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What has lead to Do Ho Suh recreating these spaces with fabric instead of a more traditional building material?

Do Ho Suh's use of fabric has a number of different origins. Most directly, he was looking to create a "suitcase home," that he could pack up and take with him and erect anywhere in an attempt to live in the presence of the places he had left behind. Fabric is light and packable, and it has an ethereal, translucent quality that hints at the structure's transience; it is a representation of a memory that still feels like memory.

In Korean, the verb *jitda* means to make a dress and to make a house, both of which are containers of personal space and have an intimacy that is shared. The particular fabric he works with is used in Korean summer wear and is cheap and readily accessible.

Finally, the fabric's translucence mimics the rice paper used in traditional Korean architecture and that is a reference point.

This type of work is clearly time- and labor-intensive, what is he trying to show people or make visitors feel when they experience his work?

He is literally inviting people into his homes, and the act of making the objects and sharing them with people is incredibly intimate. His technique is hugely time- and labor-intensive, and expresses the care and attention to each object that he recreates. As



Do Ho Suh, Apartment A, 348 West 22nd Street, New York, NY 10011, USA (detail), 2011-2014. Polyester fabric and stainless steel tubes. 96 7/16 × 271 5/8 × 169 5/16 in. (245 × 689.9 × 430.1 cm). Installation view at the Museum of Contemporary Art San Diego, downtown location, 2016.

a result, the objects embody not only a physical space but a mental and emotional space.

This work is quite unique to the artist, but how did he get to this point with his art? How does it embody the authenticity of Do Ho Suh?

Do Ho Suh's idea to recreate his homes in this way started when he moved to New York, and spent a sleepless night in his noisy new

apartment. He felt an intense longing for the quiet of his childhood home in Korea, and formed the desire to replicate it in a form he could take with him. The works are an attempt to assuage this longing but are tinged with an intense melancholy, recognizing the loss inherent in the project. Physically, they embody both the wonder at resurrecting a place, as well as a ghostly sadness.

Images:

Photographer: Pablo Mason
Images courtesy of
Museum of Contemporary Art San Diego



Installation view of Do Ho Suh at the Museum of Contemporary Art San Diego, downtown location, 2016.



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