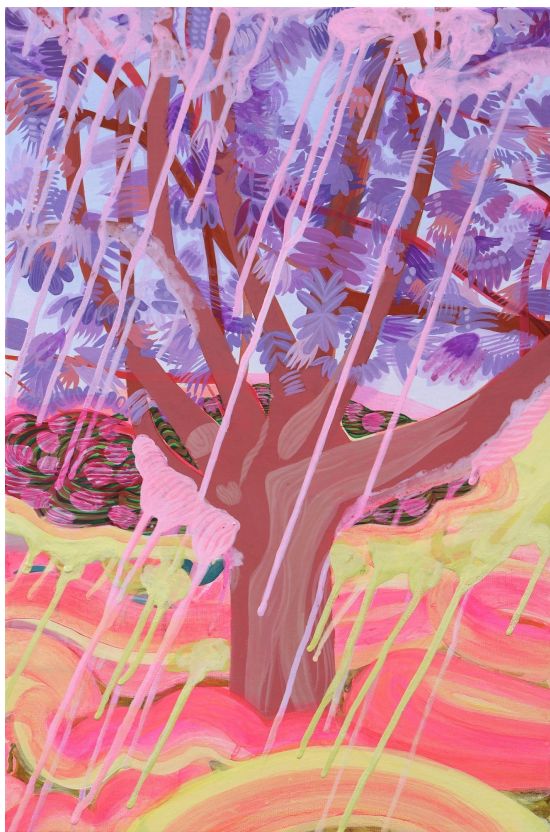
Fluid Sun Shower

Acrylic on canvas · 350 × 170 cm · 2024



Fluid Sunshine 2

Acrylic on canvas · 400 × 210 cm · 2024



Singing Momentos 1

Acrylic on canvas · 40 x 60 cm · 2023



Singing Momentos 2

Acrylic on canvas · 40 x 60 cm · 2024



Gathering Momentos 2

Acrylic on canvas · 40 x 60 cm · 2023



Resting Momentos

Acrylic on canvas · dimensions variable · 2023



Momentos Gathering

Acrylic on canvas · 60 x 40 cm · 2023



Is Spring Coming?

Acrylic on canvas · 60 x 45 cm · 2023

Roots That Find Each Other

BIG ART 2025, AMSTERDAM · @DESCENDANT_OF_MINARI

At Big Art 2025 in Amsterdam, Uzine Park distributed living minari plants — Korean water dropwort, cut into individual segments and placed in small glass vials — to 117 visitors over the course of the fair. The lineage of those plants traces back to a Korean miner who had emigrated to Germany decades before and passed a cutting to Park.

The minari is a rhizome. Unlike a tree, it requires no deep foundation — a single node, placed anywhere there is water, will take root. As a model for the diaspora experience, it replaces the arboreal dream of a single deep origin with the rhizomatic reality of multiple, lateral, tenacious connections.

Let's be in paradise together.

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— Voltaire*