

SELECTED WORKS

**GINKO
HSU**



My work lives in the space between memory and myth, where fragments of memory collide with established archives. To access what has been lost, I turn to the body and its afterimages – tracing how bodies unfold in fragmented visual landscapes: in flesh, in clay, in plastic, and in broken syntax. My work interrogates how bodies – gendered, sacred, or discarded – are replaced across cultural, social, and political systems.

I work across mediums, including glass, ceramics, textiles, moving images, found objects, poems, ritual gestures and interactive installations. My practice embraces materials rich with contraction and hybridity: glass and ceramics that fracture yet endure, textiles that whisper both domestic and transcultural narrations, words that knots past to present. Specifically, glass recurs in my practice - its reflective and refractive qualities mirror how memories both distort and illuminate. Resisting the single-story logic of archives, my work makes room for reflection, for intimacy, for what's lost or barely imagined, and for transformation yet to take shape.

ginkohsu.com /insta: @ginkohsu

Project/ONCE IN A WHILE



The installations transform traces of the past into tangible forms—sculptures, soundwork of poetry, anticipatory rituals—inviting viewers to engage with the body, objects, and spaces as sites of remembrance and reflection. The series addresses how to access fragmented memories, across feminist, queer and postcolonial frameworks.

Through these works, I explore the legacies of migration, trauma, and cultural memory, while giving form to stories that cannot be fully spoken, allowing absence and loss to inhabit space and matter.

Record of poem *Once In a While*:
<https://ginkohsu.com/resources/once.mp3>

Who Will You Turn To?
2025
/ Glazed ceramics, glass,
wool felting on polyurethane, acrylic beads
Interactive Installation: Various sizes; sound, 2min 37s



In Order to Become a Child Again

2025

/ Hand-tufted wool textile, cast glass, pâte de verre, atelier glass, aluminum, stone

Installation: Various sizes



WHO WILL U TURN TO
IN THE FACE
OF UNCERTAINTY?

Sacredness

New, Loved Ones

Voices Inside

PLACE BEADS
INTO THE PLATE.

Bible

The Sensual World

A Story

use flashlight to see



Project/SURROUNDED BY

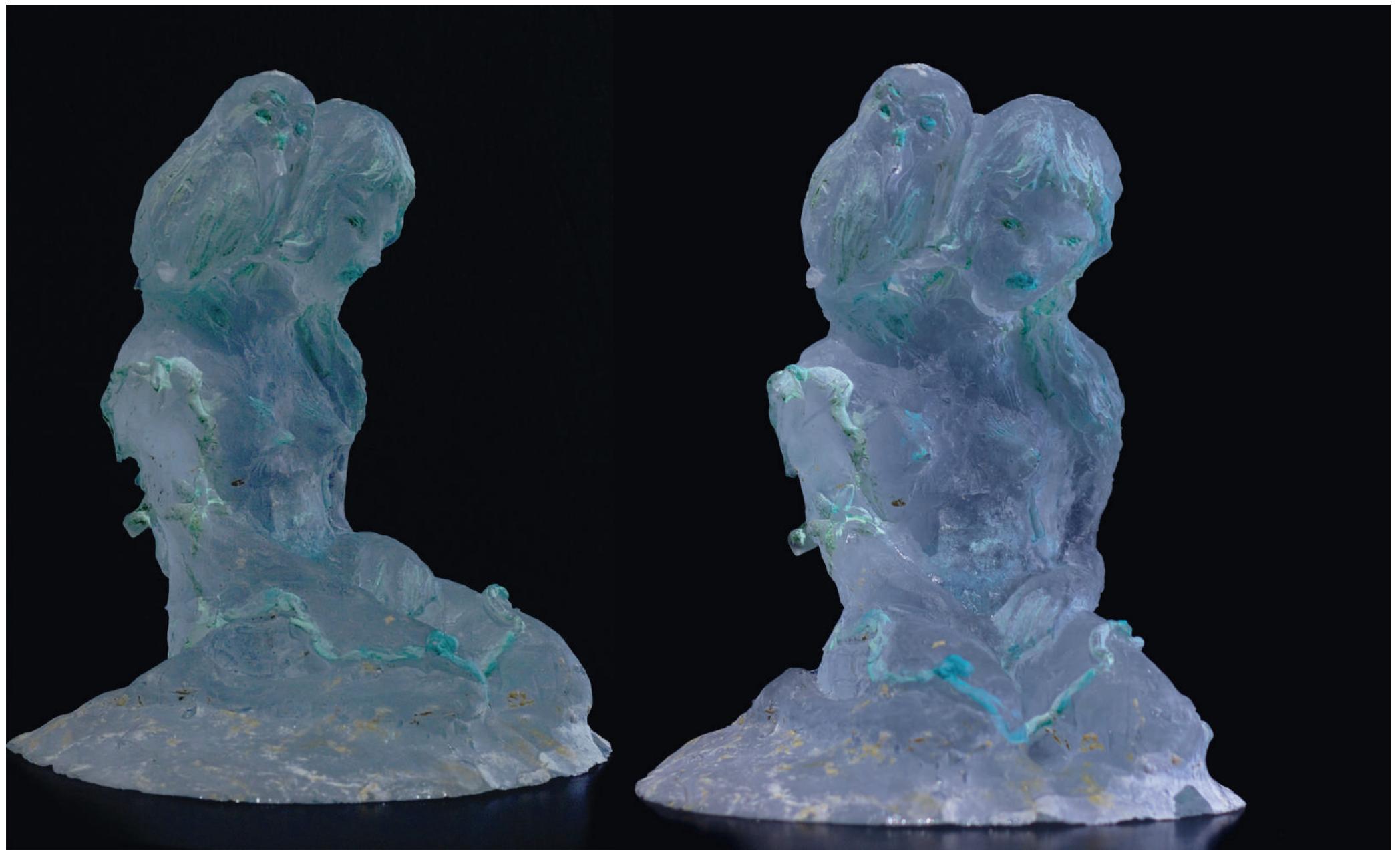


This body of sculpture works look into the surroundings, and ponder on belongingness. Through the process, I constantly ask myself what it means to be a female, Asian, queer artist in my adulthood in Finland. I think about the social system, about eco-feminism, and about my identity.



The Watchers of the Gate
2024

Glass, bioplastic, steel, plaster, epoxy clay, shells, pigment
68 cm x 36 cm x 32 cm



Sleeping with One Eye Open
2024
Glass, pigment
34 cm x 27 cm x 19 cm





The robbed that smiles

2024

Glass, ceramics, fabric, bioplastic, organic materials, stone, airdry clay, shells, pigment

Various sizes installation

Vapaan Taiteen Tila, Helsinki



Dormant

2024

Glass, ceramics

42 cm x 25 cm x 15 cm

Taka-Tila, Helsinki, Finland



Demian
2024
Concrete, tree bark, moss, pigment, bead
60 cm x 45 cm x 35 cm



Project/ENCOUNTER WITH A MAYFLY



Encounter with a mayfly

2023

Glass

17cm x 12cm x 10cm

Fondia, Helsinki

In a tranquil countryside workshop, I met a lone mayfly, its brief existence etched in delicate wings. This encounter sparked a series of glass artworks, pondering the fleeting nature of life and the enduring beauty found within its brevity.



Encounter with a mayfly
by Ginko Hsu

One time I had a strange encounter with an insect—it was a mayfly. It was at a ceramic workshop in the village in late spring. At dusk the air was humid and warm. The mayfly flew unto my working table.

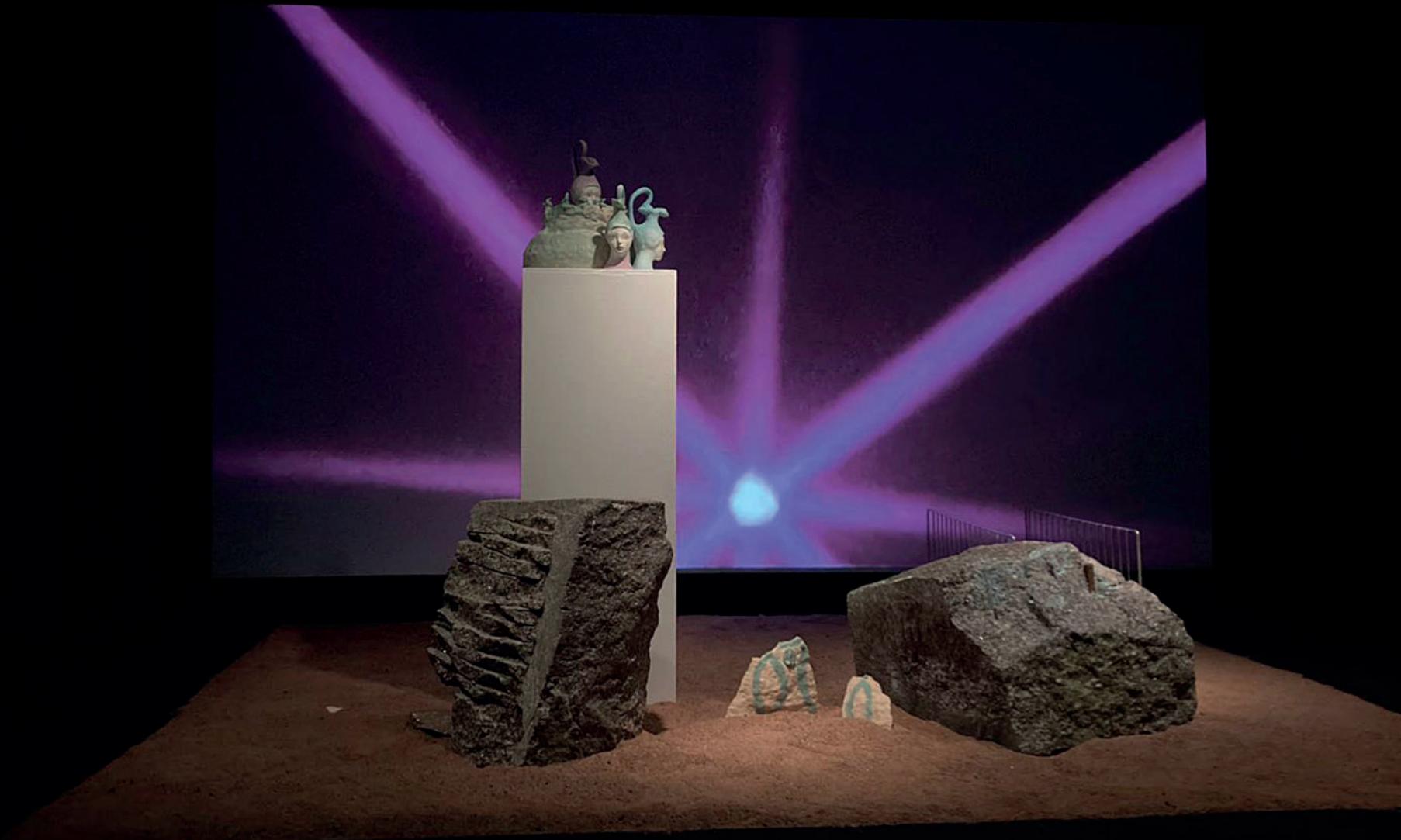
As a city born person, it was my first time to see a mayfly in real life. It is said that a mayfly only lives for one day in

wings and soon it would die. Somehow it stayed for a long time on my table and I was observing it. Or maybe it was observing me. I thought about how precious this one day was and here it was wasting its last bit of life with me... What did this encounter mean to it or to me? Was it dying already? What was the message sent here?

No to yes
by Pasi Räsänen

Why on earth would I listen to you?
Why
Her
Yes
Definitely: No.

Project/Le poisson rêveur



Le poisson rêveur (The Dreamy Fish)

2023

Moving image, sound, ceramics, stone, sand, found objects
7 mins 30 secs, Various dimensions

Kuva/Tila, Helsinki

<https://youtu.be/s4l6r87spFM?si=zU5gj5GFw7v19t5b>



The project includes a short film and installation.

Inspired by an ancient fictional story written by Pu Songling, the artist imagined a post-apocalyptic land, where the protagonist encounters a group of non-human beings. Through a loose narrative of self-discovery, where the signification of societal norms is examined. The almost detached mono-tone speaks on the blurred line between humans and nonhumans, reality and phantom.

A room of one's own
in nowhere
2020

Moving image, performance
Various dimensions

Fantôme + Aave,
Vapaan Taiteen Tila, Helsinki
& Galerie Au Medicis, Paris
<https://youtu.be/vzVdrVjfP7M>

