

# HESSE FLATOW

Chinn, E. (2026, Apr 30). "Face to Face: April 2026." *Impulse Magazine*, online.

# IMPULSE

INTERVIEW

## Face to Face: April 2026

BY **EDITORIAL TEAM** | APR 30, 2026

**GI (GINNY) HUO**



Portrait of the artist, Gi (Ginny) Huo, in her exhibition *spinnerets* at HESSE FLATOW, 2026. Image courtesy of the author.

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At the threshold of Gi (Ginny) Huo's solo exhibition *spinnerets*, a 16mm film flickers: a spider morphs into a cluster of leaves, then returns to its original form. In Huo's exhibition at HESSE FLATOW, curated by Jess Wilcox, the spider becomes a structuring metaphor for tension—both predator and prey, tethered and airborne, fragile and unyielding—pointing to systems of power and survival that repeat across histories. It weaves webs that trap, but it also releases and drifts. This oscillation between opposing forces becomes a method through which Huo threads together histories, materials, and images without fixing them in place.

The title *spinnerets* refers to the organ through which a spider produces silk. For Huo, this point of origin is also one of dispersal and departure. In addition to weaving webs, spiders travel vast distances, carried by forces they cannot fully control, through a process known as ballooning, Huo tells me. Suspended midair, the spider hovers between agency and surrender: a small body tied into larger systems, where intimate scale meets expansive forces. Spiders balloon to escape predators, avoid crowding, and repopulate elsewhere. This movement suggests a broader condition of displacement, where bodies are carried into new environments and adapt in ways that make return uncertain or impossible.

Huo connects the drifting spider to the "balloon wars" between North and South Korea, in which leaflets were dropped across the border. References to personal and historical contexts surface through abstraction and indirection, held within the work's shifting forms rather than a fixed narrative. Visibility and concealment serve as both protection and risk, echoing the spider's reliance on camouflage: remaining unseen as a means of survival yet also as a condition of vulnerability.



Installation view of Ginny Huo, *spinnerets*, 2026. HESSE FLATOW Tribeca © Jenny Gorman. Courtesy of the artist and HESSE FLATOW.

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Across the gallery, hand-bent steel sculptures extend across the floor and walls, tracing web-like structures that feel at once rigid and precarious. Some lift slightly away from the wall and floor, arcing upward and subtly suggesting the spider's capacity for ballooning—an abstracted gesture toward flight and dispersal. The sculptural elements are encircled by framed works that combine drawing and photography within a single image. Each frame centers a rendered drawing based on photographic images—balloons, airborne spiders, and aerial views of land—surrounded by an enlarged fragment of the same image. As it expands, the photograph breaks down into pixelation, at times resembling satellite imagery, moving through stages of translation. Reminiscent of early aerial photography used to map and claim territory, the work shifts the viewer from Huo's intimate, hand-drawn marks to a distant, observational view, where meaning moves between personal image and systems of mapping and control.

Material choices extend this logic of duality, where opposites remain in active negotiation. Huo notes that spider silk is, by ductility and tensile strength, "stronger than steel," a fact she discovered only after completing the work. The exhibition seems to anticipate this discovery: that what appears fragile can be stronger than what seems fixed. Acts of binding, stitching, and threading recur throughout. Drawing becomes a form of tethering, its repetitive movement producing a durational and embodied process. "Drawing became a space for thinking," she shares.

Nothing in *spinnerets* resolves cleanly. Instead, the work holds contradictions in tension: visibility and concealment, intimacy and protection, movement and entrapment. Like the spider's silk, these threads are nearly imperceptible until they catch the light, revealing a structure that is delicate, expansive, and unexpectedly resilient.

— Eden Chinn