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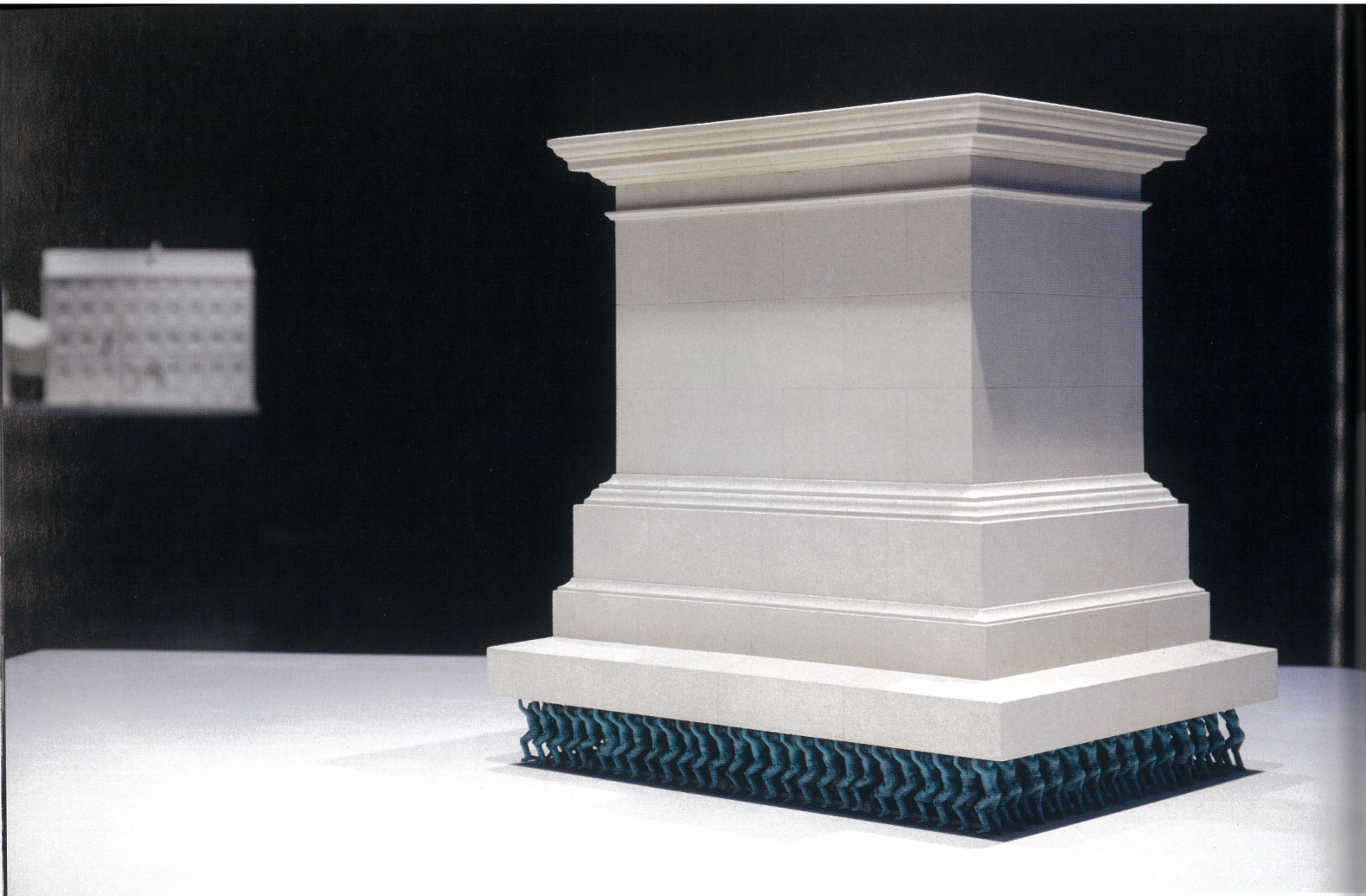
**Steph HUANG**

*ArtAsiaPacific,*

*One to Watch: Steph Huang*

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Installation view of DO HO SUH's *Public Figures (Scale 16)*, 2024, jesonmite, nylon, stainless steel, resin, motor, 48 × 34.9 × 47.8 cm, in "Speculations" at Art Sonje Center, Seoul, 2024. Photo by Seowon Nam. Courtesy Art Sonje Center, Seoul.

## DO HO SUH

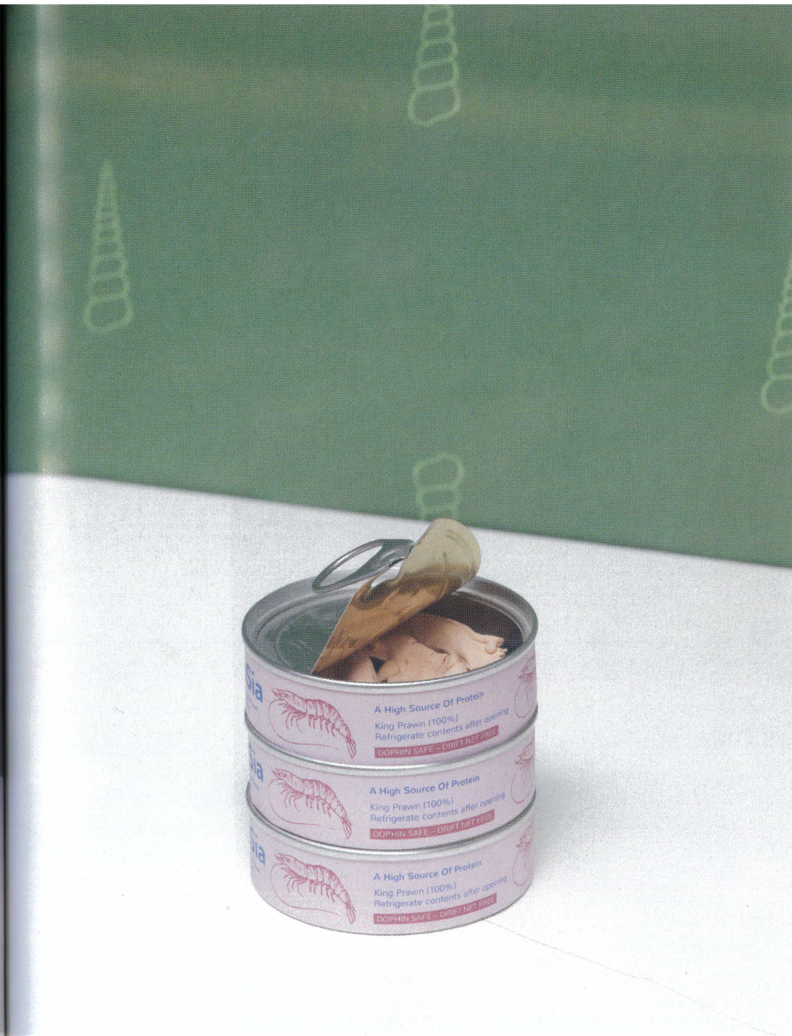
Seoul-born artist Do Ho Suh's practice centers around notions of home—its associations with memory and displacement, and how these facets come together to form one's identity. Over the past quarter century his work has received international acclaim, including representing South Korea at the 49th Venice Biennale back in 2001; more recently, his presence has expanded further, with immersive installations and life-sized sculptures being displayed in major arts institutions across the globe.

He began 2024 by exhibiting his colorful clay installation *Artland* (2022) at the Brooklyn Museum in New York, inaugurating a new gallery space with the fantastical faux ecosystem. The following month, Suh annexed an entire wall at the Museum of Contemporary Art, Chicago, with *Who Am We? (Multicoloured)* (2000), a compilation of thousands of portraits from his high-school yearbook, and staged the solo show "Tracing Time" at the National Galleries of Scotland. April was even busier, as he participated in two group exhibitions—"Every Island is a Mountain" at the Palazzo Malta, featuring 36 Korean Venice Biennale participants, and the eight-person show "Spaces Embodied" at the Draiflessen Collection in Mettingen, Germany—and produced a commission for the Smithsonian National Museum of Asian Art in Washington, DC. The latter was a

recreation of his first-ever public sculpture, *Public Figures* (1998), a white stone plinth supported by the outstretched arms of hundreds of miniature fiberglass-and-resin figures.

In London, where Suh lives, he donated his drawing *ScaledBehaviour\_drawing(InvertedMonument\_1.28.1)-B* (2022) to the Drawing Room for its annual fundraising auction, helping to secure much-needed support for the Bermondsey-based nonprofit arts space. In keeping with this philanthropic approach to the arts, Suh participated in a charity auction hosted by Bonhams and Hauser & Wirth in August, raising funds for the nonprofit Hospital Rooms; that same month, in Seoul, he held a major exhibition titled "Speculations" at the Art Sonje Center. In September he transformed the Moody Center for the Arts in Houston, Texas, into a recreation of his studio for "In Process," an exhibition that demonstrated the inimitability of his practice. And finally, in May of 2025 London's Tate Modern will host a major survey of Suh's practice, showcasing installations, sculptures, videos, and drawings alongside new site-specific works.

ANNA LENTCHNER



Installation view of STEPH HUANG's *Screw shells in two dimensions* and *SiaSia*, 2024. Photo by Tim Bowditch. Courtesy the artist and esea contemporary, Manchester.

ONE TO WATCH

## STEPH HUANG

From handblown cherries and a crushed supermarket trolley to glass shrimps and pig's trotters made of candle wax, Steph Huang's practice revolves around a fundamental matter: food. Informed by research, as well as her previous job as a chef, the London-based Taiwanese artist explores the socioeconomic paradigms behind global trade routes, where food comes from, who produces it, and how it is consumed (and often wasted) at the expense of our environment.

The impacts of climate change on food cultures were a focus of her projects in 2024. For "the water that bears the boat" at Freiburg's Galerie für Gegenwartskunst, Huang presented cast-plaster and glass sculptural works investigating the drying up of the Rhine river, a major transportation artery, food source, and cultural landscape in Europe. In May, Huang unveiled her first public sculpture commission, *Den Den the Mushi* (2024), a giant snail on a pile of leaves at London's Camberwell Sculpture garden. The patinated copper work exemplifies her trademark technique of fusing the mundane with the playful, in a tribute to these ecologically crucial creatures.

The winner of the Mark Tanner Sculpture Award 2023–24 for UK-based emerging artists, Huang staged the solo show "There is nothing old under the sun" at Standpoint in London



Detail of STEPH HUANG's *Willow Pond*, 2024, mild steel, UV-printed perspex, hand-dyed silk, hand-blown glass, 40 × 120 × 80 cm. Photo by Jules Lister. Courtesy the artist and esea contemporary, Manchester.

in mid-May, and then at Manchester's esea contemporary in September. In March 2025, the exhibition will travel to Cross Lane Projects in Kendal. In July, she held another solo show in London at Tate Britain, "See, See, Sea," in which Huang shifted her focus to maritime trade, incorporating materials including seaweed and fishing ropes into the exhibition. Her new titular video work, made in collaboration with a small fishing community in Devon, examines histories of labor and economy as well as the dubious regulations for plastic usage.

While Huang was active in the UK in 2024, she also received a homecoming solo show at the Hong Foundation in Taipei. "Property for Sale" featured new mouth-blown glass and cement-tile sculptures addressing ordinary people's need for affordable shelter. Though unassuming at first, Huang's quietly powerful oeuvre disrupts our conceptions of the economic status quo, prompting us to question our consumer behavior and its impact on the world's ecosystems. Huang's projects will continue in 2025 as she prepares for a solo exhibition at the Taipei Fine Arts Museum in late March.

ANNETTE MEIER