

Soojeong Park

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Soojeong Park (박수정) is a multidisciplinary visual artist working across painting, sculpture, installation, sound and performance. Her work examines the intersection of physical space, bodily perception, and material memory, attending to moments when form shifts, dissolves, or resists stability. Grounded in material labor and repetitive processes, she employs construction, coating, and layering as central methods for articulating space and perception.

Soojeong's early work engages architectural structures and the legacy of the white cube, using art materials such as paper, gesso, graphite, and canvas to reconstruct familiar spatial elements into fragile, protruding forms. Series such as Substrate Constructs and Residual Constructs translate two-dimensional drawing into three-dimensional interventions, blurring the boundary between surface and volume and drawing attention to the subtle tensions and perceptual frameworks that structure institutional spaces. These works treat walls, corners, and floors not as neutral supports but as active participants in perception.

More recent projects extend this spatial inquiry into motion, temporality, and embodied experience. In installations such as Move and Working Buds, Soojeong utilizes slow mechanical force to activate fabric and sculptural surfaces, producing movements that unfold with an organic cadence. The subtle shifts within Move invite prolonged attention and mirror the mental reconstruction that occurs when observing motion in painting. In Working Buds, the repetition inherent in the machine becomes aligned with natural and human rhythms, suggesting continuity between mechanical repetition and recurring bodily and seasonal rhythms.

Water functions as a recurring conceptual and material anchor throughout Soojeong's practice. Her paintings and mixed-media works explore flow, reflection, and layered depth through traditional Korean pigments, oil, and silk. Rather than depicting water as landscape, Soojeong approaches it as a system of movement and fragmentation, where surfaces fracture light and disrupt perceptual continuity. Works such as Breaking, The Sea Seen in the Sea, and Flowing Mass examine how form dissolves through absorption, reflection, and surface accumulation, evoking both physical liquidity and perceptual ambiguity.

Across media, Soojeong maintains a visual language defined by repetition, subtle shifts, and material tension. Her work emphasizes slow perception and quiet transformation, positioning the viewer not as an observer of images but as an active participant within a continuously unfolding spatial and sensory field.