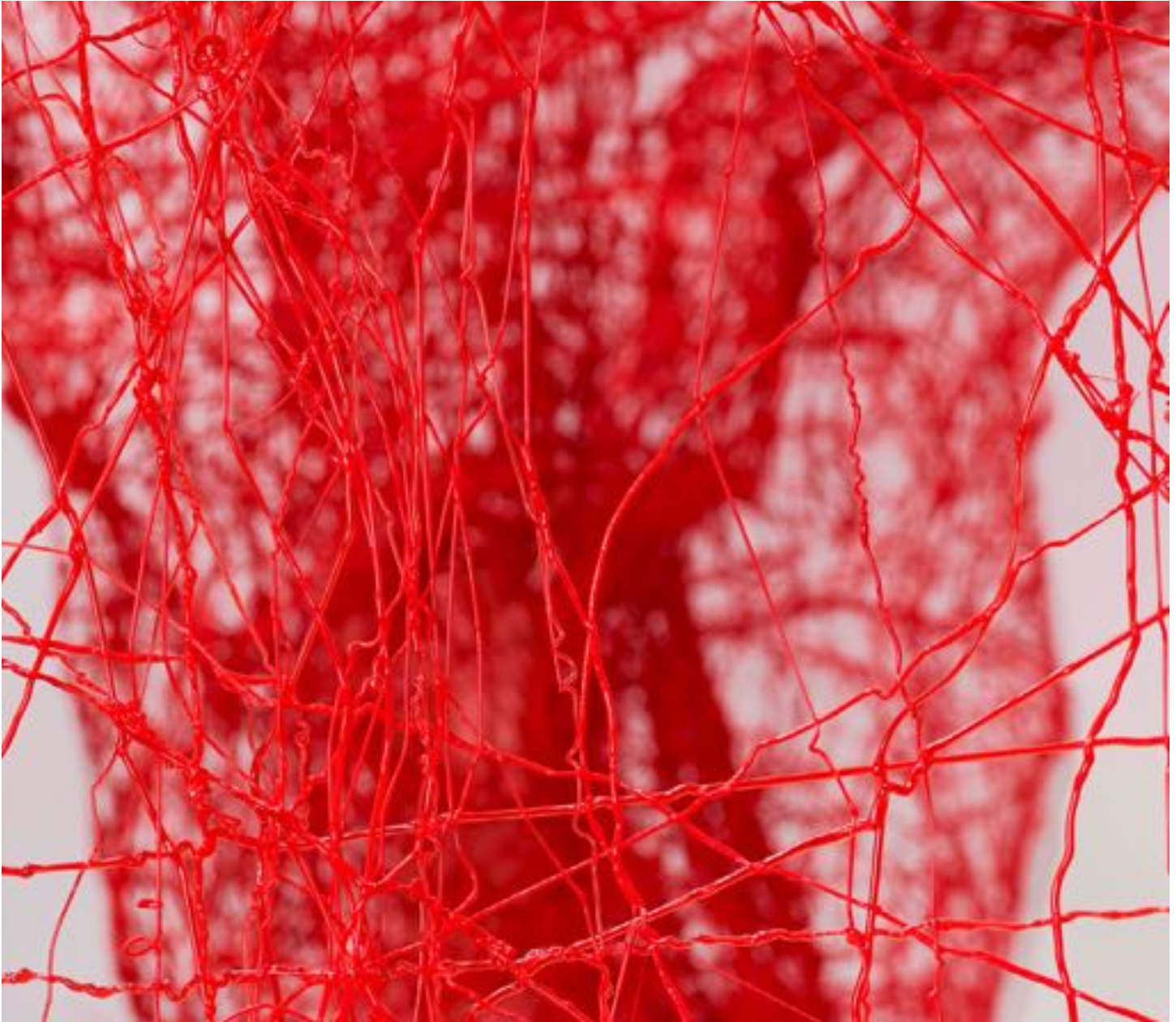


DO HO SUH
New York
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Do Ho Suh, *Inverted Monument*, 2022. (detail)

PRESS CONTACTS

Sarah Levine
Global Director of Marketing & Communications
slevine@lehmannmaupin.com

Alejandro Jassan
Associate Director of Press Relations
alejandros@lehmannmaupin.com

Lehmann Maupin is pleased to present an exhibition of new work by London-based artist Do Ho Suh. Working across various media, including sculpture, drawing, photography, and film, Suh engages ideas of home, memory, psychic space, and displacement. In this exhibition, Suh expands on his exploration of the politics and subjectivity of memory, a concept that has remained central to his practice over the last 25 years.

Suh has long been interested in the role of public monuments, first explored with *Public Figures* (1998) and particularly in what he refers to as the “self-authorizing framework” of the pedestal. The presentation opens with *Inverted Monument* (2022), a large-scale sculpture made of extruded thermoplastic polyester developed as part of an ongoing research project with a robotics team at the Centre for Print Research in Bristol. Combining robotic and analogue techniques, this project arose over the course of the pandemic and demonstrates the artist’s interest in questioning the authority and agency of the artist’s hand. Intricately rendered, tangible yet diaphanous, *Inverted Monument* draws on generalized concepts of an “ideal” monument based on the lexicon of Western statuary and the power structures it upholds. The requisite commemorative figure is positioned upside down within the body of a classically proportioned pedestal, the top of the figure’s head grazing its base. Here, Suh redirects the viewer’s gaze from the top of the pedestal to its very bottom, turning the logic of the public monument on its head and challenging what and who we choose to elevate in civic spaces.

Also included in the exhibition is a new work composed of elements from Suh’s long-running *Specimen* series. Comprising detailed fabric replicas of objects from his past and present residences and studio spaces, Suh’s *Specimen* include doorknobs, light switches, cupboard handles, and bath fittings. Each sculpture is precisely measured and modeled after a household object that has been habitually touched by the artist—those with which we often have a deep and unquestioning familiarity. While Suh’s *Specimen* are typically exhibited in groupings based on type or location, in this exhibition the artist brings together more than 400 objects to create a new installation, titled *Jet Lag* (2022). Uniting multiple geographies and different phases of his life in a single work, Suh collapses physical coordinates and linear time, presenting each *Specimen* as part of the sum of a lifetime’s domestic memory and opening up the possibility of space as transportable.

The exhibition also features photography, drawings, and plans which expand Suh’s portraits—sometimes whimsical, elsewhere architectural in their specificity—of life in a globalized world. In a number of these works, Suh offers speculative possibilities for artworks that would be literally or metaphorically impossible to realize, but which offer alternatives to the status quo. *One Sky* (2022) comprises a series of photographic skyscapes from global locations meaningful to the artist. Exploring connectivity, urban development, and the conditions of life in lockdown, *One Sky* presents a slight, horizontal sliver of built structure beneath an expanse of sky.

On the lower level of the gallery, an immersive video installation probes the relationship between the public and private. *Dong in* (2022) records the architecture of one of the earliest modernist apartment blocks in the South Korean city of Daegu ahead of its scheduled demolition. Through an involved process of painstakingly captured timelapse from which he produced flythroughs, Suh captures the textures and materiality of the building. Using complex rigging systems, the camera moves from the exterior of the *Dong in* building to its interior—and back out again—toying with the demarcation between these spaces and suggesting the porosity of the building. The work functions as a record of a specific site and a poignant portrait of homes prior to destruction. With *Dong in* and throughout the exhibition, Suh asks viewers to consider what we memorialize and why, from the private sphere to our most public domains.



Do Ho Suh, *Jet Lag*, 2022. Polyester fabric, stainless steel, 130.64 x 412.57 inches 331.83 x 1047.93 cm)

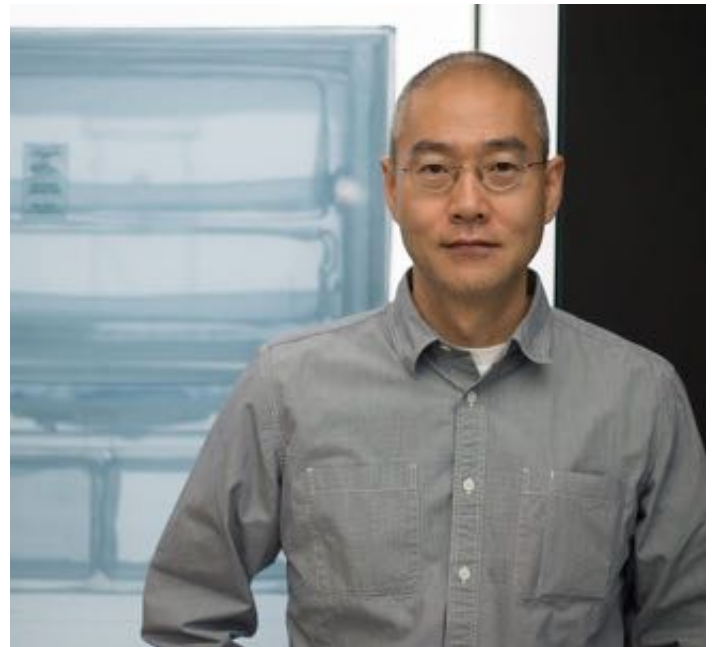
Do Ho Suh (b. 1962, Seoul, Korea; lives and works in London, United Kingdom) works across various media, creating drawings, film, and sculptural works that confront questions of home, physical space, displacement, memory, individuality, and collectivity. Suh is best known for his large-scale architectural sculptures that replicate rooms and corridors from his former homes in Korea, Rhode Island, Berlin, London, and New York. Created at a one-to-one scale in sheer, brightly colored fabric, these translucent forms appear as spectral stand-ins for the domestic spaces they represent, raising questions about the relationship between home and memory, and how both inform personal identity.

Suh received a B.F.A. in painting from Rhode Island School of Design in 1994 and an M.F.A. in sculpture from Yale University in 1997. Solo exhibitions of his work have recently been organized at the Los Angeles County Museum of Art, Los Angeles, CA (2019); Victoria & Albert Museum, London, United Kingdom (2019); Museum Voorlinden, Wassenaar, the Netherlands (2018); ARoS, Aarhus, Denmark (2018); The Brooklyn Museum, Brooklyn, NY (2018); Frist Center for the Visual Arts, Nashville, TN (2018); Towada Art Center, Towada, Japan (2018); Smithsonian American Art Museum, Washington, D.C. (2018); Bildmuseet, Umea, Sweden (2017); Museum of Contemporary Art San Diego, San Diego, CA (2016); Singapore Tyler Print Institute, Singapore (2015); Museum of Contemporary Art Cleveland, Cleveland, OH (2015); Mori Art Museum, Tokyo, Japan (2015); The Contemporary Austin, Austin, TX (2014); National Museum of Contemporary Art, Seoul, South Korea (2013); Leeum, Samsung Museum of Art, Seoul, South Korea (2012); and Tate Modern, London, United Kingdom (2011).

Select group exhibitions featuring his work include Lightness of Being, K11 Foundation, Shanghai, China (2021); Institute of Contemporary Art Boston, Boston, MA (2019); Freespace, Japan Pavilion, 16th International Architecture Exhibition, Venice, Italy (2018); Art of the Senses, Albright-Knox Gallery, Buffalo, NY (2017); No Place Like Home, The Israel Museum, Jerusalem (2017); Apparitions: Frottages and Rubbings from 1860 to Now, The Hammer Museum, Los Angeles, CA (2014); and Homebodies, Museum of Contemporary Art, Chicago, IL (2013). Suh has participated in multiple biennial exhibitions, including the Chicago Architecture Biennial (2019); Singapore Biennial (2016); the 9th Gwangju Biennale, South Korea (2012); the 12th International Architecture Exhibition, Venice, Italy (2010); the 8th International Istanbul Biennial (2003); the 13th Biennial of Sydney (2002); and represented Korea at the 49th Venice Biennale (2001).

Suh's work is in numerous international public and private collections, including Albright-Knox Art Gallery, Buffalo, NY; Art Sonje Center, Seoul, South Korea; Baltimore Museum of Art, Baltimore, MD; Brooklyn Museum of Art, Brooklyn, NY; Daegu Museum of Art, Daegu, South Korea; Guggenheim Abu Dhabi, Abu Dhabi, United Arab Emirates; Gwangju Biennale Foundation, Gwangju, South Korea; The Hammer Museum, Los Angeles, CA; The Israel Museum, Jerusalem, Israel; Leeum, Samsung Museum of Art, Seoul, South Korea; Los Angeles County Museum of Art (LACMA), Los Angeles, CA; Mori Art Museum, Tokyo, Japan; Museum of Contemporary Art, Los Angeles, CA; Museum of Contemporary Art, Tokyo, Japan; The Museum of Fine Arts, Houston, TX; The Museum of Modern Art, New York, NY; Museum Voorlinden, Wassenaar, Netherlands; Philadelphia Museum of Art, Philadelphia, PA; San Antonio Museum of Art, San Antonio, TX; San Francisco Museum of Modern Art, San Francisco, CA; Seattle Art Museum, Seattle, WA; Smithsonian American Art Museum, Washington, D.C.; Solomon R. Guggenheim Museum, New York, NY; Tate Modern, London, United Kingdom; Towada Art Center, Towada, Japan; Victoria & Albert Museum, London, United Kingdom; Walker Art Center, Minneapolis, MN; Whitney Museum of American Art, New York, NY;

In 2013, Do Ho Suh was named Wall Street Journal Magazine's Innovator of the Year in Art.



Portrait of Do Ho Suh, 2017. Photo by Kitmin Lee

ABOUT THE GALLERY

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has locations in New York, Hong Kong, Seoul and London, as well as a team in mainland China. In the past year with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.



Exterior of Lehmann Maupin, 501 West 24th Street, New York. Photo by Matthew Herrmann