

DO HO SUH

NEW WORKS

7 NOV 2015 — 2 JAN 2016



## Foreword

I am delighted that Mr Suh Do-Ho, one of the top Korean installation artists, will be holding his exhibition in Singapore from 7 November 2015 to 2 January 2016 as part of this year's Korea Festival. This special exhibition, which will be hosted by the Singapore Tyler Print Institute (STPI) and supported by my Embassy, is also part of this year's efforts to celebrate the 40th anniversary of diplomatic relations between Korea and Singapore.

Mr Suh has won many accolades for his art and has had his work included in numerous museum collections worldwide. With his talent and reputation, his exhibition is expected to arouse a great deal of curiosity and interest among Singapore's art lovers. It is also a reflection of the growing cultural and artistic interactions between Korea and Singapore.

In recent years, Singapore has hosted several major international art fairs with the goal of transforming the country into a "distinctive global city for the arts". Given the increasingly vibrant and diverse art scene in Singapore, it is obvious that she is truly on track to achieve this vision. This exhibition is expected to be a significant event to that effect.

I look forward to Mr Suh's exhibition and sincerely hope that such events will help provide the impetus to bring the Singaporean people even closer together to Korean culture and my country.

**H.E. Suh Chung-ha**  
**Ambassador of the Republic of Korea to Singapore**

## Director's note

It is a tremendous privilege to partner with the Embassy of the Republic of Korea in this fitting presentation and I would like to thank H.E. Suh Chung-ha and the Embassy for their support.

When I first encountered Do Ho's monumental sculptures, I was confident that he would be able to use our print and papermaking resources to expand his three-dimensional language into the two-dimensional realm. Seven years on and two residencies later, this collaboration has led to a body of work that is truly remarkable, far exceeding both our expectations.

These works highlight this relationship of constant learning and development with the artist. Not only has Do Ho refined his compositions, but the STPI team has also honed processes to support his needs, from increasing the size of our handmade paper to ensuring a smoother transfer of the thread drawings onto the paper pulp. His breakthrough, ephemeral thread drawings of 2010 have evolved in scale, taking on complex forms and textures in a manner akin to his fabric sculptures. His lithographs are, on the other hand, powerful in a monochromatic palette rarely associated with the artist. As with his thread drawings, they too are very personal as they take him back to his early days as a painter, a process he considers refreshing. Another component to this exhibition are the one-to-one scale rubbings, where objects within spaces he has inhabited are recaptured as physical traces of his personal history.

It has been wonderful to partner with Do Ho in his explorations of new mediums. I would like to thank him for this fruitful journey – his enthusiasm and determination in experimenting with new materials have certainly challenged us in many valuable ways, resulting in another successful exhibition.

Finally, I thank my entire team for their commitment and dedication to this project.

**Emi Eu**  
**Director, STPI**

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Do Ho Suh's works are characterised by a transnational dilemma of home and belonging, and a reflection upon malleable spaces, memory and the boundaries of identity – exploring in particular the relations between individuality, collectivity and anonymity. While most of his works are personal contemplations and largely autobiographical – his sublime architectural compositions of past homes and studios address universal journeys and experiences, prompting viewers to reflect on stories that define their own real and imagined lives.

In this second residency, Suh further developed his repertoire of thread drawings, building upon his discovery of fusing fabric sculptures with sketches of figures and architectural elements on paper pulp from his first residency. His heightened understanding of both process and material has led to a series of compelling visuals, reminiscent of “drawing and sculpture floating in three-dimensional space, as if space has been compressed; the structure leaving a trace of its framework on the paper”.<sup>1</sup> Deft strokes are transfigured in the fluidity of threads, and the resulting confluence of strands reveals silhouettes of overlapping figures, houses or hovering names that convey past experiences of particular events, spaces and people that have left an impression on the artist.

The home as a physical anchor point echo in works such as *My Homes* (pg.16) and *Walking Home* (pg.18), while the individual's transitional moments and sense of uprootedness is captured in works such as *Myselfes* (pg.10) and *Running Man* (pg.23), where the figures are depicted in profile, evoking movement as if on a journey through the world or across time. In the series titled *Karma* (pg.24), bodies are interconnected and piled atop each other to express the idea that “the individual supports and influences countless others, through history,

language, ethnic groups and families”.<sup>2</sup> This rippling effect resounds in *Karma* (pg.30) and *Karma Juggler (Multi color)* (pg.22) where the individual is depicted as a sum of these undulating loops that represent reincarnation and harmony.

“Home is not a physical space; it is also a psychological space, a personal memory through which [Suh] explores the world and himself in multiple perspectives.”<sup>3</sup> Themes of memory, identity and a longing for home are aggrandised in the pastel Rubbings series, where Suh creates tactile imprints of objects through frottage, capturing actual physical dimensions and textural characteristics. An ongoing project, these ethereal reproductions of shelving latches, electrical outlets and doorknobs found in the STPI artist studio are featured alongside sculpted paper pieces or specimens of telephones and fire extinguishers that likewise represent the architecture of the space. Just as the home is evidence of life and time, these items record traces of human presence and hidden stories, preserving Suh's experience of living within the space.

From intimate lithographs of his self-portraits to denser, more texturally complex and colourful thread drawings – and ultimately, his rubbings and three-dimensional specimens, Suh has come full circle in the execution of these artworks in this second residency, producing pieces with print and paper processes that best exemplify concepts previously largely explored in the three-dimensional realm.

**Tessa Chung**  
**STPI**

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<sup>1</sup> Yukie Kamiya, “Lines Drawn with Thread. Lines Floating in Space” from Do Ho Suh: New Works, STPI exhibition catalogue, 2011.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.



Thread Drawings

embedded in STPI handmade cotton paper

*Myselves* 2014  
168 x 132.5 cm



*Myselves* 2014  
106.5 x 80.5 cm

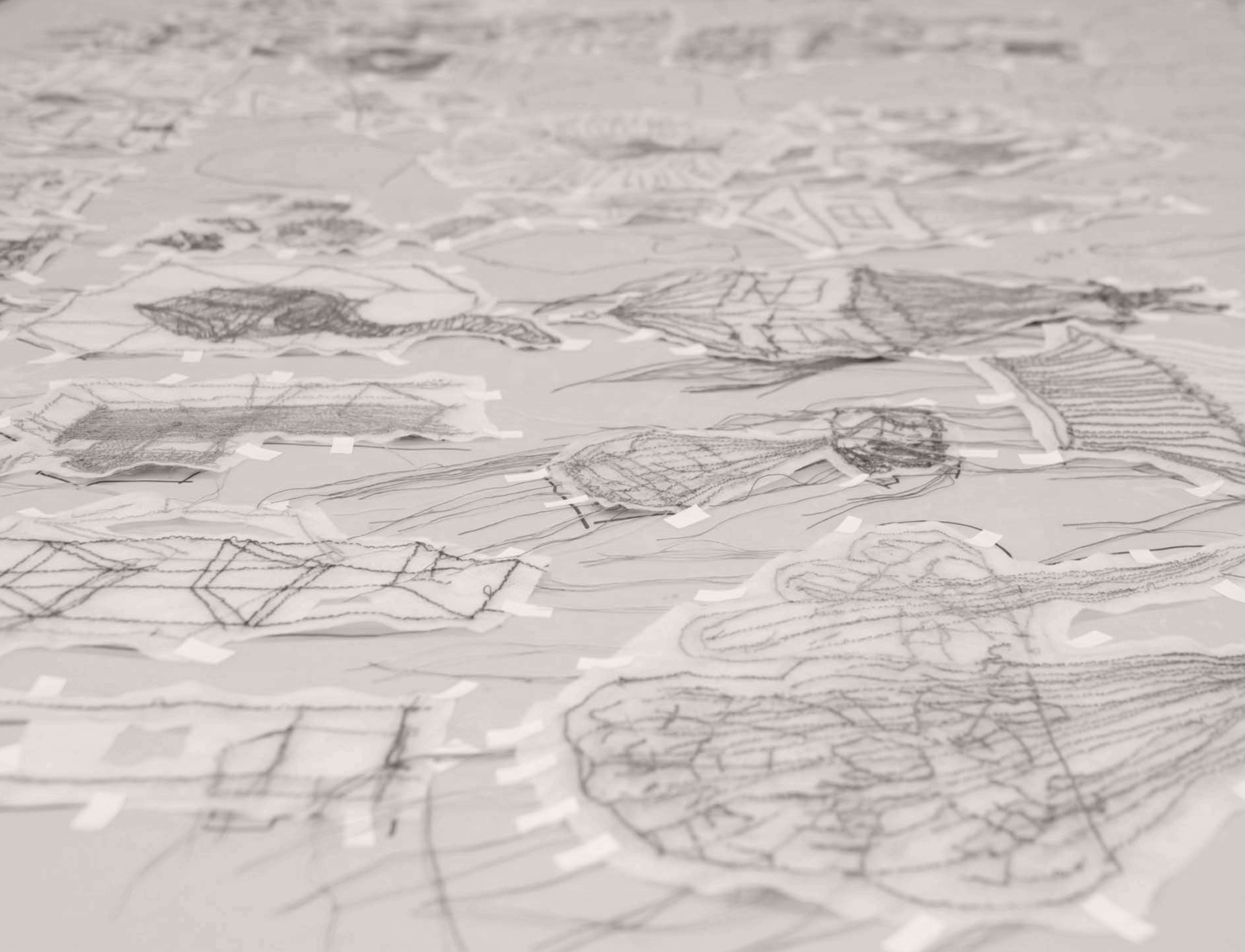


*Myselves* 2014  
168 x 132.5 cm



*Myselves* 2015  
148 x 277.5 cm







My Homes 2014  
147.5 x 274.5 cm



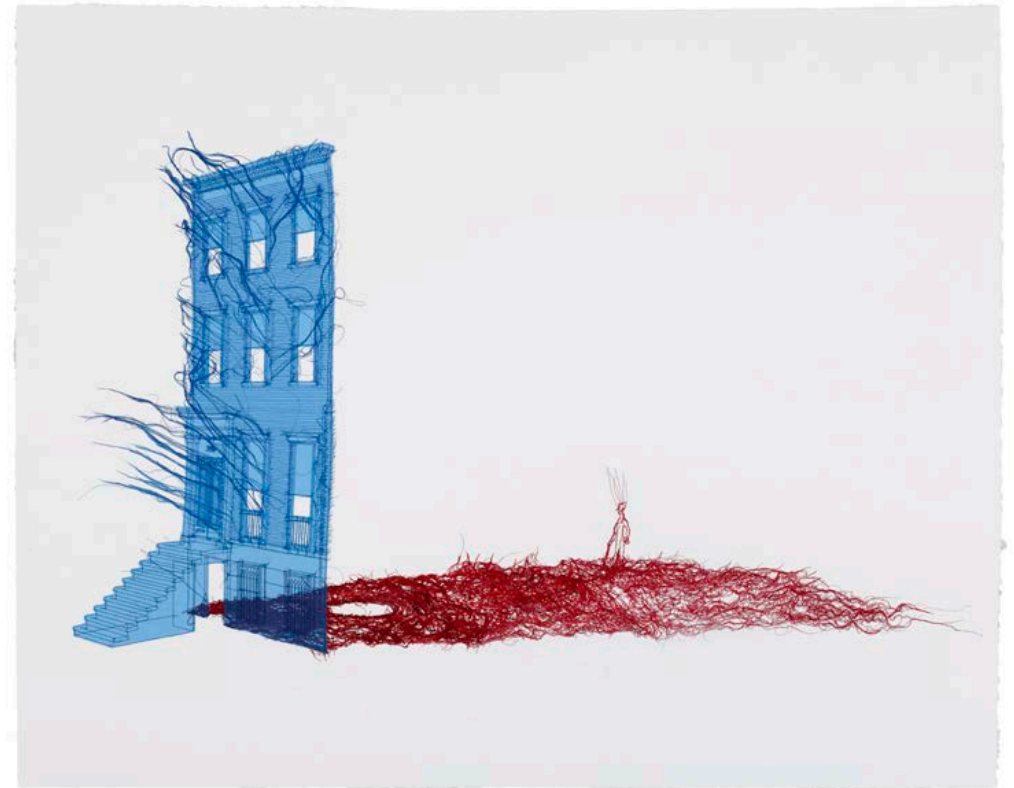
*Walking Home* 2014  
30.5 x 38.5 cm



*Staircase* 2014  
42 x 38.5 cm



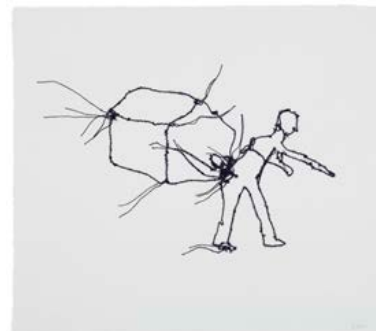
*Blue Print (Red)* 2013  
131.5 x 168 cm



*Facing Myself* 2014  
76.5 x 76.5 cm



*Fart in the Wind* 2014  
37 x 42 cm





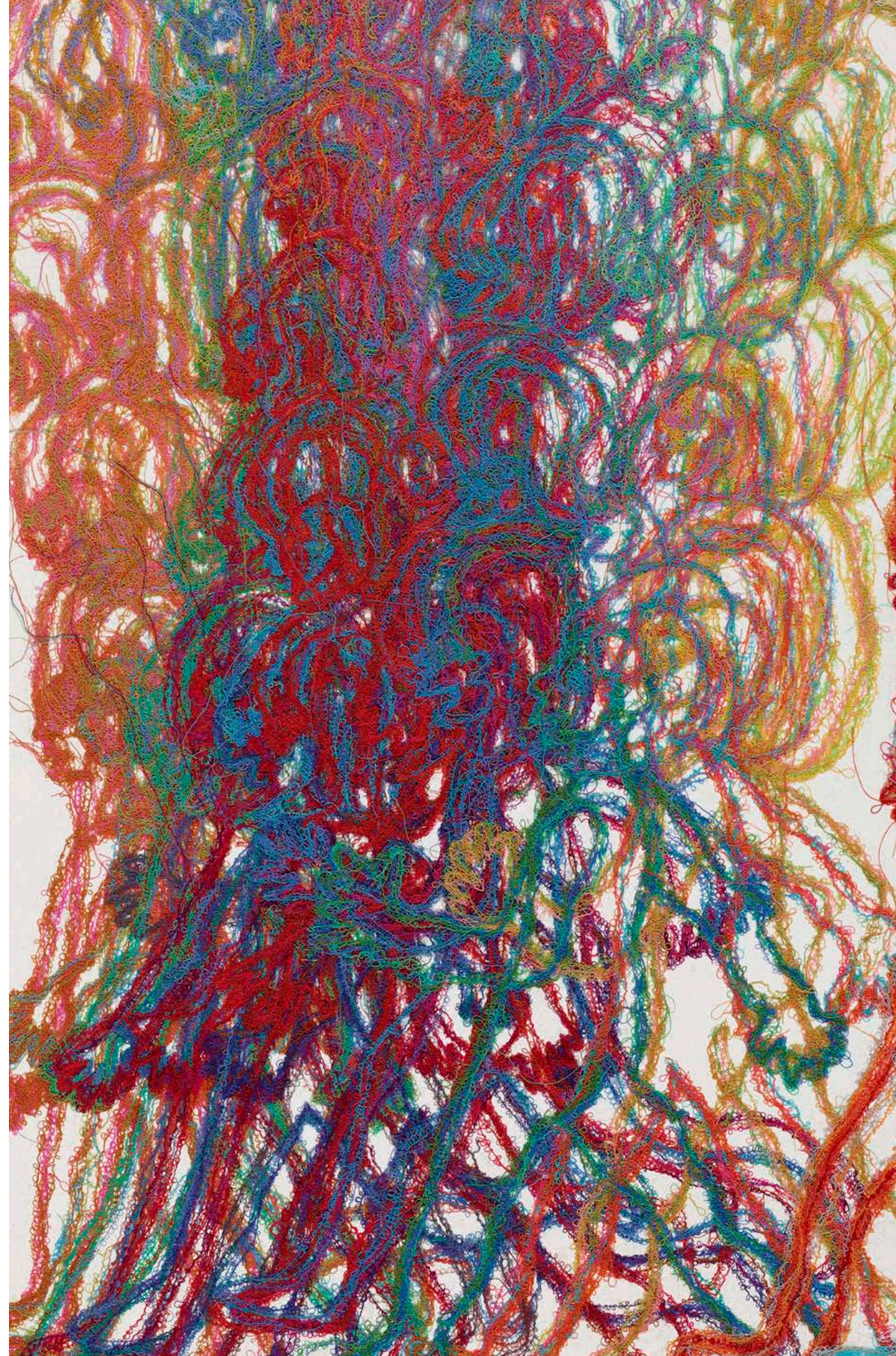
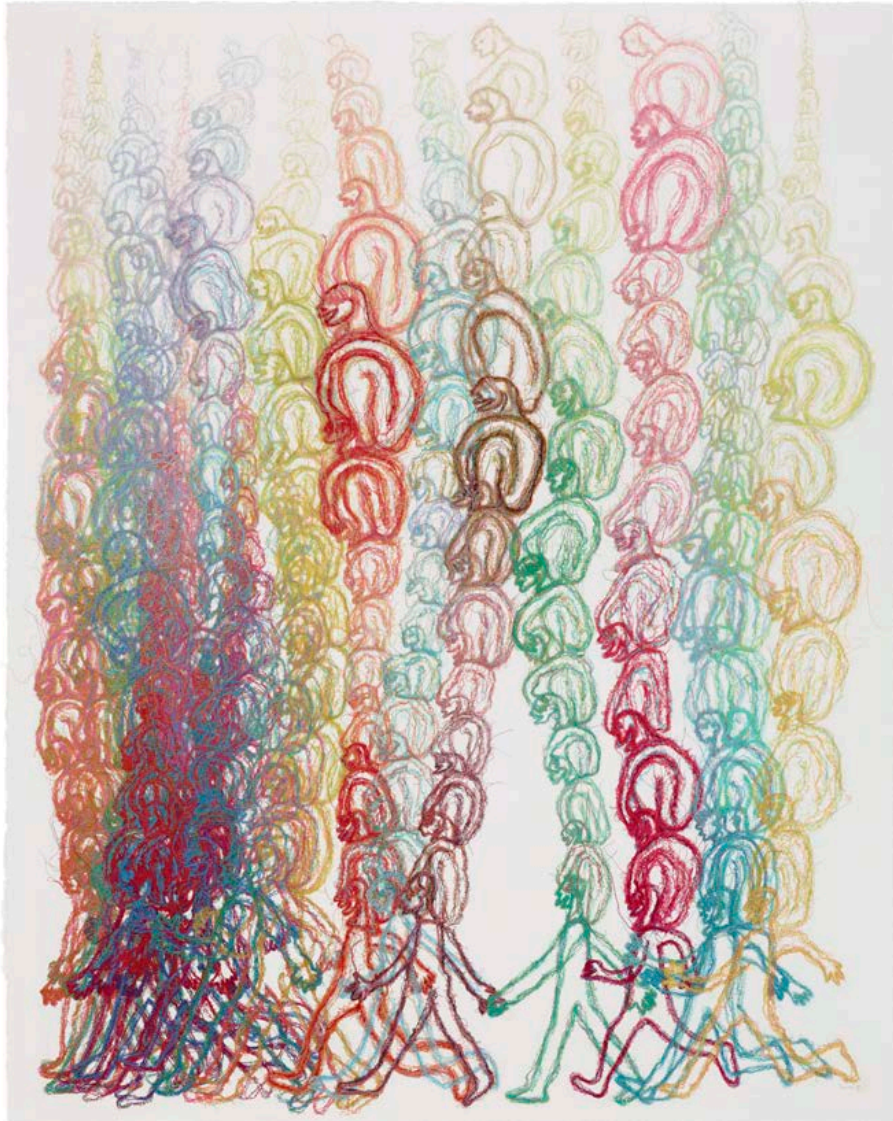
*Karma Juggler (Multi color)* 2014  
132.5 x 166.5 cm



*Running Man* 2014  
102 x 126.5 cm

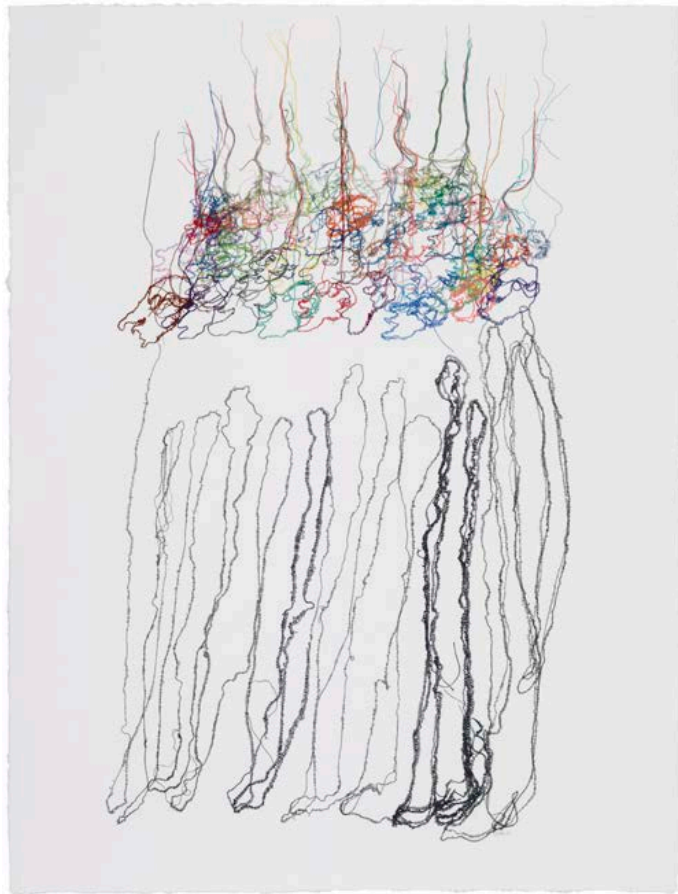


*Karma* 2015  
167.5 x 132.5 cm

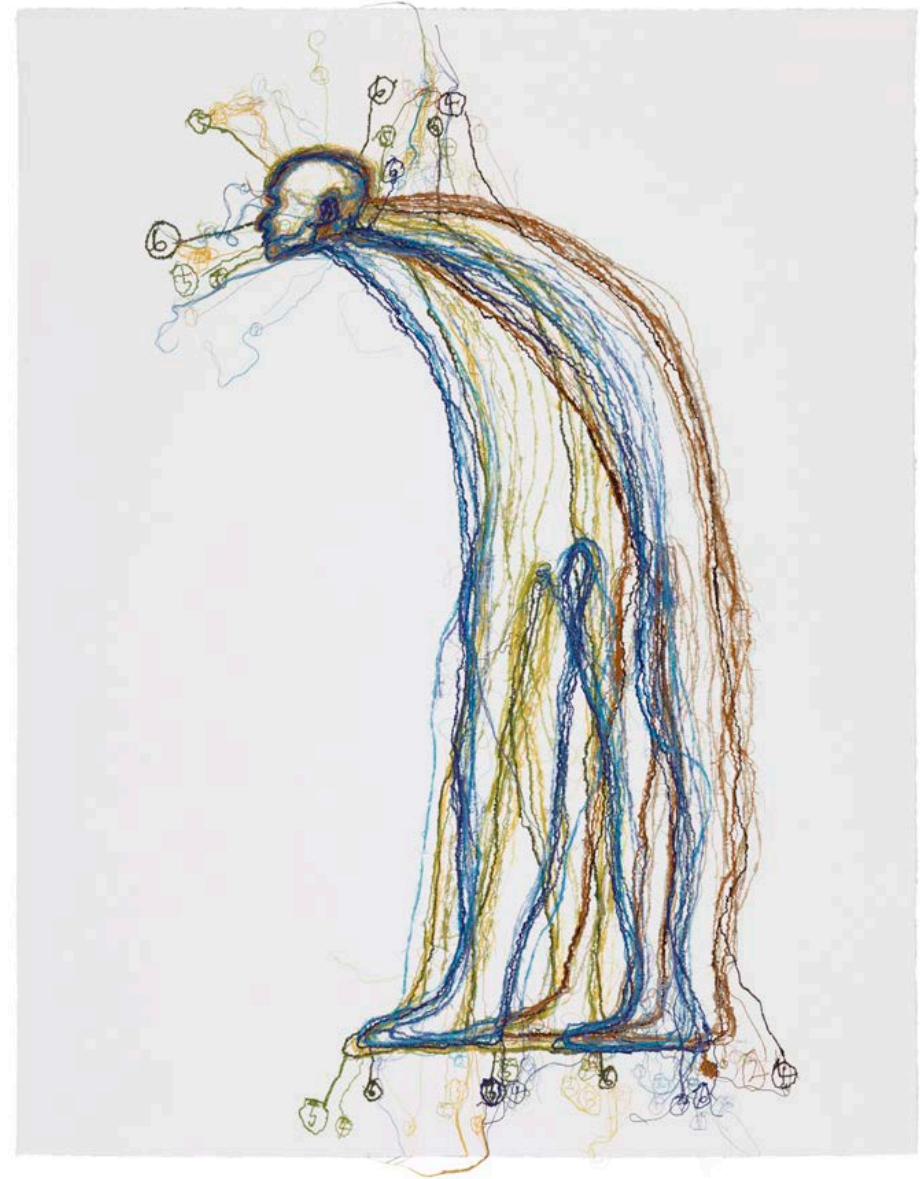




*Flowers* 2014  
102.5 x 76.5 cm



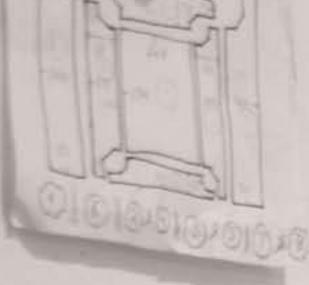
*I Am Your Conduit* 2014  
166.5 x 130.5 cm



Karma Juggler 2015  
149 x 279 cm



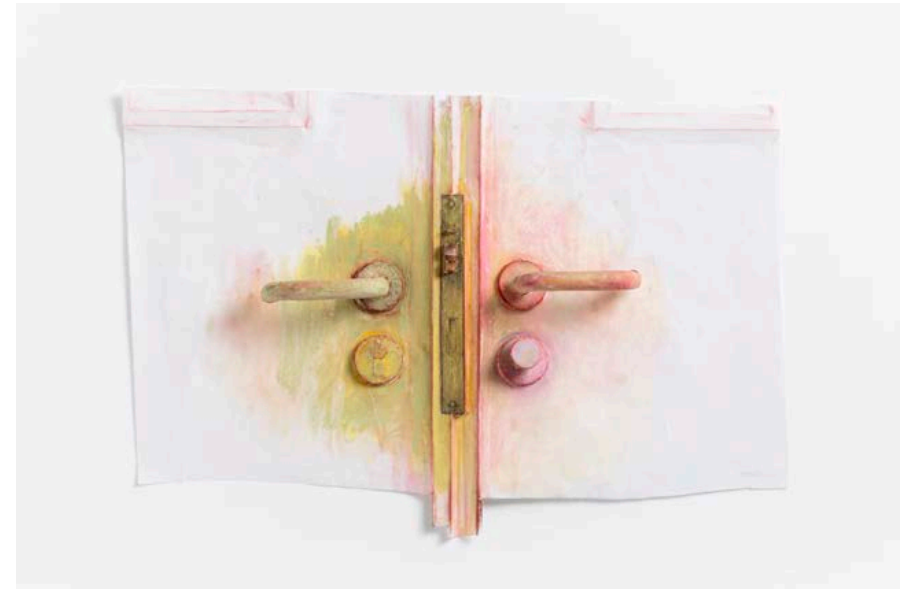




**Rubbings**

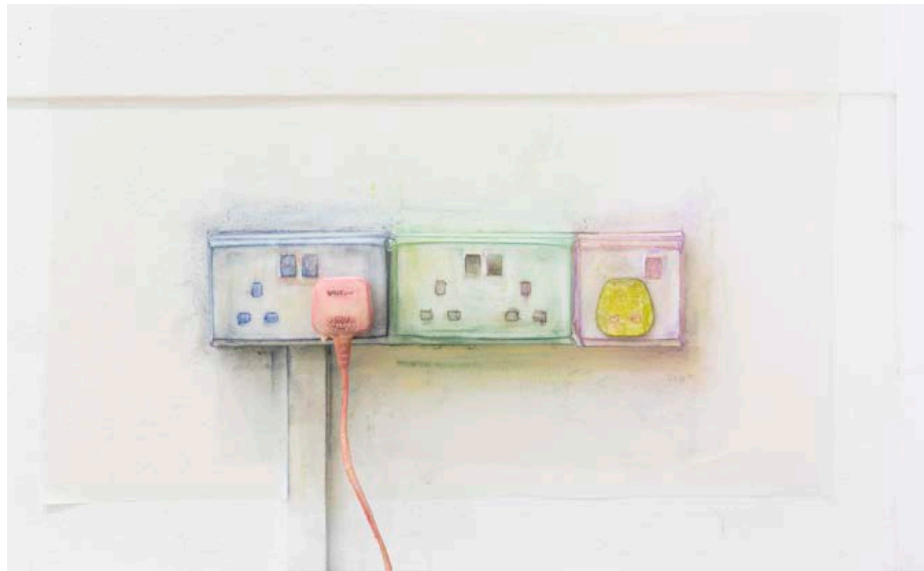
Artist Studio,  
41 Robertson Quay,  
238236, Singapore

2015  
43 x 69 x 7 cm





2015  
41 x 65 x 6.5 cm



2015  
31 x 36 x 2 cm





2015  
12 x 12 x 1 cm



2015  
39 x 54.5 x 3 cm



2015  
39 x 17 x 9 cm



2015  
39 x 17 x 9 cm





Lithography  
on Stonchenge paper



*Self-Portrait* 2015  
25 x 20 cm



*Self-Portrait* 2015  
26 x 22 cm





## About the artist

Do Ho Suh (1962, Seoul, South Korea) lives and works in London, New York, and Seoul. He received a BFA in painting from the Rhode Island School of Design and a MFA in sculpture from Yale University. In addition to his latest exhibition at STPI, the artist is concurrently showing at MOCA Cleveland, ART BASE MOMOSHIMA in Japan, as well as at The Menil Collection, Houston with “Apparitions: Frottages and Rubbings from 1860 to Now” and “Going Public: International Art Collectors in Sheffield” at Museum Sheffield, UK. Other recent solo exhibitions and projects include “Home within Home within Home within Home”, National Museum of Modern and Contemporary Art, Seoul, Korea (2013); “Do Ho Suh: Perfect Home”, 21st Century Museum of Contemporary Art, Kanazawa, Japan (2012-2013); “In Between”, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan (2012); “Fallen Star”, Stuart Collection, University of San Diego, California (2012); “Home within Home”, Leeum, Samsung Museum of Art, Seoul, Korea (2012); and “Wielandstr.18, 12159”, DAAD Galerie, Germany (2011). In 2001, Suh represented Korea at the Venice Biennale and subsequently participated in the 2010 Venice Architecture Biennale, the 2010 Liverpool Biennial, and the 2012 Gwangju Biennial.

Suh’s work is included in numerous museum collections worldwide including the Museum of Modern Art, New York; Whitney Museum of American Art, New York; The Solomon R. Guggenheim Museum, New York; Los Angeles County Museum of Art, Los Angeles; Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis; Tate, London; Leeum, Seoul; National Museum of Modern and Contemporary Art, Seoul; National Museum of Contemporary Art, Tokyo; Mori Art Museum, Tokyo; and 21st Century Museum of Contemporary Art, Kanazawa, among many others.

Do Ho Suh is represented by Lehmann Maupin, New York/Hong Kong and Victoria Miro, London.





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