

EMERGENCE

HAEGUE
YANG

LARGE-PRINT TEXT

Emergence: Haegue Yang

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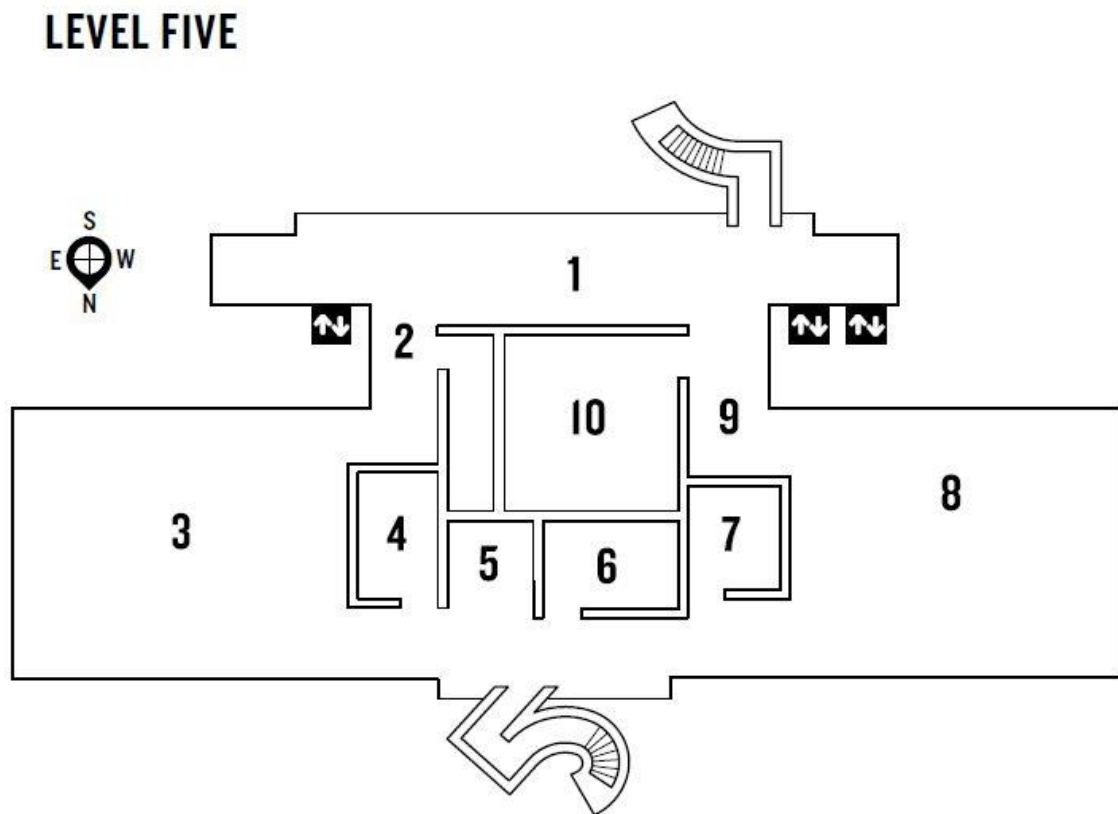
Generous Collective Support Women's Art Initiative

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Exhibition Overview



There are 10 rooms in this exhibition on the 5th floor. We recommend travelling through the exhibition in the order marked on the map. Visitors will enter Section 1 and then veer right toward Section 2.

Section 1

Environment: shared thoroughfare with exhibition exit; standard gallery setting with no seating

Section 2

Environment: dim lighting gallery setting with no seating

Section 3:

Environment: standard gallery setting with no seating

Section 4:

Environment: darkened gallery setting with stool seating

Section 5:

Environment: standard gallery setting with no seating

Section 6:

Environment: standard gallery setting with no seating

Section 7:

Environment: standard gallery setting with no seating

Section 8:

Environment: standard gallery setting with no seating

Section 9:

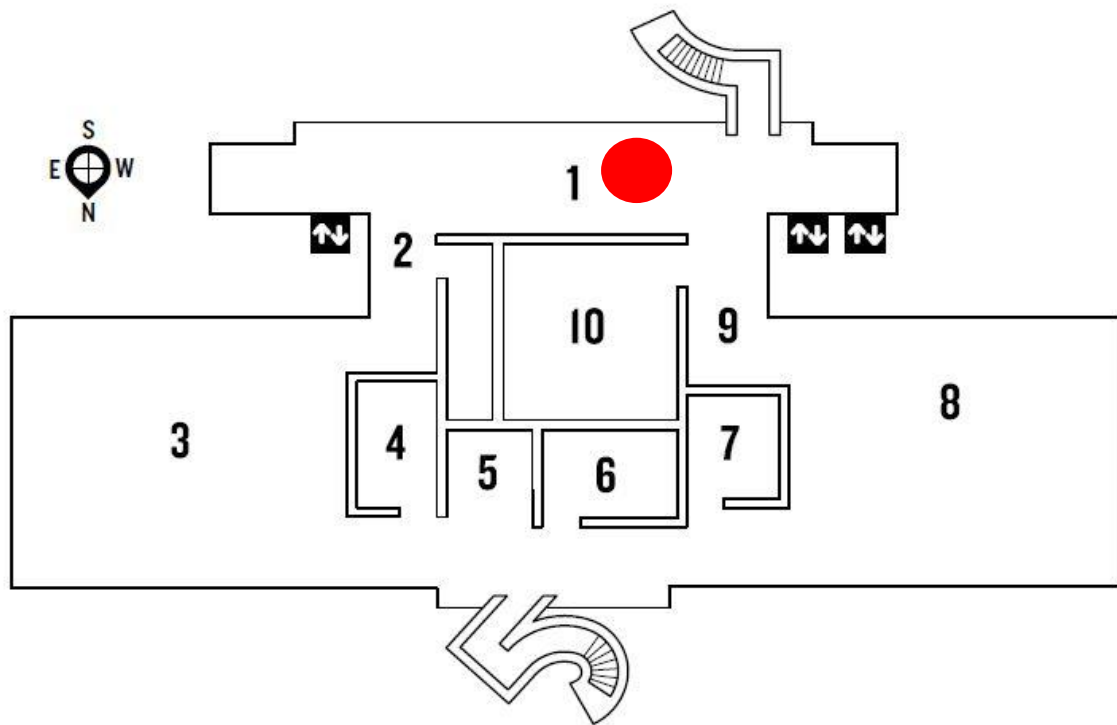
Environment: standard gallery setting with no seating

Section 10:

Environment: darkened gallery setting with no seating

You are in Section 1:

LEVEL FIVE



Emergence : Haegue Yang

HAEGUE YANG (b. 1971, Seoul, South Korea) is a leading artist of her generation, and this survey exhibition brings together her most provocative and inspiring works from the last 25 years. The exhibition title, *Emergence*, refers to a natural, social, and economic phenomenon in which a whole entity exhibits qualities and behaviours that its individual parts do not have on their own. Here, the concept of “emergence” suggests that particular works remain loyal to their own time of creation even as they are perceived differently in the condensed history of a survey show.

Yang uses materials with domestic associations to create sculptures and installations that address historical and contemporary narratives of migration, displacement, and belonging. By incorporating sound, light, air, smell, and movement into her works, she transforms our understanding of the materiality and historical meanings of everyday objects.

In addition to the main presentation on the 5th floor, the artist's works are displayed in three other locations throughout the AGO. For directions, please see the exhibition map or the Exhibition Guide at ago.ca/haegue-yang.

To maximize your experience of this exhibition, we recommend that you begin in Gallery 500, to your right. Follow the arrows on the floor to guide your route through the show.

WARNING: Some installations in this multisensory exhibition contain flashing lights and/or scents that may affect some visitors.

The works of art are fragile so please do not touch.

Large print transcripts and a French translation of the exhibition copy are available online at **ago.ca/haegue-yang**.

#HaegueYangAGO

Gallery 500

Selected Sculptures 2011–2020

The selection of sculptures on the platform, all made over the past 10 years, shows Yang's use of diverse materials and techniques. These works also display the anthropomorphic features, or creature-like qualities, that her sculptures often possess. Here, materials such as commercially available items or synthetic products, which imitate organic materials, are transformed through the artist's unique visual language into hybrid sculptural compositions. At times, Yang's sculptural practice has expanded into larger series of works. The *Light Sculptures* (to 2013), one of her most notable series, consists of familiar materials such as electric cables and light bulbs draped over commercial racks placed on casters.

Two of these series emerged at almost the same time, but in different places: *The Intermediates*, sculptures woven using artificial straw, were made in the artist's Seoul studio, and the *Sonic Sculptures*, which incorporate plated bells, were made in her Berlin studio. While the rich variety of Yang's sculptural projects defies simplistic categorization, several features stand out among these diverse works. For instance, they often focus on faces, as in *Reflected Red-Blue Cubist Dancing Mask*, and they explore hybridity by presenting unusual combinations of materials from unexpected sources, as in works such as *Dry Spell at Villeperdue*, which includes everything from dried organic seeds and fruits to a vintage coat stand.

Reflected Red-Blue Cubist Dancing Mask, 2018

wood, stainless steel, handles, casters, and self-adhesive diamond, reflective and holographic vinyl film

Courtesy of Greene Naftali, New York

Sonic Clotheshorse – Dressage #4, 2019

powder-coated aluminum frame, mesh, and handles; casters, brass- and nickel-plated bells, and metal rings

Courtesy of the artist

Sonic Clotheshorse – Dressage #3, 2019

powder-coated aluminum frame, mesh, and handles; casters, brass- and nickel-plated bells, and metal rings

Courtesy of the artist

Sonic Sphere with Enthralling Tetrad – Chevron-Ornamented Copper and Nickel, 2016–2018

powder-coated steel frame and mesh, casters, turbine vents, nickel- and copper-plated bells, and metal rings

Courtesy of the artist

Triple Verdant Clang Wild and Tamed, 2017

clothing rack, powder-coated steel, casters, turbine vents, lampshade frames, jute twine, metal rings, brass-plated bells, and cowbells

Collection of Eleanor & Francis Shen

Trumpeting Female Root, 2019

root carving (Zelkova), wood varnish, powder-coated stainless-steel frame, casters, plastic twine, and eggs

Courtesy of Galerie Barbara Wien, Berlin

Dry Spell at Villeperdue, 2016

willow basket, wooden tripod, iron stove, artificial plants, mahogany seedpods, lotus seedpods, suicide tree seeds, and pine cones

Courtesy of Galerie Barbara Wien, Berlin

The Intermediate – Dragon Conglomerate, 2016

artificial straw, powder-coated steel frame and mesh, casters, and plastic raffia string

Collection of Miyoung Lee and Neil Simpkins

The Intermediate – Frosty Hairy Dragon Ball, 2020

powder-coated stainless-steel frame and mesh, casters, metal rings, and plastic twine

Courtesy of Greene Naftali, New York

The Intermediate – Unmanned Peacock Rocks, 2017

artificial straw, powder-coated stainless-steel frame and mesh, feathers, artificial plants, dried durians, bushy yate buds, and banksia cone

Courtesy of Galerie Barbara Wien, Berlin

Wild in Aspen – Wrapping up the Season, 2011

clothing rack, casters, light bulbs, cable, zip ties, terminal strips, wigs, bells, pillbox, metal rings, metal chains, folder clips, winter coats, and jackets

Courtesy of Greene Naftali, New York

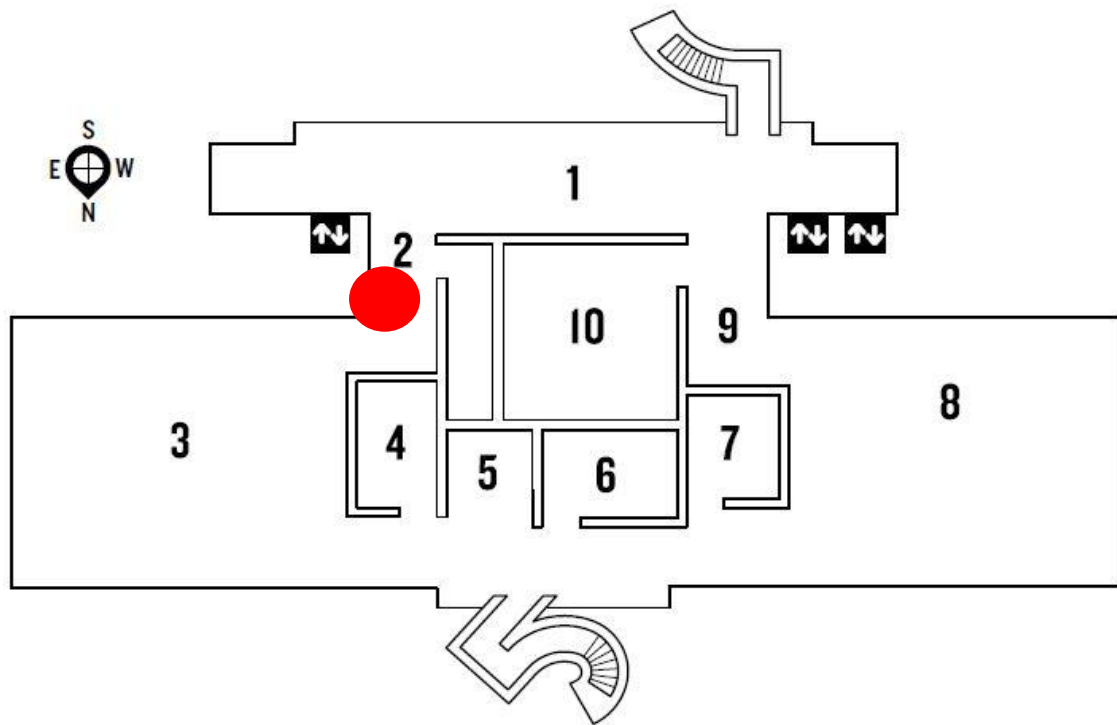
Towel Light Sculpture – Budget Pantomime of 1200 Dollar and 800 Euro, 2012

clothing rack, casters, light bulbs, cable, zip ties, terminal strips, nylon cord, wire frame, towels, metal grommets, metal rings, metal chains, knitting yarn, sequins, Styrofoam hands, papier-mâché, watercolour, varnish, and rubber balls

Collection of Carol and David Appel

You are in Section 2:

LEVEL FIVE



Gallery 506

Cabinet of Formative Works

In the mid-1990s, after completing her bachelor's degree at Seoul National University, Yang moved to Germany to continue her studies at an art school in Frankfurt. Yang's use of everyday materials in these formative works, and her playful titles, reveal the influence of her eclectic education and her fresh take on the social and material environment of Western Europe. The generation of artists that she observed—as well as the art movements that she studied, such as Arte Povera, whose adherents celebrated non-traditional materials—inspired her use of everyday language and materials and her humorous sensibility.

Some of these artworks are presented in a glass case, as they were originally exhibited in 1998. In *Anthology*, Yang places herself within the tradition of art history, ironically using classical museum display strategies to tell her story.

Anthology of Haegue Archives, 1998

glass showcase, objects, and labels

(individual works listed below)

All works courtesy of the artist, unless otherwise indicated

3 Precious Things, 1995/2017

2 plastic cups, glass, plaster, and steel wire

Blond Hair / Black Hair (Dyed), 1995/2017

milk bottle, polished bottle top, and dyed and undyed rope

Fishing, 1995

chipboard, wood varnish, cotton thread, and fishhook*

*Not originally part of *Anthology of Haegue Archives*, where *Thread with Fishhook*, 1995–1996 was included instead.

Hand-Made, 1995/2018

plaster cast (two parts)

IKEA Cup as a Self-Portrait, 1995/2018

signed cup

Long Life / Bad Life, 1995/2017

pen on paper and saucer

Macaroni, 1995/2017

cable and tape

Macaroni (Metal), 1995/2017

milk bottle, polished bottle top, and metal

Menu, 1995

chipboard, wood varnish, and paint

Practicing Baking, 1995/2017

plaster and paper baking cups

The Art and Craft of the Menu, 1995

chipboard, wood varnish, and paint

Collection of Barbara Wien, Berlin

The Transformation from Fish to Leaf, 1994

chipboard, wood varnish, and paint

Collection of Meike Behm and Peter Lütje, Lingen

Dining Table, 1995/2017

3 milk bottles, polished bottle top, cooked and dried pasta, masking tape, paper, glass bowl, photographs, text on foil, dust, chipboard, wood, paint, lid, metal, plaster, and cable

Bottle with Pasta above the Door, 1995/2017

milk bottle, polished bottle top, pasta, photocopy, text on foil, fabric, and wood

Sink with Wire, 1995/2017

plaster, wood, steel wire, and text on foil

Rod with Wire, 1994/2017

metal rod and steel wire

From left to right:

Anatomy of the Pasta, 1995/2017

pencil on plaster, cooked and dried pasta, and masking tape

Tray with Landscape, 1995/2017

plaster

Family Tree, 1995/2018

metal rod, cotton thread, wire, plant pot, and plaster

Series of Vulnerable Arrangements – Version Seoul, 2006/2017

IV stands, casters, light bulbs, circular fluorescent tube, infrared lamp, cable, zip ties, terminal strips, nylon cord, fan, fabric ribbons, timer, and snap hooks

Courtesy of the artist

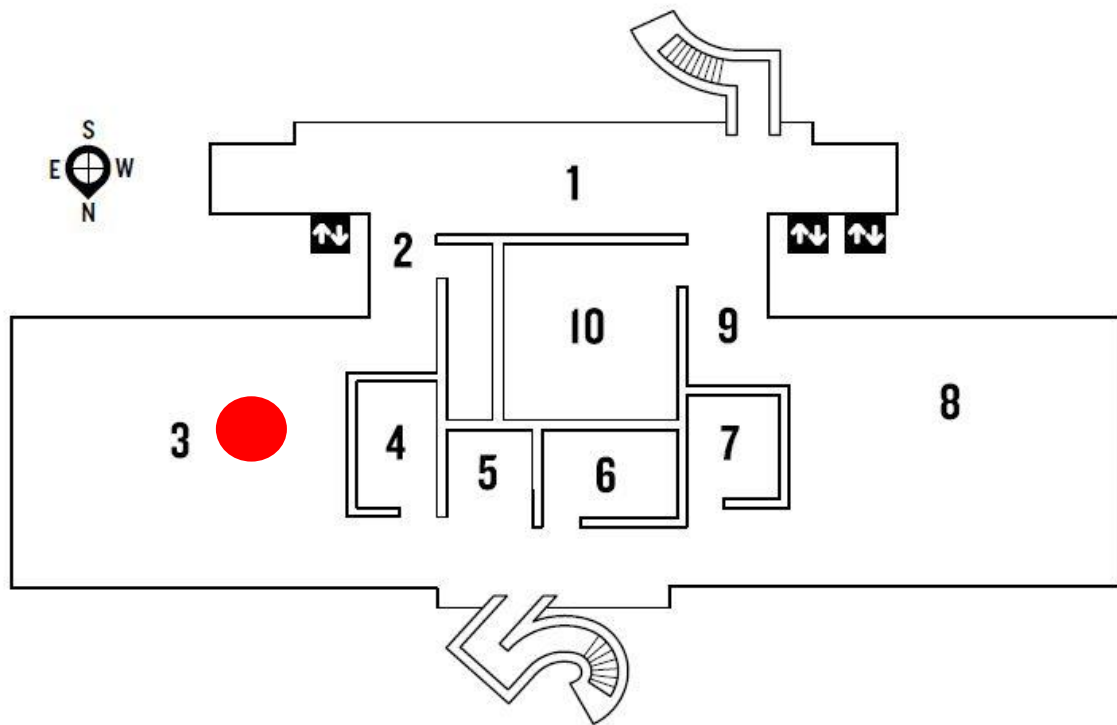
Between 2006 and 2009, Yang made a group of 16 works that she titled *Series of Vulnerable Arrangements*. Most of them are light sculptures and multisensory installations, which employ venetian blinds, scent, wind, humidity, and light devices. With these works, Yang illuminates the loosely connected vulnerable states we might find ourselves in as, for example, we move from place to place, or as we struggle to relate to others.

In *Version Seoul*, frail IV stands carry sparsely draped electrical cables, and low-voltage lights are lit by an invisible current of electricity. Yang set her sculptures on casters, which imply the possibility of movement— though since they must be wired for

electricity, these works are actually immobile. This suggestion of potential motion nevertheless evokes movement that is not only physical but also mental, social, emotional, and political.

You are in Section 3:

LEVEL FIVE



Gallery 505

Eclectic Affiliations and Permutations

Raised in South Korea, Yang began her career in Germany, and her artistic practice has kept her moving around both mentally and geographically. Yang's awareness of the increasingly nomadic nature of the diasporic condition has shaped her mind and her work, as has her own quasi-immigrant experience and her mobile life as an artist.

This gallery includes a wide selection of works: early and more recent, two-dimensional and sculptural, acoustic and kinetic. The shifts between visible and hidden elements, as well as the various ways in which the artworks move, embody the fluidity that characterizes Yang's approach. Here, her references include birdsong recorded in the Korean Demilitarized Zone, debris from origami, and cultural figures such as artist Sol LeWitt and writer and filmmaker Marguerite Duras.

Eclectic Totemic, 2013

In collaboration with OK-RM (Oliver Knight and Rory McGrath),
London

digital colour print

Courtesy of the artists

Since 2011, Yang has produced several large-scale mural-like wallpapers, most of them collaborations made for particular sites and exhibitions. As a medium, wallpaper reflects the artist's fascination with flatness and compression, and highlights her desire to play with layers. For Yang, making these wallpapers is a way to create a fantastical or unconventional environment within the plain white cube of an art gallery space.

The visual motifs in *Eclectic Totemic* refer to the wide range of figures, historical and otherwise, that have influenced Yang yet have seldom appeared visibly in her work. These figures include Romain Gary, George Orwell, Marguerite Duras, Petra Kelly, and Igor Stravinsky, as well as a bear, an elephant, a clown, and a brick wall (which recalls Herman Melville's short story "Bartleby, the Scrivener: A Story of Wall Street").

Origami Dust, 2004/2018

33 flattened origami objects and spray paint

Courtesy of the artist

Origami Dust – Side Effects and By-Products, 2004/2012

flattened origami objects and spray paint on museum cardboard

Private collection, Brussels

Origami, the art of paper folding, transforms a square sheet of paper into a three-dimensional object exclusively through folding techniques. Yang's fascination with creating geometric shapes through unit-folding appears in a number of works. She often explores how processes of un-making, such as unfolding and flattening, can also be acts of making.

Origami Dust and *Origami Dust – Side Effects and By-Products* are artworks made out of objects once used as props in Yang's video essay *Unfolding Places* (2004), on view in Gallery 510. In *Origami Dust*, the origami pieces are clustered in the exhibition space like the dust or debris that gathers in the corners of rooms over time. In *Side Effects and By-Products*, they are flattened and framed in deliberate arrangements to suggest the compression of time and space that occurs in photographs or video. These works offer a vivid example of the way in which Yang reconfigures different elements of her creations to produce evolving and intertextual relationships among them.

Sol LeWitt Vehicle – Five Unit Cross on Open Geometric Structure 2-2, 1-1, 2018

aluminum venetian blinds, powder-coated aluminum frame and handles, and casters

Courtesy of Kukje Gallery, Seoul

Sol LeWitt Vehicle – 6 Unit Cube on Cube without a Cube, 2018

aluminum venetian blinds, powder-coated aluminum frame and handles, and casters

Courtesy of Kukje Gallery, Seoul

These works unite two of Yang's existing series: the mobile sculptures *Dress Vehicles* and *Sol LeWitt Upside Down*, venetian blind installations inspired by the modular sculptures of the American minimalist artist LeWitt, which Yang has been creating since 2015. But whereas the interactive sculptures in the *Dress Vehicles* series could be moved by one performer alone, *Sol LeWitt Vehicles* is moved by two people working together, showing how collective action can bring about change—both physical and potentially social.

Activation of *Sol LeWitt Vehicles* will take place between 2 and 4 pm on the following dates:

October 3, 17, 31

November 14, 28

December 12, 19

January 2, 16, 30

Sound element I

DMZ Birdsong, 2018

Recorded at the Inter-Korean Summit in the DMZ on April 27, 2018, and included by permission of the Presidential Office of the Republic of Korea

digital sound file (looped, 29 min. 55 sec.)

Courtesy of the artist

Sound element II

Quasi-DMZ Birdsong, 2018

Composition of open-sourced birdsong based on species native to the Korean DMZ (and presumed present on April 27, 2018)

digital sound file (looped, 29 min. 40 sec.)

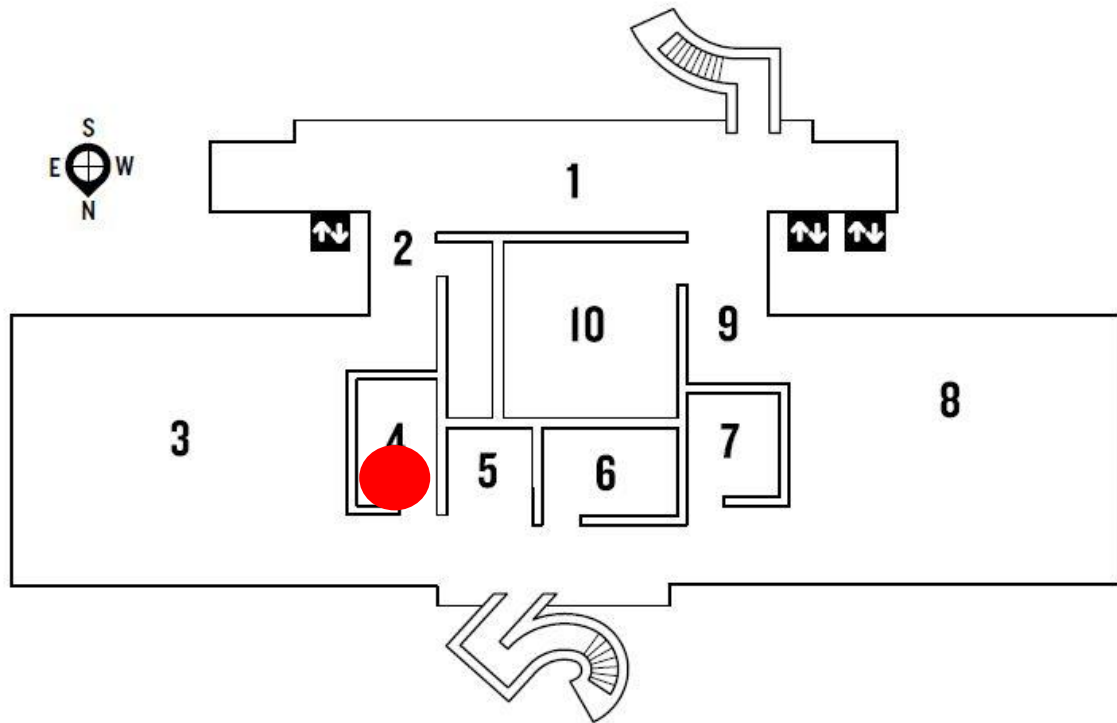
Courtesy of the artist

Two distinct but related sound recordings play off of one another in this work. One features bird songs, recorded during the historic inter-Korean summit that took place in April 2018 in the DMZ—the demilitarized zone between North and South Korea. When reporters tried to record a private exchange between the leaders of the two divided Koreas, their audio devices only captured what you can hear now—birds singing and cameras clicking.

The other sound file presents the songs of the same 12 bird species heard in the first recording, this time taken from an open database collection. By bringing together bird sounds from these two sources, Yang shows how human history, understood as facts bound to a specific time and place, can be hidden in seemingly universal sensory experiences of nature.

You are in Section 4:

LEVEL FIVE



Gallery 510

Video Works

Video Trilogy, 2004–2006

single-channel digital video (colour, sound)

Courtesy of the artist

Unfolding Places, 2004

18 min. 15 sec.; voice-over: Helen Cho

Restrained Courage, 2004

19 min. 7 sec.; voice-over: Camille Hesketh

Squandering Negative Spaces, 2006

27 min. 57 sec.; voice-over: David Michael DiGregorio

These three video essays are unique in Yang's body of work for their direct style and extensive narration. While *Video Trilogy's* gaze focuses on seemingly insignificant urban scenes, its narrator meditates on solitude and vulnerability. Inspired by the artist's personal experience of loneliness, the emotional narratives express a yearning for connection, both to people and to places.

Financial difficulties and a creative crisis prompted Yang to seek new forms of expression, and these circumstances gave rise to the first two of the three videos. By subtly intervening in generic cityscapes from all over the world—placing origami within the frame, for instance, or inserting a masked figure into a large crowd at the Liverpool train station—Yang evokes the feelings of alienation and displacement that she was experiencing at this time.

The last video in the trilogy is organized into seven chapters, and unlike the first two, it was shot entirely in one place, Brazil. Here, in a country that Yang was visiting for the first time, to participate in the 27th Bienal de São Paulo, whose central theme was “How to Live Together,” the artist found relief—at least for a little while—from her search for community and belonging.

Holiday Story, 2007

single-channel video (colour, sound, 13 min. 12 sec.)

Courtesy of the artist

Holiday Story was filmed in Seoul, South Korea, during Chuseok, the country’s second-most important holiday, similar to North American Thanksgiving. The city comes to a standstill: the streets are deserted, businesses stop operating, and shops are hidden behind metal shutters. The film was made using a low shutter

speed, so that any movements are blurred, and only the static shots are sharp. The voice-over narration reflects on the idea of a “holiday” and the relationship between rest and labour, insisting that while paid labour might be suspended during holidays, love, domestic work, and time are not, since these things cannot be paused: “Revolution does not know holidays. But revolution makes national holidays. Crisis does not know rest.”

Doubles and Halves – Events with Nameless Neighbors, 2009

single-channel video (colour, 77 min. 20 sec.); nonsynchronous digital audio recording (21 min. 55 sec.; voice-over: Sarah Roberts)

Courtesy of the artist

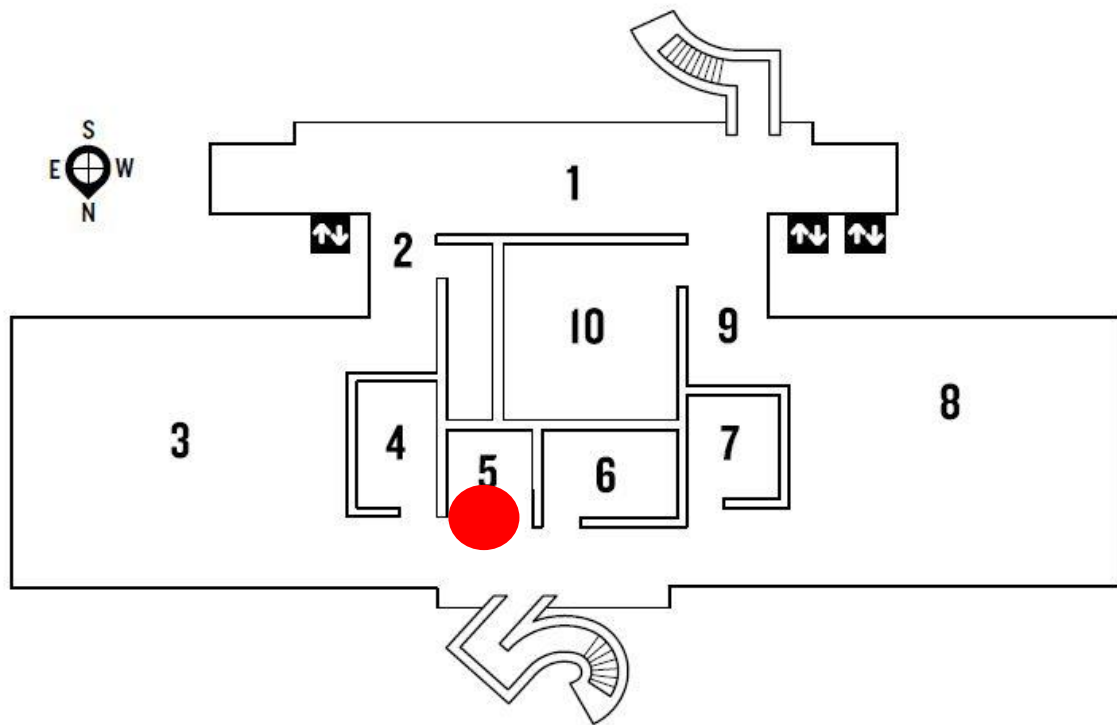
Yang first showed this video in her solo presentation for the Korean Pavilion at the 2009 Venice Biennale. *Doubles and Halves* was shot in two distinct locations: Ahyeon-dong, the artist’s neighbourhood in Seoul at that time, and the exhibition site at Giardini Park in Venice. The final edit of the video, with its own ambient sound, is of a different length than the separate audio recording of the voice-over narration. When the audio and video are played in parallel on their own loops, they produce ever-changing combinations of narration and image.

On the narration track, the voice reflects on the impossibility of the anonymous inhabitants of each location ever meeting face-to-face. But through the constant looping of its separate and parallel tracks, the video conveys a sense of longing for an encounter one might never have—with a mysterious neighbour who could be one's double or one's other half. Fantasizing about such an encounter inevitably leads to melancholy or to a feeling of incompleteness—part of a concept that Yang calls “community of absence.”

For this exhibition, the audio and video tracks have been synchronized so that *Doubles and Halves* can be presented as part of the looped program.

You are in Section 5:

LEVEL FIVE



Gallery 504

Sallim, 2009

powder-coated steel frame and perforated metal plates, casters, aluminum venetian blinds, yarn, acrylic mirror, IV stand, light bulbs, cable, zip ties, terminal strips, metal rings, metal chains, fan, timer, dried garlic, plates, hot pad, and scent emitters (*Curry, Fresh Brewed Coffee, Rosemary Focaccia, Hot Apple Pie, Vomit, Feces*)

Collection of The Museum of Modern Art, New York, Fund for the Twenty-First Century and gift of Agnes Gund, Glenn Fuhrman, and Jerry I. Speyer, 2010

In Korean, the word “sallim” means “running a household.” Here, however, it suggests more than that, as Yang also engages with the private aspects of an artist’s life, such as thinking, resting, and cooking. *Sallim* was modelled on the kitchen of Yang’s Berlin home and studio, preserving the shape, scale, and spirit of the original space. The artwork was also inspired by the actual experiences of two influential figures in Yang’s life: her mother and the writer Marguerite Duras. Both harboured and fed political dissidents in their homes, transforming their kitchens into unexpected symbols of resistance against sociopolitical injustice. With these references to her mother and to Duras, Yang reimagines quiet, domestic activities as powerful public statements.

Traces of Anonymous Pupil Authors, 2001

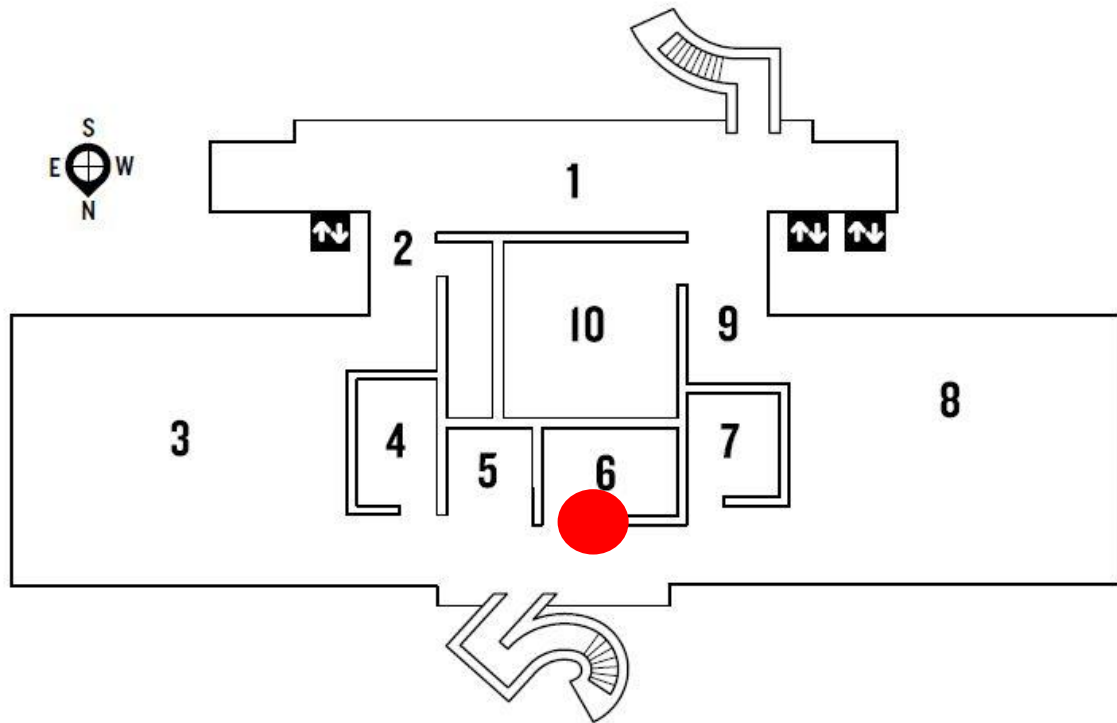
16 black-and-white offset prints, laminated and mounted on aluminum dibond

Courtesy of the artist

In this limited edition work, Yang erases the printed text of found Korean schoolbooks, retaining only the markings that pupils made while studying: circles, underlines, crossings-out, and drawings. The resulting compositions reveal the young pupils' silent struggle with the education system and serve as portraits of individual resistance. Early in her career, Yang often minimized her own authorship in an effort to amplify anonymous voices that were silenced by normative social systems.

You are in Section 6:

LEVEL FIVE



Gallery 508

Eclectic Serial

Throughout her career, Yang has remained committed to the legacy of Conceptual art, a movement that emerged globally in the 1960s, in which the idea (or concept) behind the work is more important than the finished art object. Many Conceptual artists created series of works, an innovation at the time that has since become common practice. The series of works in this room reveal Yang's distinctive and multifaceted approach to text, writing, and translation. While embracing many of the core principles of Conceptual art, these works are notably sentimental; this appreciation of feelings contrasts with the cool, contained quality of the movement's inherent minimalism.

Social Conditions of the Sitting Table, 2001

9 colour photographs and 1 laser print mounted on aluminum dibond

Courtesy of the artist

Quasi MB – In the Middle of Its Story, 2006–2007

handwriting on paper, photographs, and text

Dohmen Collection, Aachen

Quasi MB references the 1969 film *The Rain (Project for a Text)* by Belgian Conceptual artist Marcel Broodthaers (1924–1976), who stages a humorous performance in which he writes at an improvised outdoor desk while “rain” (actually water from a shower) falls from above, washing away his ink. Yang performed a similar act, but sat to write under actual rain without a camera recording her. The framed panels of *Quasi MB* present the resulting washed-out writings. While these texts situate Yang as an heir of Broodthaers, they also contemplate the differences between her circumstances and those of the so-called Western avant-garde artists. The sense of vulnerability as well as sentimentality displayed here reveal the nomadic reality of Yang’s generation of international artists—a reality which does not allow for such an elaborate stage setting. Instead their modest production is physically reflected in the shriveled sheets of notepaper.

Samples – Wai Hung Weaving Factory Limited, Hong Kong, 2015

weaving and knot samples

Courtesy of Greene Naftali, New York

A longstanding interest in industrial history as well as in industrial products and their global circulation has prompted Yang to

explore the artistic possibilities and limitations of various retail catalogues for tools, stationery, textiles, and building materials. The nine serial panels of *Samples* present the complete set of fabric band products of the Wai Hung Weaving Factory Limited in Hong Kong. Their elaborate, colourful frames are inspired by the playfulness of Italian architect and designer Ettore Sottsass (1917–2007), and they encourage us to view these industrial items as a kind of formal language. Bringing together the different visual styles of the frames and the samples creates a situation where playfulness and formality echo and contradict one another to make new samples.

Certificates #2–#7, 2011

Certificate #2

In an agreement under English law, the artist discloses her German bank account's PIN to the buyer of the work.

Certificate #3

In an agreement under English law, the artist discloses her email password to the buyer of the work.

Certificate #4

In an agreement under English law, the artist discloses her Ebay password to the buyer of the work.

Certificate #5

In an agreement under English law, the artist discloses her German mobile phone's PIN to the buyer of the work.

Certificate #6

In an agreement under English law, the artist discloses her storage locker door code to the buyer of the work.

Certificate #7

In an agreement under English law, the artist discloses her Korean Air SkyTeam membership PIN to the buyer of the work.

laser prints

Courtesy of the artist

Certificates explores the vulnerability of self-exposure. These framed documents are certificates of agreement between Yang and a potential buyer of her artwork. In them, the artist shares highly personal details, such as banking and email account passwords. The work thus challenges the notion of privacy as a right to be protected. By undermining the usual division between self and others, the conventional notion of privacy is at risk.

Certificates implies that making oneself vulnerable through sharing secrets might generate trust and intimacy, and that such a connection might be possible between the artist and her potential buyers.

Can Cosies Jumbo, 2011

10 sand-filled cans, and yarn

Courtesy of Greene Naftali, New York

**Can Cosy – Pickled Gherkins 55/60 with Sweetener
9700 g**

Can Cosy – Kidney Bohnen 2500 g

Can Cosy – Deutsche Champignons 4000 g

Can Cosy – Fagioli Bianchi di Spagna 2500 g

Can Cosy – Sweet Corn 2150 g

Can Cosy – Milchreis tafelfertig 2500 g

**Can Cosy – Schwarze Oliven geschwärzt mit Stein
2450 g**

Can Cosy – Pomodori Pelati 2500 g

Can Cosy – Rotkohl tafelfertig 4040 g

Can Cosy – Artischockenherzen geviertelt 2500 g

Roll Cosies – Toilet Tissue Jumbo Rolls, 2011

6 rolls of toilet tissue, and yarn

Courtesy of Galerie Chantal Crousel, Paris

Can Cosies – Jakeman's Maple Syrup, 100 ml, 250 ml, 500 ml, 1 L, 2019

16 glass bead-filled cans, and yarn

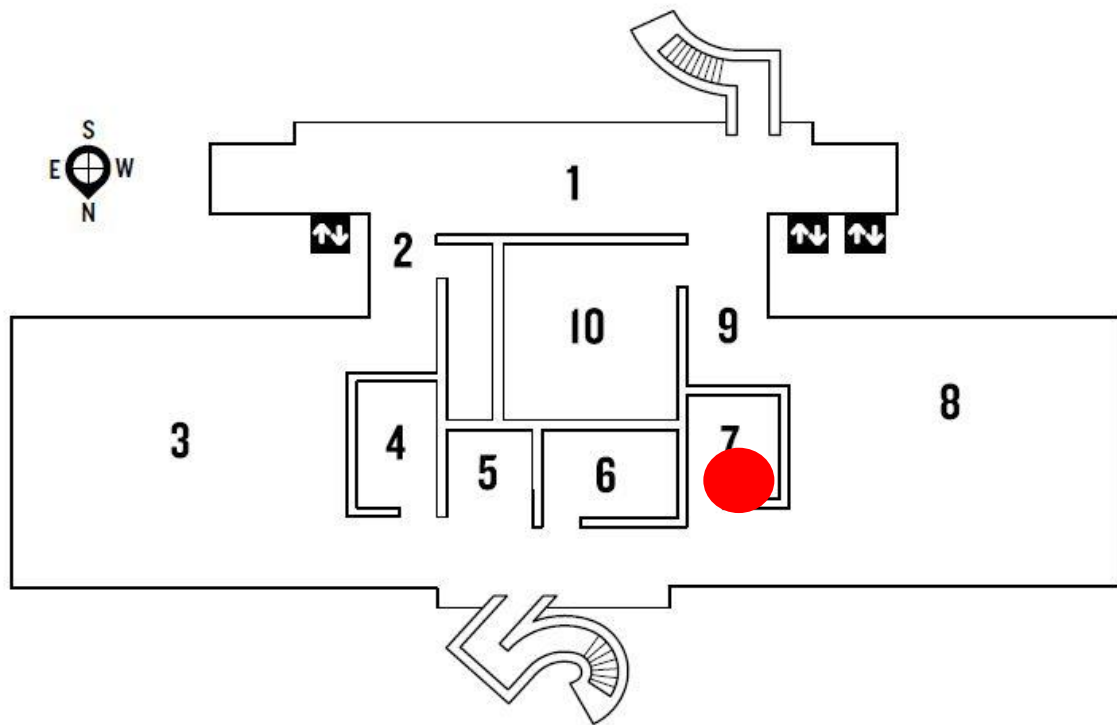
Courtesy of Greene Naftali, New York

Yang often draws on handicraft techniques like knitting, crocheting, and macramé. Inspired by traditional knitted tea cosies, her *Cosies* represent gestures of personal care for domestic objects. Instead of keeping teapots warm, however, Yang's crocheted covers swaddle unexpected objects like canned food for wholesale use and jumbo-sized toilet paper rolls. While it might seem absurd to use handmade cosies to dress up commercial goods produced for instant consumption, this work constitutes a deliberate act of care directed toward life-sustaining items. With the cosies concealing their labels, the cans become anonymous shapes, identifiable by their size alone. This erasure of commercial identity asks us to question our consumerist impulses, highlighting the fragile balance of a world built on the buying and selling of commodities.

For *Emergence*, Yang has created a new work for the *Cosies* series to fit over cans of locally produced maple syrup, in all their commercially available sizes.

You are in Section 7:

LEVEL FIVE



Gallery 509

Sadong 30

In Yang's first self-organized, non-institutional solo exhibition, *Sadong 30*, was held in South Korea in 2006 in an unusual location: the rundown and abandoned house that had once been inhabited by her grandparents, on the street of Sa-dong, Incheon. Regarded as a pivotal moment in Yang's career, this project introduced some of the themes and approaches that now define her work: the repurposing of everyday objects as analogies for thoughts and feelings, the inclusion of personal narrative, and the tension between private and public. *Sadong 30* also comments on the passage of time and the changes that Yang saw in the urban fabric of her country.

To learn more about *Sadong 30*, watch *Squandering Negative Spaces* (2006), on view in Gallery 510, and visit *The Wind Does Not Have Arms*, on display on the ground floor.

Afterimage, 2006

MDF, light bulbs, strobes, infrared lamps, cable, aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, freezer, mineral water bottles, Mylar tinsel, fan, timer, and scent emitter (*Campfire*)

Courtesy of Greene Naftali, New York

Freezer courtesy of Minus Forty, Canada

Dispersion in Sadong 30, 2006

wall clock

Courtesy of the artist

Realizing that it would be impossible to restage *Sadong 30* in a conventional gallery space, Yang distilled the original experience to create *Afterimage* for a group exhibition in Amsterdam later in 2016. As the title suggests, the installation reimagines certain elements from *Sadong 30*; it uses wind, humidity, scent, warmth, and lights to recreate the sensory experience of the earlier work. The only object taken directly from *Sadong 30* is a wall clock called *Dispersion in Sadong 30*, which has two notable details: its numbers are deliberately placed in the wrong order, and it hangs unusually low. This distortion of time and space suggests that the house at Sa-dong 30 existed outside of time, outside of the forward flow of progress.

Gymnastics of the Foldables, 2006

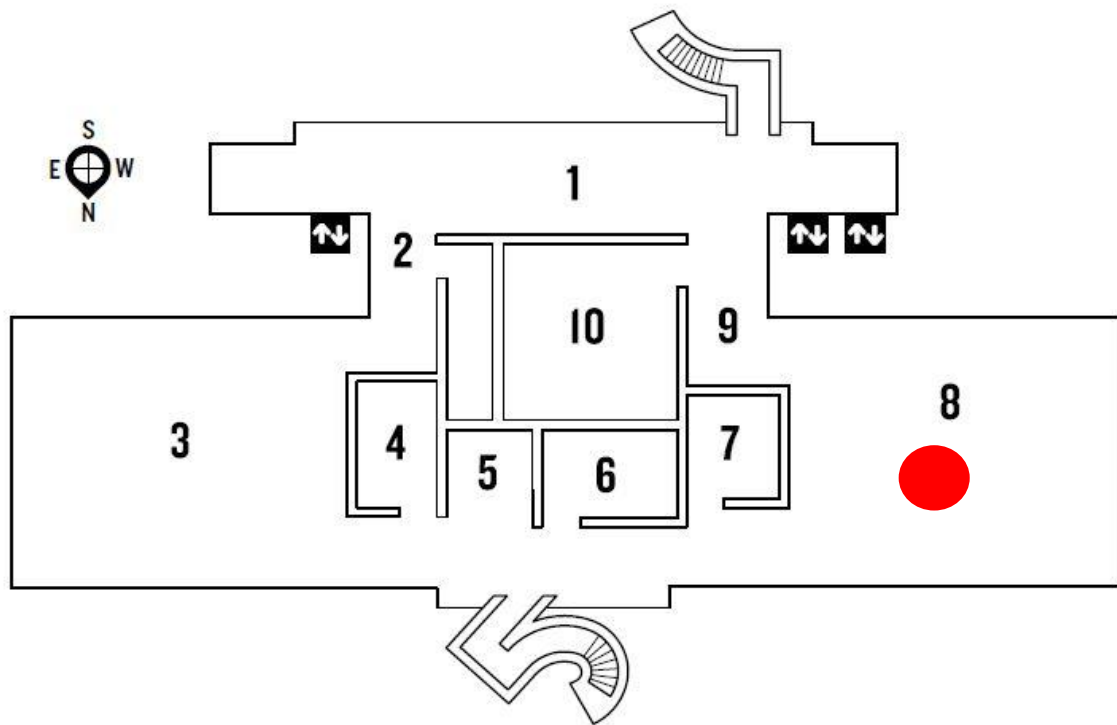
15 black-and-white photographs

Courtesy of the artist

Gymnastics of the Foldables presents 15 black-and-white photographs of a drying rack positioned in 15 different ways. The rack, which has been a recurring motif in Yang's work since it first appeared in *Sadong 30*, often serves as a metaphor for the presence of life in domestic spaces. The order of the photographs in a particular sequence of movements reinforces the drying racks' anthropomorphic—or human-like—qualities. Pleasing and spooky at the same time, the racks stretch and bend their fleshless human bodies as though they are engaging in a ghostly dance. Yang's vision of domesticity often involves both intimacy and uncanniness: home is a place where people can discuss radical ideas, or just relax and play.

You are in Section 8:

LEVEL FIVE



Gallery 502

Non-Indépliables

The title of this sculpture series, *Non-Indépliables*, means “non-unfoldables” in English. It refers to the way in which Yang transforms foldable laundry racks into “unfoldable” objects by wrapping them in fabric or knitted material. Like *Gymnastics of the Foldables*, this series investigates the kinetic potential of domestic objects, but here, their movement is restricted. The materials used to encase these objects come in a range of colours (referenced in the title of each work), which give the *Non-Indépliables* their own distinct identities.

The first work in this series, *Non-Indépliable, azuré*, was part of Yang’s exhibition *Sadong 30*, which you can learn about in Gallery 509. In that context, the work signalled the presence of life in an abandoned house on the street of Sa-dong in Incheon, Korea.

Non-Indépliable, azuré, 2006/2009

drying rack and fabric

Courtesy of the artist

Non-Indépliable, jaune, 2010

drying rack and fabric

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, vert, 2010

drying rack and fabric

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, blanc, 2010

drying rack and fabric

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, blanc déteint, 2010

drying rack and fabric

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, la tour verte, 2010

drying rack, yarn, light bulbs, cable, zip ties, and terminal strips

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, la tour bleue, 2010

drying rack and yarn

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, rouge, 2009

drying rack and yarn

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, satin rouge, 2009

drying rack and fabric

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, jaune et blanc, 2010

drying rack, yarn, light bulbs, cable, zip ties, and terminal strips

Collection of Maeil Holdings Co., Ltd.

Non-Indépliable, vert / rouge, 2010

drying rack and fabric

Collection of Maeil Holdings Co., Ltd.

Doubles and Couples – Version Turin, 2008

powder-coated steel frame and perforated metal plates, casters, aluminum venetian blinds, light bulbs, cable, zip ties, terminal strips, yarn, metal rings, metal grommets, seashells, driftwood, scrubbing brush, PVC hose, dancefloor objects, and sock objects (with data storage medium or grocery packaging)

Collection of Los Angeles County Museum of Art, Los Angeles; purchased in honor of Lynn Zelevansky with funds provided by The Broad Art Foundation, Hyon Chough, the Korea Arts Foundation of America (KAFA), Wonmi and Kihong Kwon, The Hillcrest Foundation, Tony and Gail Ganz, Terri and Michael Smooke, Judy and Stuart Spence, Steven Neu, and other donors through the 2009 Collectors Committee

To Yang things often appear to be either excessive or insufficient, qualities she acknowledges and even appreciates as she contemplates different objects and phenomena. For example, Yang finds doubles and halves more interesting than singles or wholes—a perspective she explores in the contemplative voice-over narration of her video essay *Doubles and Halves – Events with Nameless Neighbors*.

Doubles and Couples is composed of five paired sculptural elements based on household appliances in Yang's apartments in Berlin and Seoul. Each appliance, represented abstractly as a geometric metal box filled with light bulbs and cords and covered by venetian blinds, forms a pair with its counterpart or "double" from the other city; the "couples" thus create a connection between the artist's two homes. The sculptures are also filled with found objects such as socks, dishes, and grocery packaging, which represent domestic life in a more concrete way. The venetian blinds, meanwhile, suggest that the boundary between private and public, the home and the social world, might be more porous than we think—especially when one's sense of self is rooted in two different cultures at once.

Jahnstraße 5, 2017

five parts, from left to right:

Kitchen Boiler

Living Room Radiators, Left and Right

Kitchen Radiator

Bathroom Radiator

aluminum venetian blinds, powder-coated aluminum frame and perforated aluminum plates, light bulbs, cable, zip ties, and terminal strips

Courtesy of Greene Naftali, New York

The works in Yang's *Appliance Sculptures* series highlight the importance of domestic environments—in part through their titles, which all refer to various mailing addresses. *Jahnstraße 5* comprises to-scale sculptures of heating implements from Yang's former home in Berlin. This real-life connection indicates the humble size of her flat, and lends the sculptures an aura of familiarity—although the meaning of the objects changes when they are stripped of their functional role as heaters. The bulbs that are visible through the permeable surfaces generate light rather than heat, and the linear compositions created by the partly drawn blinds resemble abstract paintings.

A Chronology of Conflated Dispersion – Duras and Yun, 2018

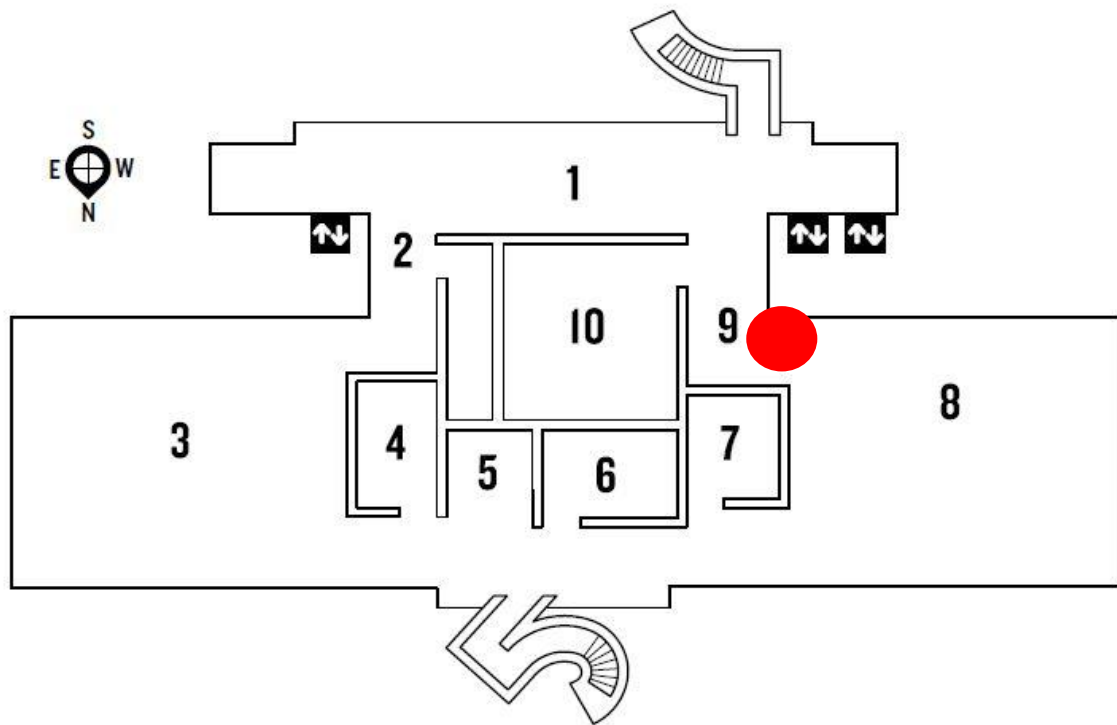
digital print on self-adhesive vinyl

Courtesy of the artist

This text work is a merged biography of two historical figures: the French writer and filmmaker Marguerite Duras (1914–1996) and the Korean composer Isang Yun (1917–1995). Though their lives never actually intersected, both of them lived through notable historical events, social ruptures, and political conflicts. Although *A Chronology of Conflated Dispersion* is organized as a traditional chronology composed of biographical facts about Duras and Yun, it also constructs a compelling imaginary dialogue between two uncompromising minds, raising questions about the relationship between subjective truths and public histories.

You are in Section 9:

LEVEL FIVE



Gallery 501

Lacquer Paintings

Lacquer painting is a traditional art form practiced in Asia to decorate lacquerware. Historically, Asian lacquerware was made using processed tree sap, which gave the pieces their characteristic shiny finish. The *Lacquer Paintings* (since 1994) use cheap wood varnish to seal various materials such as spices, plants, seeds, dust, and found objects on common chipboard. Inspired by Yang's time in Frankfurt as an art student, these works use materials and methods that are simple; this approach stands in contrast to the fine craftsmanship historically involved in the process. The paintings dry outdoors over many months, which leaves them exposed to the weather and allows them to collect a patina of dirt, dust, and rain marks. These accidental, natural circumstances thereby leave an imprint on Yang's intentional compositions.

From left to right:

Swampy Mesh Sunset, 2019

chipboard, wood varnish, seeds, found plants, mesh produce bag parts, washers, dust, insect, and hair

Courtesy of Greene Naftali, New York

Halo – Content Unknown, 2018

chipboard, wood varnish, seeds, leaf particles, found mesh
produce bag, dust, insect, and hair

Courtesy of the artist

Whorl and Twigs – Content Unknown, 2018

chipboard, wood varnish, found plants, found mesh produce bag,
dust, insects, and hair

Courtesy of the artist

Giggly Jumbly Constellation in Seasoning Gradation, 2017

chipboard, wood varnish, found plants, dust, caraway seeds,
and red pepper

Collection of Eleanor & Francis Shen

Web with Seven Fingers, 2017

chipboard, wood varnish, found plants, dust, and fly

Courtesy of the artist

Navel – German Cucumbers, 250 g and German Potatoes, 1.5 kg, 2018

chipboard, wood varnish, seeds, mesh produce bags, dust, and hair

Courtesy of Greene Naftali, New York

A Ring with Handle – Potatoes, 1 kg and Onions, 1 kg, 2018

chipboard, wood varnish, seeds, mesh produce bags, dust, insects, and hair

Courtesy of the artist

Peep Show – Onions, 1.5 kg, 2018

chipboard, wood varnish, mesh produce bag, dust, insect, and hair

Collection of Gregory R. Miller and Michael Wiener

Blade Notations – Blast and Float II, 2019

chipboard, wood varnish, blades, found plants, seeds, dust, insect, and hair

Courtesy of the artist

Blade Notations – Splinter and Float I, 2019

chipboard, wood varnish, blades, seeds, dust, and hair

Courtesy of the artist

Dipping and Dripping, 2018

chipboard, wood varnish, blades, dust, insects, and hair

Courtesy of the artist

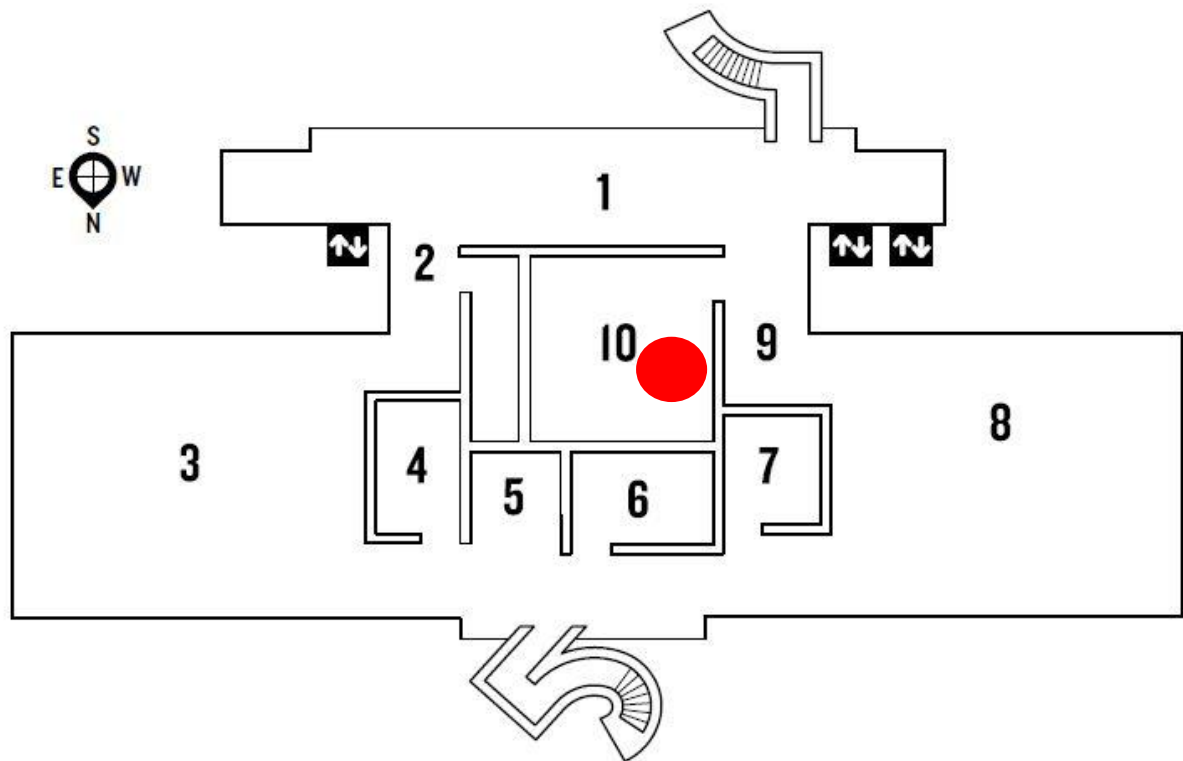
Blade Notations – Blast and Float I, 2019

chipboard, wood varnish, blades, found plants, seeds, dust, mesh produce bag parts, insects, and hair

Courtesy of the artist

You are in Section 10:

LEVEL FIVE



Gallery 507

Boxing Ballet

Boxing Ballet six humanlike sculptures covered in brass-plated bells transform the gallery space into a stage. These works were inspired by *Triadic Ballet*, a three-act dance performance created by the German artist Oskar Schlemmer (1888–1943) in 1922. Here, Yang has transformed dance, which is a durational art form (taking place over time), into a spatial installation with four murals. Although bells are often associated with tradition—for example, with the rituals of Korean shamanism—Yang uses them here to interpret an avant-garde masterpiece. Activating these sonic sculptures by pushing or pulling causes them to waver gently in a motion that echoes the floor; the tactile act creates subtle sonic effects.

Also part of this cast of dancers is *Windy Orbit – Brass Plated Second Cycle*, a Medusa-like sculpture machine made from eight fans arranged in three tiers. A portion of each fan is hung with golden bells, so that when the fan blades turn at a low speed the sculpture creates both sound and wind.

Boxing Ballet will be activated every Saturday afternoon between 2 and 4 pm. There will be no activation on December 26.

Boxing Ballet, 2013–2015

Installation with six Sonic Figures, floor elements, and murals*
powder-coated steel frames, mesh, and handles; casters, steel
wire rope, brass-plated bells, metal rings, and vinyl tape

Collection of Leeum, Samsung Museum of Art

* Not included in current presentation

Sonic Figure – Fine No-Arm

Sonic Figure – Flat Walker

Sonic Figure – Mesmerizing Pirouette

Sonic Figure – Posing Coquette

Sonic Figure – Spiral Woman

Sonic Figure – Vigorous Stretcher

Windy Orbit – Brass Plated Second Cycle, 2015

powder-coated steel frame and mesh, casters, turntable, fans,
speed controller, switches, cable, zip ties, brass-plated bells,
metal rings, and timer

Collection of Leeum, Samsung Museum of Art

Label illustrated by Alejandra Alvergue for The Bass Museum of Art.