

HESSE FLATOW



Gi (Ginny) Huo, *spinneret*, 2025. Steel, archival inkjet of drawing on transparency film, 45 x 54 x 78 inches (114 x 137 x 198 cm). Courtesy of the artist and HESSE FLATOW, New York. Photo: Argenis Apolinario.

Gi (Ginny) Huo: *spinnerets*

March 20 - April 18, 2026

HESSE FLATOW is pleased to present *spinnerets*, a solo exhibition of a recent body of work by New York-based artist, Gi (Ginny) Huo. Developed during her 2024-2026 Princeton Arts Fellowship, this suite of sculpture, video, and works on paper debuted at the Hurley Gallery at the Lewis Center for the Arts in 2025.

Huo's show, titled after the spider's organ that produces its threads, takes the spider as a metaphor for the diasporic individual. Spider silk, barely visible fibers capable of sustaining immense stress, resemble the connections of kinship among migrating and displaced subjects. This constellation of works maps the artist's family history, weaving across the Demilitarized Zone between North and South Korea, (her relatives hail from both sides of the border), to the Hawaiian archipelago, where Huo was born. Embracing the incompleteness of the historic sources and the inherent gaps and misalignments of translation, Huo delineates the ambiguity of inheritance.

Huo links ballooning, the spider's method of long-distance travel wafting on air with gossamer thread parachutes, to the military propaganda and civilian methods of communication across the Korean no-fly zone. Since the onset of the Korean War, United Nations forces have launched billions of leaflets across the border to North Korea, sometimes reciprocated with counter messages in print, and occasionally via deposits of trash or feces. Hand drawn (and some printed) images of propelling spiders and drifting balloons based on archival photographs capture these survival strategies. Huo's manipulations of these images, magnified to grainy texture or repeated like frames of a film strip, leave one to ponder the imperfections of translation across languages, media, and generations. This play between the historic document and interpretive gesture expands Huo's ongoing exploration of her grandfather's photographic practice during the Korean War and his baptism into the Mormon church. Stitching the hand drawings to archive-based prints with rubber cord, like little webs of care and support, Huo reminds us that the history is bound to subjective experience of heritage.

Several steel works, in web-like forms of a wall relief and floor sculptures, further develop Huo's investigation of the line as lineage. Riffing on the knowledge that spider silk is stronger than steel, Huo renders kinship connections in three dimensions. Huo again embeds archival references. This time enclosed within the hand-wrought alloy web. The balloon depictions recur printed on ribbons of transparent film that bow and arc, as their flat surfaces entwine with a steel trap. Framed by circular profiles, these surface line nexuses suggest movement. More specifically, these assemblages' potential for whirling action echo the show's title.

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A video shot on 16-mm film produced in collaboration with Saif Al-Sobaihi reinforces the atmosphere of unknowability and underlines creative potential of gaps in translation, interpretation, and miscommunication. The black and white footage alternates between shots of roaming spiders and stop animation of leaves of traditional Hawaiian 'ie 'ie flower garlands spinning as if in dance. With the mirroring between the plants' radial forms and that of the spider's bodies and webs, Huo offers multiple lines of flight for the imagination and points of potential for meaning and connection.

-Jess Wilcox

The gallery will host a conversation between the artist and independent curator Jess Wilcox on Saturday March 28 at 2 pm.

Gi (Ginny) Huo (b. 1985, Honolulu, HI) is an artist and educator thinking on the intentions of what people believe, the legacies of religious systems and its geopolitical impact. Huo works across mediums in sculpture, video, artists books, drawing, photography, and printmaking. Huo has exhibited in places such as DOOSAN Gallery in Seoul, SK Gallery, Princeton University, CANADA Gallery, The Drawing Center, Socrates Sculpture Park, Baxter St CCNY, Franconia Sculpture Park and The Smithsonian Archives of American Art. In the past decade, Huo has created and facilitated programs for the Education and Public Programs departments at The Studio Museum in Harlem, The New Museum of Contemporary and has been a Lecturer at Parsons, School of Design, CUNY College of Staten Island, and Princeton University. Huo has participated in residencies and fellowships such as Here and There THAT Residency, Center for Photography - Woodstock, Robert Blackburn Printshop SIP Fellowship, Smack Mellon, Skowhegan School of Painting and Sculpture, and Princeton Arts Fellowship. She lives and works in Brooklyn, NY.

Jess Wilcox is an independent curator with a focus on sculpture, ecocritical, and public art. She is a member of the River Valley Arts Collective, which organizes shows by Hudson-Valley based artists. Recently, Wilcox curated *Scott Burton: Shape Shift*, the first U.S. museum of the artist's work since his death in 1989 presented at the Pulitzer Arts Foundation, St. Louis, MO (2024) and Wrightwood 659, Chicago, IL, (2025). From 2016 to 2022, she was Curator and Director of Exhibitions at Socrates Sculpture Park, where she curated dozens of exhibitions including *Maren Hassinger: Steel Bodies*, *Hélio Oiticica Subterranean Tropicália Projects: PN15, Sink or Swim: Climate Futures*, *Guadalupe Maravilla: Planeta Abuelx*, *MONUMENTS NOW*, *Virginia Overton: Built*, *Nari Ward: G.O.A.T., again*, among others. She has a BA from Barnard College and a Master's degree from Bard's Center for Curatorial Studies.

Access Information: Entrance to the exhibition requires descending a staircase and is not ADA accessible. WARNING: The video contains rapid, flashing lights that may not be suitable for people with photosensitivity or photosensitive epilepsy.

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HESSE FLATOW is a gallery and curatorial platform founded by artist Karen Hesse Flatow in 2019. It had its start as "Crush Curatorial", where many artists we work with today had their debut solo show. Hesse Flatow has an MBA and an MFA from Columbia University and attended the Skowhegan School of Painting and Sculpture. The program focuses on emerging and mid-career artists with diverse voices, presenting debut solo shows and focused presentations. We are located in an accessible ground floor space in Tribeca, New York City.