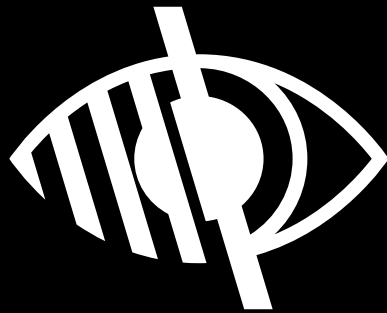


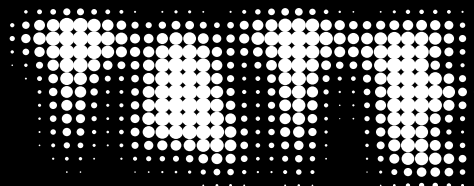
# THE GENESIS EXHIBITION: DO HO SUH

1 MAY – 19 OCTOBER 2025

## LARGE PRINT GUIDE



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ROOM 1

## [WALL TEXT]

### INTRODUCTION: WALK THE HOUSE

#### (ON THE LEFTHAND SIDE AS YOU ENTER)

You are in London, standing on the second floor of Tate Modern. Stepping across the threshold into Do Ho Suh's exhibition, you will soon encounter buildings and spaces spanning multiple time periods. Many of these are places where Do Ho Suh has lived and worked and to which he repeatedly returns through his installations, videos and works on paper. **Do Ho Suh: Walk the House** surveys three decades of the artist's practice across Seoul, New York and London – the three cities he has called 'home' at different points in his life.

'Walk the house' is a Korean expression Suh heard as a young boy from the carpenters who constructed his childhood home in Seoul. The building was a traditional Korean house known as a **hanok**. These buildings could be disassembled and reassembled in a new location – a process of literally 'walking the house'. For Suh, the phrase describes how we carry multiple places with us across space and time. The relationship between architecture, the body and memory is central to Suh's interests. As he says, 'memory amalgamates in these spaces and memories shape our perceptions of them. Yet, they're not stagnant. They're not foreclosed environments in my work. They're transportable, breathable

and mutable'. To the artist, 'home' is not a fixed place or a simple idea. Instead, it evolves over time, and is continually redefined as we move through the world.

The exhibition's open layout encourages moving back and forth through time and place, and meandering through the artworks. Suh's works remind us that everything is connected – we exist within a network of relationships and experiences.. As you explore, you may begin to wonder what spaces and times you carry with you as you move through the world. How does architecture shape and hold our memories? And in a world increasingly defined by movement – voluntary and involuntary – **where** and **when** is home?



Scan to view the exhibition  
texts and large print guide

**ALL ARTWORKS SEQUENCED ANTICLOCKWISE FROM  
ROOM ENTRANCE.**

**Wise Man**

2023

Thread embedded in pape

Swirls of multicoloured threads are connected to a figure on whose shoulders sits a seemingly endless trail of other forms, disappearing into a spiral. Suh is interested in cycles of time and the relationships through which an individual 'is part of an intergenerational community and network'. He has spoken about 'the interconnectedness and impermanence of all things', rooted in Buddhist principles.

Private collection. X90233

## **My Homes**

2010

Thread embedded in paper

The thread drawing **My Homes** brings together Suh's multiple ways of imagining the seemingly impossible idea of a home in motion. Motifs such as the walking and flying house, attached to a parachute, reappear as Suh's ongoing reworking of the 'moveable' home. These echoes and repetitions, which appear throughout the exhibition, have nourished Suh's practice across decades. An ongoing return to ideas is in keeping with his understanding of time as cyclical.

Private collection. X89945



## Haunting Home

2019

Thread embedded in paper

Suh has said: 'I want to carry my home, my house, with me at all times, like a snail.' A house levitates in mid-air, tethered by a cascade of multicoloured threads to a moving figure on the ground. This is the artist's childhood home, a **hanok** in Seoul. Suh imagines it acting like a parachute, carried above the ground.

Private collection. X100545



## Blueprint

2014

Thread and polyester fabric embedded in paper

In this drawing, Suh presents the façade of his three-storey New York apartment building, using translucent blue fabric embedded in paper. A pile of colourful threads appear from the door, windows and roof. The title **Blueprint** refers to technical plans and drawings used in building construction. In the drawing, the façade becomes precarious and porous, with the threads suggesting the complexity and energy of life within.

Private collection. X89948

## **Robin Hood Gardens, Woolmore Street, London E14 0HG**

2018

Video, colour and sound (stereo)

Duration: 28 min, 33 sec

Suh's video **Robin Hood Gardens** explores the changing architectural fabric of London and its impact on inhabitants. Robin Hood Gardens was a housing estate in East London. It is an example of Brutalism, a post-war architectural style known for its use of raw concrete and functional appearance. After nearly 10 years of uncertainty for the residents, in 2017 a local council ruled that the estate was to be demolished, despite multiple attempts to preserve it. Suh's video records the building before demolition. He uses a combination of time-lapse photography, drone footage and photogrammetry (stitching together photographs to create 3D models). The video captures the remnants of the lives lived within the vacated apartments, as well as several of the last remaining permanent residents sitting alone in their homes. We can also hear and see the first signs of demolition. Missing windows and walls disrupt the symmetry of the building, rendering it open and porous. The demolition took place in stages, and the last residents left the eastern block of Robin Hood Gardens in June 2024.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Commissioned by the Victoria and Albert Museum, London. Repurposing supported by Genesis. X89732



## Dong In Apartments

2022

Video, colour, no sound

Duration: 21 min

The apartment block in this video was located in Daegu, South Korea, and completed in 1969. Similar blocks were built in South Korean cities from the late 1960s onwards, to serve a growing need for housing. They replaced traditional single-floor **hanok** buildings like Suh's childhood home. In the following decades, these 1960s apartment blocks were overshadowed by newer high-rise developments, in a fast, ongoing reshaping of the city's architectural fabric. Suh documents the near-empty building before demolition but having mostly been cleared of furniture and possessions, giving attention to the traces of life that remain. Using a 'flythrough' camera technique, Suh gives an impression of the architecture as porous. The camera moves seamlessly from exterior to interior, between public and private space, and between building and home.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Repurposing supported by Genesis. X89733



## Rubbing/Loving: Seoul Home

2013–22

Graphite on paper, aluminium, LED lighting; video, monitor, colour and sound (stereo)

Suh conjures his childhood home in Seoul – the **hanok** house he said ‘has always followed me’ – through this work, made decades after leaving South Korea. He wrapped the exterior of the building in mulberry paper, rubbing over it with graphite to create a portable trace. Through this labour-intensive process Suh captured tiny details, such as the texture of the wood and decorative features. He then left the paper on the house for nine months, where it also gathered traces of the surrounding environment, including moisture and soil. He later carefully peeled off the paper tracings to re-erect them on an aluminium frame. Through this process, he is interrogating ‘how and whether the site is moveable’. The title, **Rubbing/Loving**, refers to the intimacy of the rubbing process for Suh, as an act of being attentive. It also plays on the lack of distinction between the letters R and L in the Korean language, which Suh recognises when switching between Korean and English.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Repurposing supported by Genesis. X89728



## [WALL TEXT]

### WHEN DOES A BUILDING BECOME A HOME?

Do Ho Suh was born in Seoul in 1962. He grew up in a **hanok**, a house based on an architectural style dating back to the early years of the Joseon Dynasty (1392–1910). Suh's parents had the house built in the 1970s.

Suh began to explore the idea of home after leaving South Korea in 1991 and emigrating to the United States. Since then, his childhood home has repeatedly emerged through his work. For **Rubbing/Loving: Seoul Home**, Suh returned to the house and covered its entire exterior in paper. He then rubbed the surface with graphite, describing the technique as a 'loving gesture' that is mingled with a sense of loss. For Suh, rubbing is an act of witnessing as well as exploring 'where memory actually resides'.

The style of Suh's childhood home contrasted starkly with most of modern Seoul. The city was being rebuilt following liberation from Japan and destruction during the Korean

War (1950-53). A rapidly growing population meant low buildings were replaced by high-rise blocks that were rebuilt constantly. The two video works displayed nearby – **Robin Hood Gardens** and **Dong In Apartments** – portray parallel stories of community housing blocks in London and Daegu, South Korea. Both had been constructed through similar development efforts during the 20th century and were later slated for demolition. Through the videos, Suh examines the stakes of destroying buildings that are both sites of architectural significance and homes to many individuals.

In the large-scale works on paper near the entrance, Suh explores how the past, present and future inform our understanding of home and identity. Bringing together different times and spaces, he moves away from opposing notions of 'past' or 'present', and 'here' or 'there'. Instead, the drawings trace a cyclical rather than linear experience of time that has been important for Suh throughout his life. Many also playfully visualise how places, people and past selves are carried within us wherever we go.

## **Spectators**

2023

Charcoal on paper

None of us move through this world alone. **Spectators** suggests the interconnectedness of our existence in a network of relationships and experiences. What initially looks like a form of writing reveals a collective group of heads, all oriented in the same direction. **Spectators** also highlights the relationship between drawing and writing. Suh makes these complex drawings in what he has described as a meditative state. His measured breathing shapes the rhythm and energy required to make each series of profiles. Suh understands breathing and drawing as closely connected, involving the removal of ego to embrace a modest mode of working.

Private collection. X100577



## **Nest/s**

2024

Polyester fabric and stainless steel

**Nest/s** is connected to an ongoing fabric architecture series Suh calls **Hubs**. They form what he describes as an 'impossible' architecture. The **Hubs** series is based on thresholds, such as corridors or entryways, from spaces Suh has occupied throughout his life. In **Nest/s**, each section is drawn from rooms Suh has inhabited, which together create a continuous passageway. Unlike most building materials, the translucency and delicacy of the textile conveys impressions of the original space rather than acting as a precise replica. The work is made through centuries-old techniques of working with fabric in Korea. The polyester material is today used for traditional Korean summer clothing, emphasising Suh's interest in the relationship between architecture and the body. **Nest/s'** breathable and porous quality allows in the surroundings of the museum and the sight of visitors passing through it, blurring the boundaries between inside and outside. Suh considers the fabric architectures to be 'activated' once occupied. You are invited to enter the work.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Creation supported by Genesis. X89963



## [WALL TEXT]

### WHAT MEMORIES DO SPACES HOLD?

Suh moved to the United States to continue his art studies at the Rhode Island School of Design, eventually settling in New York in 1997. During this period, he embraced two of his most central techniques – measuring and rubbing. Physically and mentally taxing, Suh uses these time-consuming processes to create portable versions of the places he has inhabited. Through measuring, he carefully documents a space, paying attention to its exact details. He describes how previously forgotten memories re-emerge as he retraces features by rubbing their surfaces through paper.

In the large-scale work **Nest/s**, Suh has stitched together a series of in-between spaces and rooms from buildings in Seoul, New York, London and Berlin. He connects them to form one continuous, impossible architecture. Suh calls these

works, made using traditional Korean sewing techniques, 'fabric architectures'. Through this process, Suh can pack up and transport spaces, fulfilling his desire to 'fit my childhood home into a suitcase'. You are invited to enter the work and consider your own journeys through different spaces, types of architecture, cities and neighborhoods. Suh's practice also questions how memories can be embedded in spaces during political upheaval and censorship. His **Rubbing/Loving: Company Housing of Gwangju Theater** takes up the censored histories of those who experienced the Gwangju Uprising. This was a series of student-led protests which took place in Gwangju, South Korea in May 1980, and were suppressed by the authorities. By creating rubbings of the interior surfaces of buildings in Gwangju, Suh explores how they bear witness to violence and asks what memories they carry against the grain of official histories. Working with assistants, Suh's collaborative process also becomes a moment of collective witnessing. He says: 'It was not a performance, but there was a deeply moving sense of ritual, or commemoration, that came from doing things together.'

## **Rubbing/Loving: Company Housing of Gwangju Theater**

2012

Graphite on paper, wooden structure; video, monitor, colour and sound (stereo)

This work is a rubbing of a space which lay empty after the Gwangju Uprising, a mass protest against the South Korean military government, in May 1980. After suppressing the protest, the government censored what had occurred. For this work, Suh and a team of assistants covered the building's interior with paper and rubbed the surface, creating a trace of the walls' textures. They worked wearing blindfolds. Through this process, they attempted to reflect on the invisibility of the Gwangju Uprising in South Korea's official collective memory. Peculiarly, one corner of the space was missed by every member of the team. Originally created as a three-dimensional room, for this display Suh unfolds the work into a two-dimensional, floorplan-like structure.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Repurposing supported by Genesis. X89731



## Staircase

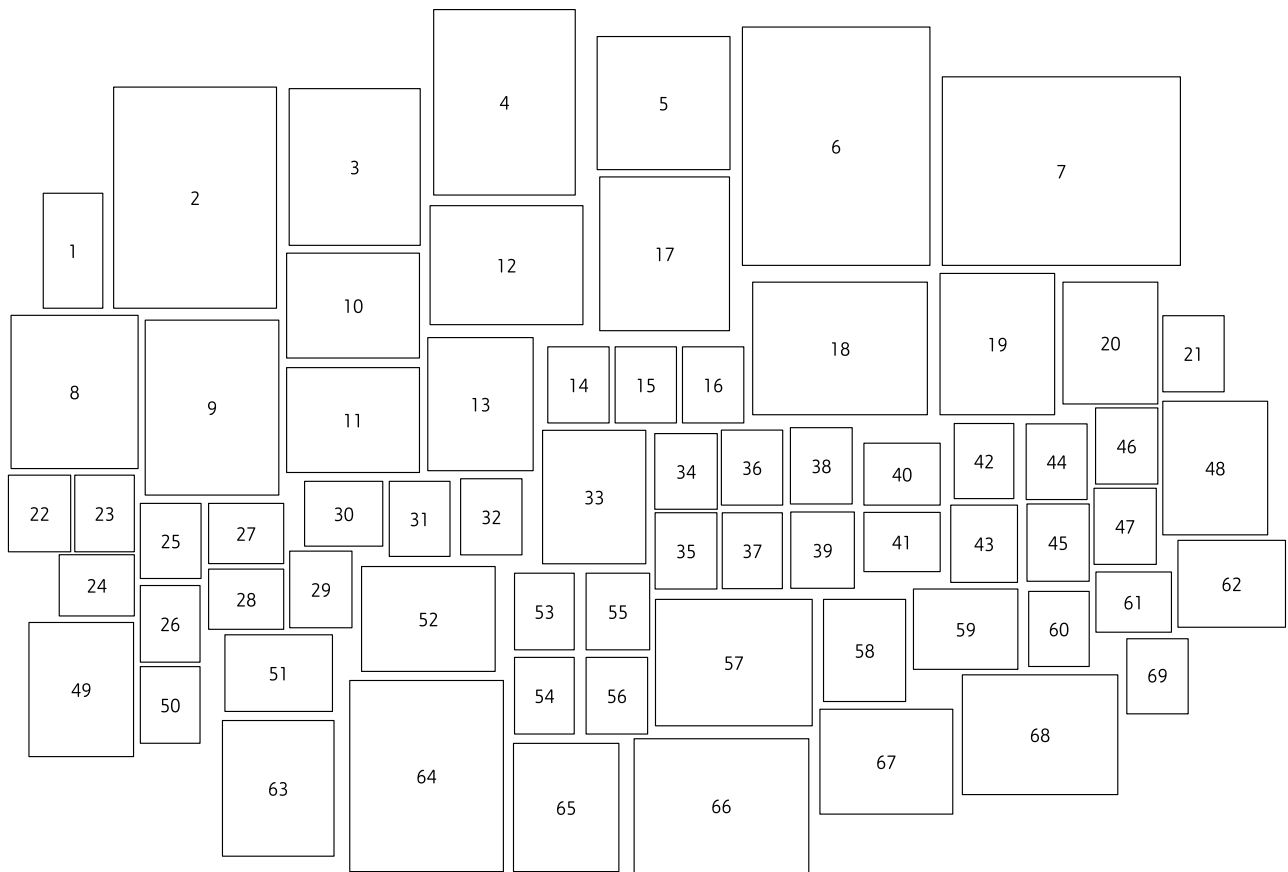
2016

Gelatine tissue and thread embedded in paper

Suh made **Staircase** using a process he developed with gelatine tissue paper, typically used as a support for embroidery and designed to dissolve in water. He sews threads into the tissue paper to create 1:1 scale models of architectural elements and domestic fixtures, such as doors, light switches, sinks, and in this case, a staircase. Suh then places the tissue and threads onto wet sheets of paper, into which the tissue collapses, part-dissolved. Through this fast-moving, collaborative process, three-dimensional space is flattened onto a two-dimensional surface. It evokes the act of folding and packing away, emerging from Suh's exploration of how we can carry certain spaces with us.

Private collection. X90234





1. **Untitled 2008**  
Ink on polyester film. Private collection. X90223
2. **Myselfs 2016**  
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3. **My Home/s 2013**  
Thread embedded in paper. Private collection.  
X90226
4. **Home Within Home 2010**  
Watercolour on paper. Private collection. X89956

5.       **Facing Myself** 2014  
Thread embedded in paper. Private collection.  
X100575
6.       **Going Home** 2013  
Thread embedded in paper. Private collection.  
X89946
7.       **Karma Juggler** 2013  
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Thread embedded in paper. Private collection.  
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19. **Karma 2002**  
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20. **Flowers 2010**  
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21. **Myselfs** 2024  
Coloured pencil on paper. Private collection.  
X100549
22. **Body/Building** 2024  
  
Ink on paper. Private collection. X100548
23. **Myselfs** 2022  
Graphite powder on paper. Private collection. X90191
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25. **Figure Study** 2006  
Ink on paper. Private collection. X90177
26. **Self-Portrait** 2006  
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27. **Bangoopong** 2022  
Watercolour on paper. Private collection. X90193
28. **Whisperer** 2023  
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29. **Chapelle St-Louis de la Salpêtrière 2024**  
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Ink on paper. Private collection. X100550
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36. **Breathing Home 2024**  
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37. **Dream Home 2003**  
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38. **Breathing Home 2024**  
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45. **Staircase 2011**  
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collection. X100556
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Ink on paper. Private collection. X90175

## Time Pockets

2021

Polyester, cotton and assortment of objects

Suh and Rebecca Boyle Suh made these tunics, with specially sewn pockets, for their two children, who were 8 and 10 years old at the time. As the children grew up, their parents tried to keep some of their favourite toys and objects. To make **Time Pockets**, the children selected those objects they considered most significant. The resulting works become markers for what we carry with us across time. They also emphasise the links Suh sees between clothing and architecture, both which are containers and carriers that exist in proximity to the body.

Private collection. X90238–9



## [WALL TEXT]

### WHERE DO SPACE AND MEMORY BEGIN OR END?

Early in his career, Suh often used drawing to develop ideas as well as work through technical issues with his installations. The works on paper displayed here date from 1999 to 2024 and trace how Suh's approach has evolved over the years. They move from immersive to intimate, demonstrating Suh's sensitivity to scale across his practice. You can see how he continually returns to places, forms and subjects as time passes.

Suh's artworks have roots in his training in Korean ink painting, which he studied before emigrating to the United States. This practice traditionally uses paper as its base. Suh plays with the principles of ink painting, describing his interest in the artist's surrendering of control as ink marks expand through the absorbent paper fibres. He initially used ink, watercolour and pencil for his paper-based works, but for more than a decade he has developed his own experimental techniques. In **Staircase**, shown nearby on the right, Suh has worked with threads embroidered on gelatine tissue paper to collapse a three-dimensional form onto a two-dimensional plane. Like the fabric architectures, which can be packed away like clothing, this process allows Suh to create portable versions of meaningful spaces.



The constant return to spaces, or the feeling of being 'haunted' by them, is visualised in the work **Home Within Home**, on the left. Suh uses 3D printing techniques to merge two buildings in which he has previously lived, one in South Korea and the other a house of rented apartments in the US. This process blurs the distinctions between the buildings, which are at a shrunken, more intimate scale. Suh has talked about the cultural collisions and language barriers he experienced on moving from South Korea to the US. His work explores how, as we move through the world, we constantly reconsider who we are, through contact with the places in which we find ourselves.

## Home Within Home (1/9 Scale)

2025

Resin

In **Home Within Home**, a 1:9 recreation of Suh's childhood **hanok** home in Seoul nestles inside a 19th-century house of rented apartments in Providence – the first place Suh lodged in the US as a student. To create the work, Suh used architectural tools that could measure, 3D-scan, shrink and combine the two existing buildings. He cut the structure into quarters to reveal the differences between them. **Home Within Home** belongs to an ongoing body of artworks Suh calls 'speculative'. It is connected to a recurring dream in which Suh's childhood **hanok** home flew over the Pacific Ocean and crashed into the Providence building, trailing an emergency parachute. The buildings are in a constant architectural negotiation with one another. It is unclear whether the **hanok** is growing from the interior of the house in the United States, or has been transplanted within it.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Creation supported by Genesis.

X89727



## [WALL TEXT]

### WHAT SPACES DO WE CARRY WITH US?

There is a deliberate tension in Suh's work between precision and impression, reminiscing and forgetting, the act of preserving and moving on. His fabric architectures and rubbings evoke the places he has inhabited, but the materials he makes them from resist exact replication. Fabric yields, minutely altering the shape of the buildings it brings into view. Paper cannot perfectly cling to the contours of every detail as Suh rubs over them. He explains: 'It's more about capturing enough visual and physical information to evoke a sense of the space as I experienced it.'

Before Suh left New York for London, he rubbed the interiors of the apartment he had rented for two decades, creating **Rubbing/Loving Project: Unit 2, 348 West 22nd Street, New York, NY 10011, USA**. He moved to London in 2016, and portrays his home in this city in the fabric architecture **Perfect Home: London, Horsham, New York, Berlin, Providence, Seoul**. The work is based on a 1:1 scale outline of the interior of Suh's London home, but accumulated within it are fixtures and fittings from multiple places he and his family have lived in over the years. He locates light switches, doorknobs and plug sockets at the positions and heights they would be found in their original geographic location. Suh evokes the almost unconscious rituals that create a sense

of familiarity such as opening a door or switching on a light. He has compared the disorienting effects of adjusting to these geographic differences to the physical experience of jetlag.

Suh refers to the fixtures in these two works as 'specimens'. In the wall-based **Rubbing/Loving Project: Unit 2, 348 West 22nd Street, New York, NY 10011, USA**, they are still in their original packing, evoking a display case in a natural history museum. In his acts of 'preserving' spaces and their memories, Suh describes being flooded with both recollections and apparitions: 'overtaken by the meditative process of rubbing ... I felt as if I was hallucinating.' The works also remind us that our own memories of any time and place are often partial and fragmentary.

## Perfect Home: London, Horsham, New York, Berlin, Providence, Seoul

2024

Polyester fabric and stainless steel

The outline of this work is based on a 1:1 form of the interior of Suh's present home in London, following his migration here in the 2010s. Inside, **Perfect Home** reveals fixtures and appliances from multiple places Suh and his family have inhabited over the years. These light switches, doorknobs and other small elements of our dwelling spaces, touched constantly over time, contribute to our understanding of home. Almost subconsciously, we remember how to reach for these well-used items. Suh colour-codes the objects based on their location or origin, and places them at their original height, resulting in a dizzying accumulation of places and time zones within the work.

You are invited to enter the work.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro.

Creation supported by Genesis. X8972



**Rubbing/Loving Project: Unit 2, 348 West 22nd Street, New York, NY 10011, USA**  
2014–23

Coloured pencil on paper and stainless steel pins

Suh made these rubbings of objects in his rented home in New York, a building he lived in for over 20 years. The rubbings are arranged by type, such as air vents, bathroom fixtures and light switches. Before moving out of the apartment, Suh received permission to rub the surfaces of the building's interiors. His landlord and friend, Arthur Henoeh, who had lived on the floor above, had died with dementia, and the subject of memory loss preoccupied Suh as he created the work. 'The instant I've masked [a] surface I can no longer remember what's exactly behind it. I'm aware that I know what's under the paper, but I can't have access to the memory. When I start rubbing, things rush back.' Suh used a different colour to create the paper traces for each section. A physically and emotionally exhausting, months-long task, the process becomes one of memorialising spaces. Private collection.

Repurposing supported by Genesis. X90237



EXIT GALLERY/ROOM 2





## **Bridge Project: Phase I**

1999–2012

Video, 4 flat screens, colour, no sound

Duration: 11 min

**Bridge Project** began during Suh's time living in New York. Here, Suh measured the location of the 'perfect home' at a midpoint between Seoul and New York, proposing four speculative bridge designs that span the North Pacific Ocean.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. X89729

## [WALL TEXT]

### BRIDGE PROJECT

**Bridge Project** is a speculative exploration by Suh, begun in 1999, imagining his 'perfect home' at the centre of a bridge connecting the three key cities in his life. The notion of a 'perfect home' is a provocation – an impossible idea. In Phase 1, Suh proposes four speculative bridge designs that span the North Pacific Ocean, linking Seoul to New York. Phase 2 includes London, where he now lives. Measuring the distances between these three locations, Suh found their midpoint to lie in the Arctic Ocean.

Suh invites us to consider how art can imagine new worlds, even if some will remain unrealised. At the same time, he grapples with real-world social, political and ecological issues. Suh's 'perfect home' would be located over 700 kilometres from the nearest Arctic Ocean coastline. The exact site is under no country's jurisdiction but has been subject to competing claims from Norway, Canada, Denmark, Russia and the US. The nearest lands are home to the Indigenous Chukchi of the Chukotka Peninsula and the Iñupiat of Alaska. The project raises many questions. Whose land would the bridge infringe upon? What would the environmental impact be? With so many homes under threat, surely the idea of a 'perfect home' is contradictory?

42 Suh has worked with specialists from architecture, engineering, industrial and clothing design, philosophy,

anthropology and biology, to interrogate these issues. The project is also informed by Suh's own migration experiences and reflections on globalisation. While the work has various outcomes – designs, maps, animations and survival suits – at its core it exists in an imaginary space.

**Perfect Home S.O.S (Smallest Occupiable Shelter) in  
collaboration with KOLON SPORT  
2024**

Polyester, nylon and polyurethane

A prototype of a suit made for the Arctic site of the 'perfect home', designed in collaboration with a company that has custom-made clothing for Polar travel.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Creation supported by Genesis.  
X89729

## **Bridge Project: Drawings**

1999–2024

Graphite, ink, watercolour, digital print, tape and paper

These drawings were made collaboratively by Suh and a research team. They explore design solutions for the bridges that would connect together, with Suh's imagined 'perfect home' in the middle, as well as various speculations on what would be required for the journey.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Creation supported by Genesis.

X89729

## [WALL TEXT]

### AUDIO INTERVIEWS

Since the beginning of **Bridge Project**, Suh has held conversations with collaborators in the fields of anthropology, engineering, politics and philosophy, and with members of the Iñupiat community based in Utqiagvik, Alaska, which is 750 kilometres from Suh's 'perfect home'. Here are recordings of four conversations and correspondences with anthropologist and writer Hugh Brody, bridge engineer Kalil Erazo, philosopher Sarah Fine, and actor and educator, Doreen Nutaaq Simmonds.

Some of the questions they discuss are: What does it mean to speak of 'home' when the homes of the Indigenous Peoples of the Arctic are threatened by climate change, and by governments that don't fully recognise and protect their rights?

What would be the carbon footprint of such a bridge on our planet? The bridge would probably need to be made of steel or concrete. Given the scale, the construction process itself would be significant. What are the stakes of imagining such a structure when climate change is rapidly affecting global temperatures, creating rising sea levels?

The extended versions of these conversations are also printed in a newspaper published by the artist, which you are invited to take with you, or to access a digital copy via the QR code below:



## **Bridge Project: Audio Interviews**

2025

Sound (stereo) and newspapers

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Creation supported by Genesis.  
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Kalil Erazo, bridge engineer, with Do Ho Suh

Duration: 24 min

Hugh Brody, anthropologist and writer

Duration: 15 min

Doreen Nutaq Simmonds, actor and educator

Duration: 38 min

Kalil Erazo, bridge engineer, with Do Ho Suh

Duration: 24 min

Sarah Fine, philosopher, with Do Ho Suh

Duration: 21 min

## Bridge Project: Phase II

1999–ongoing

Video, projection, colour; sound (stereo)

Duration: 24 min

When Suh relocated to London in the 2010s, he re-measured the midpoint of his 'perfect home' to be between Seoul, New York and London, located in the Arctic Ocean. In **Phase II**, Suh explores the real-world social, political and ecological dimensions of this hypothetical location.

Courtesy the artist, Lehmann Maupin New York, Seoul and London and Victoria Miro. Creation supported by Genesis.

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