

GALERIE
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Haegue Yang

Biography

Born in 1971, Seoul, Korea.
Lives and works in Berlin, Germany and Seoul, Korea.

Website: <http://www.heikejung.de>

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EDUCATION - RESIDENCIES

2015

Atelier Calder, Saché, France.

1999

Meisterschüler in Städelschule Frankfurt am Main, Germany.

1994

B.F.A. Seoul National University, Fine Arts College in Seoul, Korea.

AWARDS

2017

Haegue Yang has been awarded the 2018 edition of the Gesellschaft für Moderne Kunst am Museum Ludwig's Wolfgang Hahn Prize. The prize ceremony will take place in April 2018.

SOLO EXHIBITIONS (SELECTION)

2020

The Cone of Concern, MCAD, Manila, Philippines.
Haegue Yang, Emergence, Art Gallery of Ontario, Ontario, Canada.
Pine's Eye, Talbot Rice Gallery, Edinburgh, U.K..
Haegue Yang, Dress Vehicles | Eclectic Totemic, Kurimanzutto, Mexico City, Mexico.
Ground/work, The Clark Art Institute, Williamstown, Massachusetts, U.S.A..

2019

Haegue Yang: In the Cone of Uncertainty, The Bass Museum of Art, Miami, U.S.A..
Haegue Yang: Handles, MoMA New York, U.S.A..
Intermediate Fiction-Haegue Yang, Winsing Art Place, Taipei, Taiwan.
Haegue Yang: When The Year 2000 Comes, Kukje Gallery, Seoul, South Korea.
De Young Museum, San Francisco, U.S.A..
Triple Vita Nestings, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
Tracing Mouvement, South London Gallery, London, U.K.

2018

Tightrope Walking and Its Wordless Shadow, La Triennale di Milano & Fondazione Furla, Milano, Italy.
Triple Vita Nestings, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
Haegue Yang: Triple Vita Nestings, Institute of Modern Art (IMA), Brisbane, Australia; Govett-Brewster, New Zealand.
Chronotopic Traverses, La Panacée, Montpellier, France.
ETA 1994 & 2018, Wolfgang Hahn Prize, Museum & Ludwig, Cologne, Germany.
The VIP's Union - Phase II, Kunsthau Graz, Austria.

2017

Quasi-ESP, Galerie Chantal Crousel, Paris, France.
Haegue Yang: Silo of Silence & Clicked Core, KINDL & Zentrum für zeitgenössische Kunst, Berlin, Germany.
Sol LeWitt Upside Down & Cube Structures Based on Five Modules, Central One Expanded 184 Times, Another Expanded 66 Times then Doubled and Mirrored #81-E, Maison Hermès Dosan Park, Seoul, Korea.
The VIP's Union - Phase I, Kunsthau Graz, Austria.
Haegue Yang, ornamento y abstracci, kurimanzutto, Mexico City, Mexico.
Haegue Yang, mezzaterra11 - flat gallery, Belluno, Italy.

2016

An Opaque Wind Park in Six Folds, The Sonae / Serralves Commission, Museu de Arte Contemporânea de Serralves, Porto, Portugal.
Lingering Nous, Centre Pompidou, Paris, France.
Quasi-Pagan Serial, Hamburger Kunsthalle, Germany.
Quasi-Pagan Minimal, Greene Naftali, New York, U.S.A.

2015

Quasi-Pagan Minimal, Greene Naftali, New York, U.S.A.

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Come Shower or Shine, it is Equally Blissful, UCCA Ullens Center for Contemporary Art, Beijing, China.

Sample Book, Dépendence, Brussels, Belgium.

Temporary Permanent, Galerie Wien Lukatsch, Berlin, Germany.

Shooting the Elephant _ Thinking the Elephant, Leeum, Samsung Museum of Art, Seoul, Korea.

2014

Accommodating the Epic Dispersion – On Non-cathartic Volume of Dispersion, Art Basel | Unlimited, Messeplatz, Basel, Switzerland.

Follies, mehrfach: Gabriel Lester – Haegue Yang / Follies, manifold: Gabriel Lester – Haegue Yang, Bonner Kunstverein, Bonn, Germany.

2013

Anachronistic Layers of Dispersion, Henry Art Gallery, Seattle, U.S.A.

Journal of Echowmimetic Motions, Bergen Kunsthall, Bergen, Norway.

Honesty Printed on Modesty, Singapore Tyler Print Institute, Singapore.

Journal of Bouba/Kiki, Glasgow Sculpture Studios, Glasgow, Scotland.

Corrugated Totems with Glitter Dance, Vitrines sur l’Art - Museums of Strasbourg, Galeries Lafayette, Strasbourg, France.

Family of Equivocations, Aubette / Musée d'art moderne et contemporain, Strasbourg, France.

Ovals and circles, Galerie Chantal Crousel, Paris, France.

Art Wall: Haegue Yang, ICA, Boston, U.S.A.

2012

Accommodating the Epic Dispersion, Haus der Kunst, Munich, Germany.

Ajar, La Douane, Galerie Chantal Crousel, Paris, France.

The Tanks: Art in Action, Tate Modern, London, U.K.

Troubling Space: The Summer Sessions, The Zabłudowicz Collection, London, U.K.

Wide Open School, Hayward Gallery, London, U.K.

Roll-Cosies, Kunsthalle Marcel Duchamp, Cully, Switzerland.

Multi Faith Room, Greene Naftali, New York, U.S.A.

Haegue Yang, Rivane Neuenschwander, Overbeck-Gesellschaft, Lübeck, Germany.

Der Öffentlichkeit – von den Freunden Haus der Kunst, Haus der Kunst, Munich, Germany.

2011

Escaping Things and Words, Haegue Yang, Rivane Neuenschwander, Kunsthalle Lingen, Lingen, Germany.

The Art and Technique of Folding the Land, Aspen Art Museum, Aspen, Colorado, U.S.A.

The Sea Wall: Haegue Yang with an inclusion by Felix Gonzalez-Torres, Arnolfini, Bristol, U.K.

Teacher of Dance, Modern Art Oxford, Oxford, U.K.

Arrivals, Kunsthaus Bregenz, Bregenz, Austria.

2010

Voice and Wind, New Museum, New York, U.S.A.

Voice over Three, Artsonje Center, Seoul, Korea.

Closures, Galerie Barbara Wien Wilma Lukatsch, Berlin, Germany.

2009

Integrity of the Insider, Walker Art Center, Minneapolis, U.S.A.

Condensation, Korean Pavilion, 53rd Venice Biennale, Venice, Italy.

2008

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Symmetric Inequality, Sala Rekalde, Bilbao, Spain.
Asymmetric Equality, Redcat, Los Angeles, U.S.A.
Siblings and Twins, Portikus, Frankfurt am Main, Germany.
Hamburger Kunsthalle, Galerie der Gegenwart, Hamburg, Germany.
Lethal Love, Cubitt, London, U.K.

2007

Unpacking Storage Piece, Haubrokshows, Berlin, Germany.
Foxed in the Forest, Dépendance, Brussels, Belgium.
Remote Room, Galerie Barbara Wien, Berlin, Germany.
Seven Basel Lights, Art Statements with Galerie Barbara Wien, Basel, Switzerland.

2006

Sadong 30, Incheon, Korea.
Unevenly, BAK, basis voor actuele kunst, Utrecht, The Netherlands.

2005

Cremer-Preis, LWL - Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany.

2004

Kasse, Shop, Kino und Weiteres, Hessisches Landesmuseum, Darmstadt, Germany.
Unfolding, Dépendance, Brussels, Belgium.
Alterity Display, Lawrence O'Hana Gallery, London, U.K.
Unfolding Places, Galerie Barbara Wien, Berlin, Germany.

2003

Unrealistic to Generalize, Public, Paris, France.

2002

Air and Water, Dresdner Bank, Frankfurt am Main, Germany.

2001

Sonderfarben, Kommunale Galerie, Darmstadt, Germany.

2000

Blaue Wiese - Farbige Sprache, Künstlerhaus Mousonturm, Frankfurt am Main, Germany.
Bejahung und Verneinung, Kolster Galerie für junge Kunst, Frankfurt am Main, Germany.
Lacquer Paintings 2000, Galerie Barbara Wien, Berlin, Germany.

1999

Hamburgefonstiv, 1822 Forum der Frankfurter Sparkasse, Frankfurt am Main, Germany.

1995

rraum, Frankfurt am Main, Germany.

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GROUP EXHIBITIONS (SELECTION)

2020

Demain est la question, Galerie Chantal Crousel, Paris, France.

Scènes dans une bulle de cristal — Seen in a crystal ball, Galerie Chantal Crousel, Paris, France.

2019

The Seventh Continent, 16th Istanbul Biennial 2019, Turkey.

Homo Faber, Asia Culture Center, Gwangju, South Korea.

Art Encounters Biennial 2019, Timisoara, Romania.

Arts Crafts, Kunsthaus Graz, Austria.

Work, Work, Work, Gallery of Modern Art, Brisbane, Queensland, Australia.

Less is a Bore: Maximalist Art & Design, Institute of Contemporary Art, Boston, U.S.A..

De simples constructions, KANAL - Centre Pompidou, Brussels, Belgium.

40,000. A Museum of Curiosity, 14th Triennial of Small-Scale Sculpture, Fellbach, Germany.

And Berlin Will Always Need You, Martin Gropius Bau, Berlin, Germany.

An Opera for Animals, Para Site, Hong-Kong, China.

Minimalism, National Gallery Singapore.

2018

Minimalism: Space. Light. Object., National Gallery, Singapore.

Suspension . A History of Abstract Hanging Sculpture. 1918 - 2018, Palais d'Iéacutena, Paris, France.

Beautiful world, where are you?, Liverpool Biennale, U.K.

Superposition: Art of Equilibrium and Engagement, Sydney Biennale, Sydney, Australia.

Junge Sammlungen 04: The Vague Space, Sammlung Christian Kaspar Schwarm, Weserburg Museum für moderne Kunst, Bremen, Germany.

Children’s Games, ADN Collection, Bolzano, Italy.

WheredoIendandyoubegin – On Secularity, 9th Göteberg International Biennial for Contemporary Art (GIBCA), Göteberg, Sweden.

Give and Take: Highlighting Recent Acquisitions, Museum of Contemporary Art, Los Angeles, USA.

2017

Again and Against, Hamburger Kunsthalle, Hamburg, Germany.

The Trick Brain, Aishti Foundation, Lebanon.

GIBCA 2017, Gothenburg, Sweden.

Man in the Mirror, Vanhaerents Art Collection, Brussels, Belgium.

Field Guide, Remai Modern, Saskatoon, Canada.

Children’s Games, ADN Collection, Bolzano, Italy.

Young Collections 04, The Vague Space. Sammlung Christian Kaspar Schwarm, Weserburg Museum für moderne Kunst, Bremen, Germany.

Goteborg International Biennial of Contemporary Art (GIBCA), Goteborg, Sweden.

Whither the Winds, Lunds Konsthall, Sweden.

California-Pacific Triennial: Building As Ever, OCMA, Newport Beach, U.S.A.

Medusa, Musée d’Art moderne de la Ville de Paris, France.

Wherever the Wind Carries, Lunds Konsthall, Lund, Sweden.

Duet with Artist. Participation as artistic principle, Museum Morsbroich, Leverkusen, Germany.

Duddell’s x Biennale of Sydney. Abstraction of the World, Duddell's, Hong Kong.

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Soil and Stones, Souls and Songs, Para Site, Hong Kong.
National Museum of Modern and Contemporary Art, Gwacheon, Korea.
CONDO 2017: Maureen Paley hosting dépendance, Maureen Paley, London, U.K.

2016

Beyond Space, Leeum, Samsung Museum of Art, Seoul, Korea.
Heterotopias. Avant-gardes in Contemporary Art, Musée d’Art moderne et contemporain|Aubette 1928, Strasbourg, France.
The Grand Balcony, Biennale de Montréal, Canada.
Idiosyncrasy: Anchovies Dream of an Olive Mausoleum, Helga de Alvear Foundation, Cáceres, Spain.
Looks Good on Paper, Singapore Tyler Print Institute, Singapore.
Das Loch, Künstlerhaus Bremen, Bremen, Germany.
door / by gerlach en koop, Bonnefantenmuseum Maastricht, The Netherlands.
Exquisite Corpse, Galerie Chantal Crousel at The Mistake Room, L.A., U.S.A.
MashUp: The Birth of Modern Culture, Vancouver Art Gallery, Vancouver, Canada.
kurimanzutto travels to Jessica Silverman Gallery: from here to there, Jessica Silverman Gallery, San Francisco, U.S.A.
The 8th Asia Pacific Triennial of Contemporary Art (APT8), Queensland Art Gallery, Brisbane, Australia.
Suzhou Documents, Suzhou Art Museum, Suzhou, China.
AD Intérieurs 2016, The collector's world, Monnaie de Paris, France.
Public to Private: Photography in Korean Art since 1989, National Museum of Modern and Contemporary Art, Seoul, Korea.
Presently, neugerriemschneider, Berlin, Germany.
Daily Formalism, Mabsociety, Shanghai, China.
Yoko Ono: LUMIÈRE DE L'AUBE, The Museum of Contemporary Art Lyon, Lyon, France.
gerlach en koop, Bonnefantenmuseum Maastricht, Maastricht, Netherlands.

2015

Mobile M+: Live Art, M+, Hong Kong, China.
Paradox of Place: Contemporary Korean Art, Seattle Asian Art Museum, Seattle, U.S.A.
Office Space, Yerba Buena Center for the Arts, San Francisco, U.S.A.
Remember Lidice, Edition Block, Berlin, Germany.
Passing Leap, Hauser & Wirth, New York, U.S.A.
La vie moderne, 13th Biennale de Lyon, Lyon, France.
J’adore, Kunsthalle Lingen, Lingen, Germany.
Suppleness and Rigidity – The Art of the Fold, Kunstraum Alexander Bürkle, Freiburg, Germany.
Storylines: Contemporary Art at the Guggenheim, Guggenheim Museum, New York, U.S.A.
After Babel, Moderna Museet, Stockholm, Sweden.
Future Light, Vienna Biennale, MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna, Austria.
Scenes for a New Heritage: Contemporary Art from the Collection, MoMA, New York, U.S.A.
Feminismen, Nordsternturn Videoart Center, Gelsenkirchen, Germany.
Scenes for a New Heritage : Contemporary Art from the Collection, MoMA, New York, U.S.A.
Fit for Purpose, Kunsthau Glarus, Glarus, Switzerland.
Fiber : Sculpture 1960-present, Wexner Center for the Arts, Ohio, U.S.A.
About Color, Kunsthau Wiesbaden, Germany.
The Eighth Asia Pacific Triennial of Contemporary Art (APT8), Queensland Art Gallery, Brisbane, Australia.
A new Enlightenment on Art, Future and their mediation, Museum Angewandte Kunst, Vienna,

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Austria.

Contemporary Collection, Guggenheim Museum, New York, U.S.A.

SALT Galata, Istanbul, Turkey.

Galerie Wien Lukatsch, Berlin, Germany.

The Past, the present, the possible, Sharjah Biennial 12, cur. by Eungie Joo and Ryan Inouye, Sharjah, U.A.E.

All about colour, Kunsthalle Wiesbaden, Germany.

Fiber: sculpture 1960-present, Wexner Center for the Arts, Ohio ; Des Moines Art Center, Iowa ; CAM/Houston, U.S.A.

Sharjah Biennial 12, The past, the present, the possible, Sharjah, U.A.E.

Man in the Mirror, Vanhaerents Art Collection, Brussels, Belgium.

360°: Die Ruckkehr der Sammlung, Stiftung Kunstmuseum Stuttgart, Stuttgart, Germany.

Public Art: Malmoe Live, Sweden.

Works on Paper, Greene Naftali, New York, U.S.A.

Storylines: Contemporary Art at the Guggenheim, Solomon R. Guggenheim Museum, New York, U.S.A.

As We Never Imagined: 50 Years of Art Making, STPI gallery, Singapore.

Future Light, MAK – Austrian Museum for Applied Arts / Contemporary Art, Vienna, Austria.

2014

Double life, Contemporary Arts Museum, Houston, USA.

Collage art - Weaving Stories Blending Images, Gyeonggi Museum of Modern Art, Ansan, Korea.

Einknicken oder Kante zeigen? Die Kunst der Faltung, MKK Ingolstadt, Germany.

Follies : manifold : Gabriel Lester - Haegue Yang / Follies : mehrfach : Gabriel Lester - Haegue Yang, Bonner Kunstverein, Bonn, Germany.

Fiber: sculpture 1960-present, ICA, Boston, U.S.A.

Music Palace, the power of music seen by visual artists, curated by Diana Wiegersma, Fondation Boghossian - Villa Empain, Brussels, Belgium.

The Great Acceleration, Tapei Biennial 2014, Tapei, Taiwan.

Ghosts, Spies and Grandmothers, SeMA Biennale Mediacity Seoul 2014, Seoul, Korea.

Light Night, Wallspace, New York, U.S.A.

Don’t You Know Who I Am? – Art After Identity Politics, Museum of Contemporary Art, Antwerp, Belgium.

Objectology - Design and Art, National Museum of Modern et Contemporary Art, Gwacheon, Korea.

Histories: Works from the Serralves Collection, Serralves Museum of Contemporary Art, Porto, Portugal.

The Part In The Story Where A Part Becomes A Part Of Something Else, Witte de With, Rotterdam, The Netherlands.

Salon distingué - *Hausrat in guter Gesellschaft*, Museum Langmatt, Baden, Switzerland.

The distance between you and me, Haubrok, Berlin, Germany.

Man in the Mirror, Vanhaerents Art Collection, Brussels, Belgium.

KUB Collection Showcase - New Acquisitions from Ai Weiwei to Zobernig, Kunsthau Bregenz, Bregenz, Austria.

The Hawker, Dependance at Carlos/Ishikawa, London, UK.

2013

Confusion in the Vault, Museo Jumex, Mexico City, Mexico.

Nachbilder, Galerie für Zeitgenössische Kunst, Leipzig, Germany.

La Tyrannie des Objets, curated by Alexandra Fau, La Galerie des Galeries, Paris, France.

You promised me, and you said a lie to me, Anna Schwartz Gallery, Sydney, Australia.

Echo Release, Nassauischer Kunstverein Wiesbaden, Berlin, Germany.

Coming to Terms, Jackman Humanities Institute, Toronto, Canada.

Dog Days II, MOTInternational, London, UK.

Unknown Forces – Gestures beyond Surfaces, Tophane-I Amire Culture and Arts Center, Istanbul, Turkey.

Utopie beginnt im Kleinen, Kleinplastik Triennial, Fellbach, Germany.

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The Collection, 2013 Carnegie International, Carnegie Museum of Art, Pittsburgh, U.S.A.
Who is Alice?, Spazio Lightbox, Cannaregio 3831, Venice, Italy.
15 for 150: 15 contemporary artists mark 150 years of the Tube, London Underground, London, UK.
Vielleicht sehe ich auch zu tief in die Dinge hinein, Overbeck-Gesellschaft, Lübeck, Germany.
I know you, Irish Museum of Modern Art, Dublin, Ireland.
The Stubborn Life of Things, Kai 10 - Raum für Kunst, Düsseldorf, Germany.
Vom Eigensinn der Dinge, KAI10/Raum für Kunst. Arthena Foundation, Düsseldorf, Germany.
The Order of Things: Cinematic Moments, CCA Wattis Institute for Contemporary Arts, San Francisco, U.S.A.
Nur hier. Sammlung zeitgenössischer Kunst in der Bundesrepublik Deutschland. Eine Auswahl der Ankäufe von 2007 bis 2011, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany.
How to write I, Galerie Wien Lukatsch, Berlin, Germany.
The Grand Domestic Revolution GOES ON, Centre for Contemporary Art, Derry-Londonderry, UK (traveled to City of Women Festival, Ljubljana, Slovenia)

2012

360°: Die Rückkehr der Sammlung, Stiftung Kunstmuseum Stuttgart, Stuttgart, Germany
No Borders, Bristol Museum & Art Gallery, Bristol, UK.
Dislocation, Daegu Art Museum, Daegu, Korea.
Lieber Aby Warburg, Was tun mit Bildern? Museum für Gegenwartskunst, Siegen, Germany.
Dream Walking in the Magical reality, National Museum of Contemporary Art, Gwacheon, Korea.
West China Art Biennale, TianYe Art Museum, Yinchuan, China.
Inside Out and from the Ground Up, Museum of Contemporary Art Cleveland (MOCA), Cleveland, U.S.A.
No Disaster, Sammlung Haubrok Bei Falkenberg, Hamburg, Germany.
Annual collection show, Leeum, Samsung Museum of Art, Seoul, Korea.
15 Jahre Galerie der Gegenwart, Galerie der Gegenwart, Hamburger Kunsthalle, Hamburg, Germany.
If there would be a face, this would be a cat, Dependence, Brussels, Belgium.
Intérieur jour, La Douane, Galerie Chantal Crousel, Paris, France.
The Living Years: Art after 1989, Walker Art Center, Minneapolis, U.S.A.
Sense and Sustainability, Urdaibai Art, the first biennial of art, nature and urbanism, Urdaibai Natural Reserve, Gernika, Bermeo, Spain.
Gertrude Contemporary Museum, Melbourne, Australia.
The Spiral and the Square, Exercises in Translatability, SKMU, Sorlandets Kunstmuseum, Kristiansand, Norway.
Troubling Space: The Suller Sessions, The Zabludowicz Collection, London, UK.
Superbody, Galerie Chantal Crousel, Paris, France.
Soundworks, Institute of Contemporary Arts, London, UK.
DOCUMENTA (13), Kassel, Germany.
Orchesterwechsel – 10 Jahre Sammlung Rheingold, Schloss Dyck, Jüchen, Germany.
An Exhibition of a Study on Knowledge, Forum Stadtpark, Graz, Austria.
The Touch of Life, Galerie Anita Beckers, Frankfurt am Main, Germany.
Abstract Possible: The Stockholm Synergies, Tensta Konsthall, Stockholm, Sweden.
How Physical, The Yebisu International Festival for Art & Alternative Visions 2012, Tokyo Metropolitan Museum of Photography, Tokyo, Japan.
DLA Was / For You, Muzeum Sztuki, Lodz, Poland.

2011

City within the City, Artsonje Center, Seoul, South Korea (travels to Gertrude Contemporary, Melbourne, Australia, 2012).
The Grand Domestic Revolution – User's Manual, Casco – Office for Art, Design and Theory, Utrecht, The Netherlands.
Monument Valley (Jaegerspris revisited – a Hommage to Johannes Wiedewelt), UFO, Berlin, Germany.
Berlin 2000-2011. Playing among the Ruins, Museum of Contemporary Art Tokyo, Tokyo, Japan.

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D’un autre Monde, Le Printemps de Septembre, Toulouse, France.
Kunst und Philosophie, n.b.k. – Neuer Berliner Kunstverein, Berlin, Germany.
Tell Me Tell Me: Australian and Korean Art 1976-2011, National Art School Gallery, Sydney, Australia.
The Spiral and the Square. Exercises on Translatability, Bonniers Konsthall, Stockholm, Sweden (travels to Trondheim Kunstmuseum, Trondheim, Norway; SKMU, Søslas;rlandets Kunstmuseum, Kristiansand, Norway).
Folding: The Art of Simplicity, KCDF Gallery, Seoul, Korea.
Open Days, Le Consortium, Dijon, France.
Nach Abschluss der Reise, Kunst-Werke, Berlin, Germany.
A Wedding, Para/Site Art Space, Hong Kong, China.
Human Nature: Contemporary Art from the Collection, LACMA – Los Angeles County Museum of Art, Los Angeles, U.S.A.
Air Hole: Another Conceptualism from Asia, The National Museum of Art, Osaka, Japan.

2010

Watchmen, Liars, Dreamers, Le Plateau, Frac Île-de-France, Paris, France.
10000 Lives, 8th Gwangju Biennale, Gwangju, Korea.
Workers Leaving the Workplace, Muzeum Sztuki, Lodz, Poland.
Urban Origami, PM Gallery & House, London, UK.
The Pursuer, Greene Naftali Gallery, New York, U.S.A.
The New Décor, Hayward Gallery, London, UK (traveled to : Garage CCC - Center for Contemporary Culture, Moscow, Russia).
Like Eskimo Space, 1857, Oslo, Norway.
Squatting: erinnern, vergessen, besetzen, Tempor¨re Kunsthalle Berlin, Berlin, Germany.
Open Light in Private Spaces, Biennale for International Light Art Ruhr 2010, Unna, Germany.
After Architects, Kunsthalle Basel, Basel, Switzerland.
Intro Motion Ditch, Art Sheffield, S1 Artspace, Sheffield, UK.
Self as disappearance, Centre d'art contemporain, La Synagogue de Delme, Delme, France.
Oh! Masterpieces, Gyeonggi Museum of Modern Art, Ansan, South Korea.

2009

Zeigen. Eine Audiotour durch Berlin, Tempor¨re Kunsthalle Berlin, Germany.
UNDER COVER I - special editions in books, bowes & rolls, Galerie Barbara Wien, Berlin, Germany
From the Gathering, Helen Pitt Gallery, Vancouver, Canada.
Horizontale Durchl¨ssigkeiten, Alte Fabrik, Rapperswil, Switzerland.
Monument to Transformation, City Gallery Prague, Prague, Czech Republic (traveled to: Cultural Center Montehermoso, Vitoria-Gasteiz, Spain).
Sequelism. Episode 3: Possible, Probable or Preferable Futures, Arnolfini, Bristol, UK.
Everything, then, passes between us, Könischer Kunstverein, Cologne, Germany.
Your Bright Future: 12 Contemporary Artists from Korea, LACMA - Los Angeles County Museum of Art, Los Angeles, USA (traveled to: The Museum of Fine Arts, Houston, USA).
Making Worlds, 53rd International Art Exhibition, Venice Biennale, Venice, Italy.
Pop Up!, Ludwig Forum für Internationale Kunst, Aachen, Germany.
Assume Nothing: New Social Practice, Art Gallery of Greater Victoria, Victoria, Canada.

2008

If we can’t get it together, The Power Plant, Toronto, Canada.
27 November – 21 January 2009, Dépendance, Brussels, Belgium.
50 Moons of Saturn, 2nd Torino Triennale, Turin, Italy.
Zeitblick, Ank¨ufe der Sammlung Zeitgenössische Kunst der Bundesrepublik Deutschland 1998-2008, Martin-Gropius-Bau, Berlin, Germany.
Pontos de Vista, Galeria Mata, Inhotim, Brumadinho, MG, Brasil.
Akademie Schloss Solitude, Stuttgart, Germany.
Farewell to Post-Colonialism, The 3rd Guangzhou Triennial, Guangzhou, Guangdong, China.

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The Krautcho Club / In and Out of Place, Galerie im Regierungsviertel, Berlin, Germany (traveled to: 176 Gallery, London, UK).
Eurasia. Geographic cross-overs in Art, MART - Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy.
LESS, Haubrokshows, Berlin, Germany.
Life On Mars, 55th Carnegie International, Pittsburgh, U.S.A.
Global EurAsia, Art Cologne, Cologne, Germany.
run run, Collins Gallery, Glasgow, Scotland.
Open / Invited e v+ a 2008 - too early for vacation, e v+ a - exhibition of visual art, Limerick, Ireland.
Der große Wurf: Faltungen in der Gegenwartskunst, Museum Haus Lange / Kaiser Wilhelm Museum, Krefeld, Germany.
Von dem was dann noch bleibt, Nassauischer Kunstverein, Wiesbaden, Germany.
Interfacing Practices, Galerie Magnus Müller, Berlin, Germany.
freunde und bekannte, Sparwasser HQ, Berlin, Germany.
Wessen Geschichte, Kunstverein Hamburg, Hamburg, Germany.
The Twentyfirst, Silver Shed, New York, U.S.A.

2007

Anyang Public Art Project (APAP), Anyang, Korea.
Off Pages, The Bookmakers SQ.MT., Turin, Italy.
If I can’t dance, I don’t want to be part of your Revolution, Episode IV: Feminist Legacies and Potentials in Potentials in Contemporary Practice, Museum van Hedendaagse Kunst Antwerpen (MuHKA), Belgium.
Tomorrow, Artsonje Center & Kumho Museum, Seoul, Korea.
Brave New Worlds, Walker Art Center, Minneapolis, USA; La Coleccion Jumex, Mexico City, Mexico.
Something Mr. C can't have, KIAF, Coex Hall, Seoul, Korea.
Micro-Narratives, 48th October Salon, Belgrade, Serbia.
Virtuoso Interpretor – Formalismus als Formalismuskritik, Cluster, Berlin, Germany.
re-dis-play | Nicht-Kunst-Sammlungen von Künstlern und Kuratoren, Kunstverein, Heidelberg, Germany.
Flash Cube, Leeum, Seoul, Korea.
Imagine Action, Lisson Gallery, London, UK.
Made in Germany, Kestnergesellschaft, Sprengel Museum and Kunstverein Hannover, Germany.
Prague Biennale 3, Prague, Czech Republic.
Brennschluss, Galerie Andreas Huber, Vienna, Austria.
Kunstpreis Bütcherstrasse 2007, Kunsthalle, Bremen, Germany.
Mandla Reuter, Haegue Yang, Flaca, London, UK.
Dépendance at Galerie Neu, Galerie Neu, Berlin, Germany.
Models for Tomorrow: Cologne, Europüische Kunsthalle, Cologne, Germany.
Break through to Grey Romm, Casabarata, Kasbah Museum, Tangier, Morocco.
Stadtansichten: Seoul, ifa-Galerie, Institut für Auslandsbeziehungen, Stuttgart; Institut für Auslandsbeziehungen, Berlin, Germany.

2006

Political Design, Design of Politics, Zero One Design Centre, Seoul, Korea.
Personal Affairs – New Forms of Intimacy, Museum Morsbroich, Leverkusen, Germany.
If I can’t dance, I don’t want to be part of your Revolution, Episode II: Feminist Legacies and Potentials in Contemporary Practice, de Appel, Amsterdam, The Netherlands.
Como Viver Junto (How to Live Together), São Paulo Biennale, Brazil.
Pigment Piano Marble, Maipú, Buenos Aires, Argentina.
Haubrokworks - Sounds of Silence, Galerie Gisela Capitain, Cologne, Germany.
e-flux Video Rental, Mücsarnok Kunsthalle Budapest, Budapest, Hungary, 2006; Arthouse Texas, Texas, U.S.A.
Carpenter Center for the Visual Arts, Cambridge / MA, U.S.A., 2007; Centre Culturel Suisse, Paris, France, 2007; CAMJAP, Lissabon, Portugal, 2008; and Fondazione Giuliani, Rome, Italy, 2010.

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2005

Lichtkunst aus Kunstlicht, Zentrum für Kunst und Medientechnologie (Center for Art and Media), Karlsruhe, Germany.

Punkt und Linie, Fläche und Raum, Zeichnung Heute, Overbeck-Gesellschaft, Lübeck, Germany.

Schnur im Nebel, Doppelzimmer, Giessen, Germany.

2004

Steaming away from the Places, Sangmyung University Museum, Seoul, Korea.

D-Freezone. Site 2: Korean Express, in the frame of 5th Gwangju Biennale, Gwangju, Korea.

This is not a Love Letter, Maronnier Museum, Seoul, Korea.

Black Friday: Exercises in Hermetics, Galerie Kamm, Berlin, Germany.

Liquidation totale, Dépendance, Brussels, Belgium.

XS: An Invitational Exhibition, fa projects, London, UK.

Documents, Seoul Metropolitan Museum of Arts, Seoul, Korea.

Chasm, 3rd Busan Biennale, Busan, Korea.

Mix Max, Artsonje Center, Seoul, Korea.

2003

From Dust to Dusk: International Exhibition of Contemporary Art, Kunsthal Charlottenborg, Copenhagen, Denmark.

Hermès Korea Missulsang for Contemporary Korean Art, Artsonje Center, Seoul, Korea.

Make It New, Portikus / Dresdner Kleinwort Wasserstein, Frankfurt am Main, Germany.

Demirrorized Zone, de Appel, Amsterdam, The Netherlands.

Tower of Babylon, Landesmuseum Mainz, Germany.

2002

Subtiles Elégances, La Galerie, Centre d’art contemporain, Noisy-le-Sec, France.

The Fall, Galleri Christina Wilson, Copenhagen, Denmark.

Kunst und Technik, Kunstverein, Mannheim, Germany.

Cité des Ondes, Cinquième Manifestation internationale vidéo et art électronique, Champ Libre, Montreal, Canada.

40 Jahre: Fluxus und die Folgen, Wiesbadener Kunstsommer, Wiesbaden, Germany.

Manifesta 4, European Biennial of Contemporary Art, Frankfurt/M., Germany.

P_A_U_S_E, 4th Gwangju Biennale, Korea.

We ‘re not going to give you pleasure, G29, Cardiff, UK.

New Tendencies in Korean Art: Paradise Among Us, Marronnier Museum, Seoul, Korea.

Blink, Artsonje Center, Seoul, Korea.

Ssamzie Studio 3, Ssamzie Space, Seoul, Korea.

Kunstpreis der Deutschen Volksbanken und Raiffeisenbanken, Kust-Werke, Berlin, Germany.

2001

Richard-Meier-Avenue, KunstPraxis, Siemens Arts Program, Munich, Germany.

We ‘re not going to give you pleasure, rraum 02, Frankfurt/M., Germany; Galerie Art & Essai, Rennes, France.

Protoacademy, Edinburgh, Scotland.

VIP's Union, VIP Lounge, 6th Art Forum Berlin, Germany.

Tirana Biennale 1: Escape, Tirana, Albania.

1 Site – 2 Places, project room, Galerie der Stadt Sindelfingen, Germany.

Zu Gast (Being A Guest), Bellevue Saal, Wiesbaden, Germany.

Frankfurter Kreuz: Transformationen des Alltëglichen in der zeitgenëssischen Kunst, Schirn Kunsthalle, Frankfurt/M., Germany.

Invisible Touch, Artsonje Center, Seoul, Korea.

Lunchtime of Necktie Force, Posco Museum, Seoul, Korea.

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KunstPraxis, Siemens Arts Program, Munich, Germany.

2000

Bejahung und Verneinung (Affirmation and Negation), Galerie Kolster, Frankfurt/M., Germany.

Frankfurter Schule 2000, Glasgow, Scotland.

Anno Zero, Cittadellarte & Fondazione Pistoletto, Biella, Italy.

Kunstraum München, Munich, Germany.

Art or Design, Seoul Arts Center, Seoul, Korea.

1999

Support on Paper, Galerie Kolster, Frankfurt/M., Germany.

1998

Seoul in Media: Food, Clothing, Shelter, Seoul Metropolitan Museum of Arts, Seoul, Korea.

Stuttgart, 17.7.1956 & Salem (Wis.)/USA, 3.3.1977, Portikus, Frankfurt/M., Germany.

Where I Am, Lisbon World Exposition, Galeria Municipal da Mitra, Lisbon, Portugal.

I-20, with Caroline Krause, Galerie Konstantin Adamopoulos, Frankfurt/M., Germany.

SPECIAL PROJECTS (SELECTION)

2017

Quasi-Pagan Seasonal Shift, A&shiti by the Sea, Antelias, Lebanon.

2016

Quasi-Pagan Modern, Galeries Lafayette Haussmann, Paris, France.

An Opaque Wind Park in Six Folds, The Sonae//Serralves Commission, Museu de Arte Contemporânea de Serralves, Porto, Portugal.

The Malady of Death, performed by Irene Azuela, Yucatan, Mexico.

2015

The Malady of Death: &crime and Lire, performance commissioned by M+ for Mobile M+: Live Art, Hong Kong, China.

2012

The Malady of Death, performed by Jeanne Balibar, dOCUMENTA (13), Kassel, Germany.

COLLECTIONS (SELECTION)

Tate Modern, Londres, U.K.

Centre Georges Pompidou, Paris, France

AmorePacific Museum of Art, Yongin, Korea

Bristol's Museums, Galleries & Archives, Bristol, U.K.

BSI Art Collection, Switzerland

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Carnegie Museum of Art, Pittsburgh, U.S.A.
Explum, Murcia, Spain
Galerie für Zeitgenössische Kunst, Leipzig, Germany
Kulturstiftung des Bundes, Halle an der Saale, Germany
Kunsthalle Hamburg, Germany
Leeum, Samsung Museum of Art, Seoul, Korea
Los Angeles County Museum of Art, Los Angeles, U.S.A.
M+, Hong Kong, China
Museum of Modern Art, New York, U.S.A.
Muzeum Sztuki, Lodz, Poland
National Museum of Contemporary Art, Gwacheon, Korea
Sammlung Haubrok, Berlin, Germany
Solomon R. Guggenheim Museum, New York, U.S.A.
The Museum of Fine Arts, Houston, Texas, U.S.A.
Walker Art Center, Minneapolis, Minnesota, U.S.A.
Westfülisches Landesmuseum, Münster, Germany
Zabludowicz Collection, London, U.K.
Serralves Foundation, Contemporary Art Museum, Porto, Portugal
SeMA, Seoul Museum of Art, Seoul, Korea
Queensland Art Gallery, Brisbane, Australia
Neuer Berliner Kunstverein e.V., Berlin, Germany

TALKS - SCREENINGS (SELECTION)

2020

Artist talk, MoMA, New York, NY, U.S.A..

2019

*Curator Culture: In the Cone of Uncertainty. *Haegue Yang and John Morales, moderated by Tom Healy, The Bass Museum of Art, Miami, U.S.A..

Talk: Haegue Yang with Yung Ma, South London Gallery, London, UK.

Conversation, Central Academy of Fine Arts, Beijing, China.

2018

Lecture as part of the SOAS Sotheby's Institute of Art Series, SOAS, University of London, London, UK.

Artist's talk: Haegue Yang, Tate Liverpool, UK.

Haegue Yang, in conversation with Yilmaz Dziewior, Auditorium, Basel, Switzerland.

Introductory lecture and dialogue: Nav Haq, Haegue Yang and Barbara Steiner, Kunsthaus Graz, Austria.

2016

Screening *Video Trilogy 2004-2006* + Talk, Los Otros, Manila, Philippines.

MCAD, School of Design and Arts (SDA) Campus, Manila, Philippines.

Haegue Yang

Bibliography

CATALOGUES & ARTIST'S BOOK

2016

Grid Bloc Square & Four Folds, In collaboration with Jeong Hwa Min, 96 pages, Ed. of 800, Wiens Verlag, Berlin.

An Opaque Wind Park in Six Folds, text by Suzanne Cotter, Design by R2. Published by Serralves Foundation, 120 pages, Ed. by Haegue Yang and Suzanne Cotter, 2016.

Haegue Yang: An Opaque Wind, texts by Eungie Joo and Haegue Yang, Design by Studio Manuel Raeder, 144 pages, Ed. by Haegue Yang and Sharjah Art Foundation, Berlin, 2016.

2015

Shooting the Elephant & Thinking the Elephant, ed. by Hyunsun Tae, exh. cat. Leeum, Samsung Museum of Art, Seoul 2015.

The Malady of Death, Ed. by Doryun Chong, Pauline J. Yao and Haegue Yang, exh. cat. M+, West Kowloon Cultural District, Hong Kong, 2015.

2014

Music Palace, Boghossian Fondation, Bruxelles, 2014.

2013

Haegue Yang: Accomodating the Epic Dispersion & On Non-cathartic Volume of Dispersion, ed. by Julienne Lorz, 2013.

Haegue Yang: Dare to count phonemes and graphemes, ed. by Kyla McDonald and Steinar Sekkingstad, exh. cat. Glasgow Sculpture Studios and Bergen Kunsthall, Sternberg Press, Berlin 2013.

Honesty Printed on Modesty, exh. cat. Singapore Tyler Print Institute, Singapore 2013.

Haegue Yang: Integrity of the Insider, ed. Walker Art Center, Minneapolis, 2013.

Haegue Yang, Der & Öffentlichkeit & von den Freunden Haus der Kunst, ed. by Julienne Lorz, exh. cat. Haus der Kunst, Walther König, Cologne 2013.

Haegue Yang & Family of Equivocations, ed. by Camille Gertler and Lize Braat, exh. cat. Musées de Strasbourg, Strasbourg 2013.

Grid Bloc A3, ed. by Haegue Yang and Jeong Hwa Min, Berlin 2013.

2011

Haegue Yang: Wild Against Gravity, ed. by Ryan Shafer and Emily Smith, exh. cat. Aspen Art Museum, Colorado, USA & Modern Art Oxford, Oxford, 2011.

Haegue Yang: Integrity of the Insider, ed. by Pamela Johnson, Kathleen McLean, exh. cat. Walker Art Center, Minneapolis 2011.

Haegue Yang: Arrivals, Catalogue raisonné 1994 - 2011, ed. by Yilmaz Dziewior, exh. cat. Kunsthau Bregenz, Berlin 2011.

Air Hole: Another Conceptualism from Asia, ed. by Azusa Hashimoto, exh. cat. The National Museum of Art, Osaka 2011.

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2010

Haegue Yang: Voice Over Three, ed. by Samuso and Hyunsilmunwha, exh. cat. Artsonje Center, Seoul 2010.

Haegue Yang: Siblings and Twins, ed. by Melanie Ohnemus, exh. cat. Portikus, Frankfurt am Main 2010.

Oh! Masterpieces, ed. by Hong Hee Kim, exh. cat. Gyeonggi MoMA, Ansan 2010, pp. 34-35.

Squatting. Erinnern, Vergessen, Besetzen, ed. by Tilo Schulz / Jörg van den Berg, Temporüre Kunsthalle Berlin 2010, p. 87.

The New Décor, ed. by Ralph Rugoff, exh. cat. Southbank Centre, London 2010, pp. 134-145.

Urban Origami, ed. by Gaia, Persico, exh. cat. PM Gallery, London 2010, pp. 32-33.

10,000 Lives, ed. by Massimiliano Gioni and Judy Ditner, exh. cat. 8th Gwangju Biennale, Gwangju 2010, pp. 118-119, 472.

2009

Haegue Yang: Condensation, ed. by Eungie Joo, exh. cat. Arts Council Korea, Seoul / Berlin 2009.

Haegue Yang: Melancholy is a Longing for the Absoluteness, ed. by Samuso and Hyunsilmunwha, Seoul 2009.

Haegue Yang: Symmetric Inequality, ed. by Leire Vergara, exh. cat. Sala Rekalde, Bilbao 2009.

Making Worlds, ed. by Daniel Birnbaum and Jochen Volz, exh. cat. La Biennale di Venezia, Marsilio 2009, pp. 122-123.

New Communities, ed. by Nina Möntmann, The Power Plant and Public Access, Toronto 2009.

Your Bright Future: 12 Contemporary Artists From Korea, ed. by Christine Starkman and Lynn Zelevansky,

The Museum of Fine Arts, Houston, and Los Angeles County Museum of Art, Los Angeles 2009, pp. 168-177.

2008

Haegue Yang: Asymmetric Equality, ed. by Clara Kim, exh. cat. REDCAT, Sala Rekalde, Los Angeles, Bilbao 2008.

Falling Right into Place: The Fold in Contemporary Art, ed. by Sylvia Martin, exh. cat. Kunstmuseum Krefeld, Freiburg 2008, pp. 112-119.

Eurasia: Dissolvenze geografiche dell’ arte, ed. by Achille Bonito Oliva, exh. cat. Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Milano 2008, pp. 178-179.

Life on Mars: 55th Carnegie International, ed. by Douglas Fogle, exh. cat. Carnegie Museum of Art, Pittsburgh 2008, pp. 348-353.

Open / Invited e v+ a 2008 – too early for vacation, ed. by Paul M O’Reilly, exh. cat. e v+ a - exhibition of visual art, Cork 2008, pp. 158-161.

50 Moons of Saturn: T2 Torino Triennale, ed. by Daniel Birnbaum, exh. cat. Castello di Rivoli Museo d’Arte Contemporanea, Fondazione Sandretto Re Rebaudengo and Fondazione Torino Musei, Milano 2009, pp. 300-305.

2007

Haegue Yang: Community of Absence, ed. by Binna Choi, exh. cat. BAK, basis voor actuele kunst, Utrecht /Frankfurt am Main 2007.

Haegue Yang: Sadong 30, ed. by Hyunjin Kim, exh. cat. Sadong 30, Berlin 2007.

Haegue Yang: Unpacking Storage Piece, ed. by Axel Haubrok, Berlin 2007.

Kunstpreis Bötcherstrasse 2007, ed. by Wulf Herzogenrath, exh. cat. Kunsthalle Bremen, Bremen 2007, pp. 50-55.

Made in Germany, exh. cat., ed. by Kestnergesellschaft, Kunstverein Hannover, Sprengel Museum Hannover, Ostfildern 2007, pp. 282-285.

Micro-Narratives: 48th October Salon, ed. by Lôrd Hegyi, exh. cat. Belgrade Cultural Centre, Belgrade 2007, pp. 76-77.

Political Design, Design of Politics, ed. by Junghae Lee, exh. cat. Zero One Design Centre, Seoul 2007,

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pp. 89-95.

STADTAN SICHTEN Seoul: Räume, Menschen, ed. by Institut für Auslandsbeziehungen e. V., exh. cat. ifa-Galerie Stuttgart and Berlin, Stuttgart 2007, pp. 38-41.

Tomorrow, ed. by SAMUSO: space for contemporary art, exh. cat. Artsonje Center, Kumho Museum of Art, Seoul 2007, pp. 164-167.

2006

Lichtkunst aus Kunstlicht; ed. by Peter Weibel and Gregor Jansen, exh. cat. Zentrum für Kunst und Medientechnologie, Ostfildern 2006.

Personal Affairs: New Forms of Intimacy, ed. by Markus Heinzelmann, exh. cat. Museum Morsbroich, Köln; In 2006, pp. 160-167.

Pigment, Piano, Marble, ed. by Mandla Reuter, exh. cat. Maip; 327, Buenos Aires / Frankfurt am Main 2006, pp. 122-123.

27a. Bienal de São Paulo: Como Viver Junto, ed. by Lisette Lagnado and Adriano Pedrosa, exh. cat. 27a. Bienal de São Paulo, São Paulo 2006, pp. 412-413.

2004

Black Friday: Exercises in Hermetics, ed. by Christoph Keller, exh. cat. Galerie Kamm, Piet Zwart Institute, Berlin, Rotterdam / Frankfurt am Main 2004.

The Pages, ed. by Haegue Yang, Maureen Mooren and Daniel van der Velden, exh. cat. Hessisches Landesmuseum, Darmstadt, Frankfurt am Main 2004.

Chasm: Busan Biennale 2004, ed. by Hwang Hur and Biennale Organising Committee, exh. cat. Busan Metropolitan Art Museum, Busan 2004, pp. 120-121.

MixMax, ed. by Sunjung Kim, exh. cat. Artsonje Center, Seoul, pp. 87-96.

Türme Babylons – Hommage an eine Reise, ed. by Nasrin Amirsedghi, exh. cat. Landesmuseum Mainz, Köln; In 2004, pp. 90-93.

2003

Facing Korea: Korean Contemporary Art 2003, ed. by Henk Slager et al., exh. cat. De Appel Arts Centre, Amsterdam.

Canvas International Art, Foam, Fotografiemuseum, Instituut voor Mediakunst Amsterdam, Montevideo, Seoul 2003.

From Dust to Dusk: International Exhibition of Contemporary Art, ed. by Pontus Kyander, exh. cat. Kunsthall

Charlottenborg, Charlottenborg 2003, pp. 6-19, 100-101.

Hermès Korea Missulsang for Contemporary Korean Art, ed. by Hermès Korea and Artsonje Center, exh. cat. Artsonje Center, Seoul 2003, pp. 41-64.

2002

Haegue Yang: Blink, ed. by Sunjung Kim, exh. cat. Artsonje Center, Seoul 2002.

Haegue Yang: Luft und Wasser, ed. by Isabel Podeschwa, exh. cat. Dresdner Bank, Frankfurt am Main 2002

Manifesta 4: European Biennial of Contemporary Art, ed. by Janneke de Vries, exh. cat., Ostfildern 2002, pp. 76-77.

P_A_U_S_E: Gwangju Biennale 2002, exh. cat., ed. by Gwangju Biennale Foundation, Gwangju 2002.

Ssamzie Studio 3, exh. cat., ed. by Ssamzie Space, Seoul 2002.

40 Jahre: Fluxus und die Folgen, ed. by René Block and Regina Böhnel, exh. cat. Wiesbadener Kunstsommer, Wiesbaden 2002, pp. 210-211.

2002.

Haegue Yang: Industrie und Technik, ed. by Haegue Yang, exh. cat. Mannheimer Kunstverein, Frankfurt am Main 2002.

2001

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Grid Bloc, ed. by Haegue Yang, Frankfurt am Main 2001.
Haegue Yang: Sonderfarben, ed. by Haegue Yang, Berlin 2001.
Frankfurter Kreuz: Transformationen des Alltüglichen in der zeitgenössischen Kunst, ed. by Annette Tietenberg, exh. cat. Schirn Kunsthalle, Frankfurt am Main and Ostfildern 2001, pp. 342-347.
Helga & Goldankauf, ed. by Nevin Aladag, Beate Engl and Alexander Laner, exh. cat. Kunstraum München, München 2001.
Invisible Touch, ed. by Sungwon Kim, exh. cat. Artsonje Center, Seoul 2001.
Lunch Time of Necktie Force, ed. by Yunhee Kim, exh. cat. Posco Art Museum, Seoul 2001.
Tirana Biennale 1: Escape, ed. by Giancarlo Politi, exh. cat. Tirana Biennale, Milano 2001, pp. 464-465.

2000

Week on Two Pages Diary, ed. by Haegue Yang, exh. cat. 1822-Forum, Frankfurter Sparkasse, Frankfurt am Main 2000.
Art or Design, ed. by Sungjun Kim, exh. cat. Seoul Arts Center, Seoul 2000.
Where I am, ed. by Anabela Costa, Francisco Vaz Fernandes and Câmaria Municipal de Lisboa, exh. cat.
Galeria Municipal da Mitra, Lissabon / Lisbon 1998, pp. 40-41.

1998

Seoul in Media: Food, Clothing, Shelter, ed. by Youngchul Lee, exh. cat. Seoul Metropolitan Museum of Arts, Seoul 1998.
Stuttgart, 17.7.1956 – Salem (Wis.) / USA, 3.3.1977, ed. by Angelika Nollert, exh. cat. Portikus, Frankfurt am Main 1998.

ARTISTS CONTRIBUTIONS

“Cittadella under Water”, in: Kaleidoscope, No. 10, Spring 2011, pp. 125-132.
“Poetics of Displacement”, in: Nowiswere Contemporary Art Magazine, No. 9, April 2011, pp. 4-7, 42-45, 64-67.
“Two times chain falls”, in: Vorarlberger Nachrichten, Beilage Kunst erleben und sammeln 07, Beilage der Vorarlberger Nachrichten, January 15/16, 2011.
“Poetics of Displacement”, KUB-Billboards, Kunsthaus Bregenz, Bregenz 2011.
“The Story of a Bear-Lady in a Sand Cave”, in: Animality, Inasthetics, No. 2, ed. by Wilfried Dickhoff and Marcus Steinbeck, Berlin 2011, pp. 155–159.
“Untitled”, in: Workers Leaving the Workplace, ed. by Joanna Sokolowska and Muzeum Sztuki, Lodz 2010, pp. 218-219.
“Contributions to an Artistic Anthropology”, in: NJP Reader, No. 1, ed. by Youngchul Lee and Henk Slager, Yongin 2010, pp. 58-59.
“Untitled” (2010), in: Parabol Art Magazine, No. 5, curated by Yilmaz Dziewior, Wien 2010, p. 46-47.
“The Story of a Bear-Lady in a Sand Cave”, in: The Sand, ed. by Tae-hi Kang, Seoul 2010.
“Suppression and Distraction – The Xerox portrait”, in: the Last Star-Ledger, No. 4, ed. by Max Andrews and Mariana Cânepa Luna, Barcelona / New York 2010 (Cover).

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“Heat in Work”, in: Zeigen: Eine Audiogeschichte durch Berlin, Tempore Kunsthalle, Berlin 2009.

“Landscape of Yenan, a place of encounter to fold, where history gets enfolded and an abstraction finally emerges”, in: Wessen Geschichte, ed. by Yilmaz Dziewior, Köln 2009, pp. 288-301.

“Illiterate Leftovers”, in: Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed, ed. by Michalis Pichler, Berlin 2008.

“A community not of two”, in: The Malady of Death, ed. by Yumi Kang, Seoul 2008.

“Quasi MB – In the Middle of its Story”, in: Casco Issues X. The Great Method, ed. by Peio Aguirre and Emily Pethik, Frankfurt am Main 2007, pp. 128-151.

“Quasi MB – In the Middle of its Story”, in: The Copy Book, ed. by Barbara Buchmaier and Stefan Schuster, Berlin 2006.

“Unfolding Places”, in: Report (Not Announcement), ed. by Binna Choi, Frankfurt am Main 2006, pp. 185-194.

“Noodle Soup”, in: GAS, No. 001: The Food Issue, curated by Jochen Volz, ed. by Pernille Albrethsen and Jacob Fabricius, Copenhagen 2006, p. 13.

“Collective Writing by Friendly Enemies”, in: Issue 00 Friendly Enemies Madonna Louise Veronica Ciccone, ed. by Jangun Kim, Hyunjin Kim, Jewyo Rhii and Haegue Yang, Seoul 2005.

“Manifest zur asymmetrischen Unterhaltung über Kunst”, with Peter Lütje, in: Univers, April 2005, ed. by Christian Egger et al., Wien 2005, p. 44.

“Storage Piece”, in: Cork Caucus. On Art, Possibility and Democracy, ed. by Tara Byrne and National Sculpture Factory, Frankfurt am Main 2005, pp. 348-355.

“Anzeige Total”, in: Strassenfeger, ed. by Andreas Schlaegel, No. 21, October 2003.

“The Timing of Transaction”, in: supra.doc, ed. by Clémentine Deliss, Santi Erao, Franck Larcade, Hinrich Sachs, San Sebastian 2003.

“Ohne Titel”, in: Charley Nr. 1, ed. by Maurizio Cattelan, Bettina Funcke and Massimiliano Gioni, Dijon 2002.

“Bathroom Contemplation”, in: Metronome No. 7. The Bastard, ed. by Clémentine Deliss, London, Paris, Oslo, Copenhagen, Stockholm 2001, pp. 170-178.

“Unknown social study about hidden data”, in: Metronome No. 4-5-6. Backwards Translation, ed. by Clémentine Deliss, Frankfurt, Vienna, Bordeaux, Edinburgh, Biella 1999, pp. ix-xvi.

“Stüdelschüler stellen sich vor: Haegue Yang”, in: Büchner. Kulturanzeiger, April, 1999, ed. by Werner Ost, Ulla Bayerl, Frankfurt am Main 1999, pp. 10-11.

PRESS (SELECTION)

2020

“Yasmil Raymond Appointed Head of Frankfurt’s Stüdelschule”, Art Forum, February 10, 2020.

Douglas Markowitz, “The Ten Best Art Museums in Miami”, Miami New Times, February 11, 2020.

“Con gli occhi di Pinocchio”, come l’arte interpreta la crisi ambientale”, First Arte, February 26, 2020.

Zoe Lescaze, “An Artist Whose Muse Is Loneliness”, The New York Time Style

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Magazine, February 26, 2020. Kwon Mee-yoo, " Yang Hae-gue named 2020 MMCA Hyundai Motor Series artist "; Korea Times, March 1, 2020.
Hanya Yanagihara, " T’s Spring Men’s Fashion Issue: Their Way "; New York Times Style Magazine, March 5, 2020.
Christopher Phillips, " A certain uncertainty Haegue Yang's Sculpture takes unpredictable paths "; Art News, April 21, 2020.
Alicia Eler, " Walker Art Center hosts a live conversation across three continents "; Starttribune, April 22, 2020.
" Governor General’s Medal Winner: Remai Modern "; Canadian Architect, May 1, 2020.

2019

Sofia Lemos, " Haegue Yang counters sensory and linguistic isolation with a new artistic grammar"; Document, December 18, 2010.
Abraham Galvan, " South Florida museums pack their galleries for Art Basel "; Miami Today News, November 26, 2019.
Chris Malone, " Local Museums Highlight Art Week's International Reach in a Miami-Centric Context "; Miami New Times, November 26, 2019.
" Todas las fuentes de Haegue Yang "; Mas De Arte, November 4, 2019.
" Power 100 "; Artreview, November, 2019.
Sophie Rose, " 16th Istanbul Biennial: "The Seventh Continent" "; ArtAsiaPacific - Issue 116, November/December, 2019.
Lina Bennani Karim, " How to do fall break in the city without breaking the bank "; Columbia Spectator, October 31, 2019.
Mary Gregory, " MoMA Reimagined "; Our Town, October 28, 2019.
" Clark Art Institute announces summer exhibits "; TimesUnion, October 25, 2019.
Aude Leparmentier, " Le MoMA entre dans le XXIe siècle multiculturel "; Le Monde, October 24, 2019.
Linda Yablonsky, " The new MoMA makes New York—and its artists—proud "; The Artnewspaper, October 21, 2019.
Stephanie Eckardt, " Inside the New MoMA, Fresh From a \$400-Million Renovation "; WMagazine, October 20, 2019.
Kimberly Ong, " Bookmark These Instagrammable Art Museums For Your Next Trip To Seoul "; Eonline, October 20, 2019.
Jason Farago , " Braving MoMA: What to Know Before You Enter "; New York Times, October 17, 2019.
Barbara Hoffman, " MoMA’s \$450M redo makes it easy to get blissfully lost "; New York Post, October 16, 2019.
Maurita Cardone, " Il MoMA è cambialo. Tutte le novità in allea dell'opening "; Artribune, October 16, 2019.
Peter Schjeldahl, " The exuberance of MoMA's expansion "; The New Yorker, October 14, 2019.
Celina Chatruc, " Una visita al nuevo MoMa, que reabrirá con más espacio para el arte latinoamericano "; La Nacion, October 12, 2019.
Andy Battaglia, " Be There with Bells On ! As MoMa Reopens in New York, Haegue Yang Plots otent Performance-Installation for Spacious Atrium "; ARTnews, October 10, 2019.
Mimi Chu, " A Multisensory Exquisite Corpse : Haegue Yang at Seoul's Kukje Gallery "; Frieze, October 9, 2019.
Anna Purna Kambhampaty, " The MoMA Will Soon Reopen Following Extensive Renovations. Here's What to Expect From the Revamped Museum "; Time, October 8, 2019.
Rei Padla, " The Museum of Modern Art (MoMa) in NY is set to reopen this October 21st "; DL Mag, October 3, 2019.
Rosa Blens, " Haegue Yang. Handles "; Artrabbit, October 2, 2019.

Chiara Moioli, « Windswept: Art Encounters Biennial 2019, Timișoara », Mousse Magazine, October, 2019.
Donna Schons, « Biennial in Romania. The strenght is to be found in serenity », monopol, September 30, 2019.
Park Jae-hyuk, « Hyundai Card, MoMA's longtime partnership promotes K-Art », The Korea Times, September 29, 2019.
« Biennale d'Istanbul: Où va la terre? La réponse des artistes », Les Echos, September 29, 2019.
Pedro Morais, « Philippe Pirotte quitte la Städelschule de Francfort », Le Quotidien de l'Art, September 25, 2019.
« Philippe Pirotte quitte la Städelschule de Francfort », The ArtNewspaper Daily n°338, September 25, 2019.
« Philippe Pirotte Steps Down as Director of Frankfurt's Städelschule », ARTFORUM, September 20, 2019.
Louisa Buck, « How Istanbul is exploring the 'Seventh Continent' at its Biennial », The Telegraph, September 18, 2019.
Alison Moss, « Istanbul, un tonus culturel en quête d'internationalisation », Le Quotidien de l'Art, September 16, 2019.
« Istanbul Biennale », E-FLUX, September 10, 2019.
SuhYoung Yun « Haegue Yang embarks on a surreal multi-sensory space odyssey in Seoul », Wallpaper, September 10, 2019.
Kwon Mee-yoo, « Yang Hae-gue presents dynamic sculptures at new MoMA », The Korea Times, July 23, 2019.
Pedro Morais, « À la Biennale Art Encounters, des artistes dans le rôle des chercheurs », Le Quotidien de l'Art n°1751, June 24, 2019.
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