

The delicacy of memory, and the eternal flow of time

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Eun-Kyung Suh's exhibition, titled "The Voided" contrasts that of Amada's with its bright, primary colors, but is equally minimal. Three walls in Suh's gallery are covered with three series of fabric boxes, Red, Blue and Yellow, respectively. The boxes are inspired by traditional Korean wrapping cloths called *bojagi*, used to protect, store and carry personal possessions. By peering through windows in Suh's *bojagi*, viewers can see photographs of her friends and relatives transferred on to the cloth inside.

Several of the pieces in Suh's gallery deal with the recent death of her father, and almost seem to give physical form to fading memories. Atkins points to two pieces - "Black" and "White" - in which Suh stitched pieces of her daughter's clothing and her father's neckties into silk organza. There is a sense of the immense effort and time she spent hand-stitching these works together.

There's a vulnerability in her work, putting this information out there. It's quite personal but where some artists make it all personal, with Suh's work there's more to take away than just her personal narrative.

Both Suh and Amada manage to take us out of ourselves, and to consider such ideas as life and death and the passage of time. But while Amada's perspective on our mortality is detached and relatively lighthearted, Suh's work conveys the deep and profound loss felt by someone left behind.