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Do-Ho Suh at Lehmann Maupin  
BY STEVEN VINCENT

As weightless as dreams and as elusive as their meaning, Do-Huh Suh's installation *The Perfect Home II* conjures the vulnerabilities of apartment life, where outside noise penetrates our living space, and our walls and windows betray our domestic affairs to eavesdropping neighbors. With hand-stitched nylon supported by imperceptible wires and metal poles, the South Korean-born artist re-creates in 1:1 scale his Manhattan studio apartment, adjacent hallways and staircase. Reversing his play with material evident in his 2001 piece *Some/One*—a garment made from stainless-steel dog tags—Suh presented a gossamer dwelling that one can literally pack into a suitcase.

As gallery light permeated its translucent walls, the installation revealed its color-coded sections—Suh's apartment is ice blue, the corridor taupey pink, the stairs greenish white—prompting viewers to admire the artist's attention to detail: light switches, plumbing fixtures, a bookcase, even the Phillips-head screws on the door hinges, all formed in slightly sagging nylon. What's missing, however, is furniture, books, tchotchkes—the stuff of daily life. The abode imparted a feeling of abstraction, as if one were standing inside a kind of Platonic ideal of a New York City apartment—the “perfection,” perhaps, suggested by Suh's doubly ironic title.

Indeed, because of its realistic yet insubstantial construction, the installation exerted a peculiar influence on one's sense of physicality. Walking through the empty corridor and room, viewers experienced a heightened sense of their own presence and “realness” in comparison to the fragility of the installation. As with Suh's sculpture *Floor* (1997-2000), in which visitors walked on glass sheets supported by thousands of tiny plastic figurines, *Perfect Home II* seduces us into a kind of physical and psychic grandiosity. At the same time, the piece's impersonal quality underscores the alienation that accompanies our hubris.