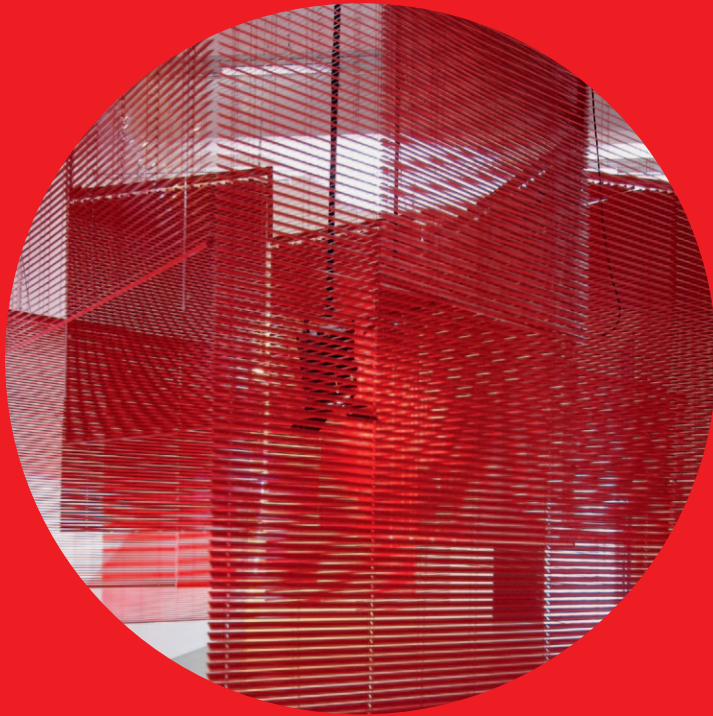


Heinrich-Böll-Platz, 50667 Köln  
www.museum-ludwig.de

**MUSEUM  
LUDWIG**

April 18 – August 12, 2018



# HAEGUE YANG ETA 1994 - 2018

**EXHIBITION  
GUIDE**

**WOLFGANG  
-HAHN-  
PRIZE  
2018**

Ein Museum der



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## INTRODUCTION

In the first-ever comprehensive survey exhibition on the artist Haegue Yang, the Museum Ludwig is showcasing the full spectrum of her oeuvre, from early objects made during her time as a student to current works. The acronym ETA stands for “estimated time of arrival,” a phrase that one often encounters in public transit and navigation devices. Yang is constantly on the move: she commutes between her studios in Berlin and Seoul, has exhibited internationally since 1994, and her travels provide important impulses for her works.

The exhibition begins not chronologically but with her 2006 installation *Series of Vulnerable Arrangements – Version Utrecht*, which appeals to our senses in multiple ways: a gentle breeze blows through the room, two scents spread out, heat and humidity are palpable. Surrounded by venetian blinds, three video essays entitled *Video Trilogy* showcase Yang’s travels through various cities in Europe, South Korea, and Brazil. The soundtrack features personal comments by the artist, which were later recorded using other people’s voices.

The introductory installation brings together topics that are central to Yang’s work. These touch on contradictory and multi-sensory experiences entailed by frequent changes of location: feelings of rootlessness, a desire to move on, and the longing for an arrival, while also rejecting the state of being settled.

*Up until now, the places I have lived in were rather a moderate mixture of chance and fate than an intended choice made out of necessity. Of course, sometimes I did make some choices. But looking back, those decisions were not always my own. They seemed like a trap set up by circumstances and situations. At the same time, these places are an object of strong emotions like enthusiasm, compassion, and such. Moreover, according to the surroundings, one’s state of mind and approach to living could vary.*

## STORAGE PIECE

In 2004, Haegue Yang was invited to exhibit in a London gallery. Since there were neither enough financial resources to store older works nor to create new ones, she developed one of her most radical works out of necessity: she stacked her packed works on pallets and exhibited them under the title *Storage Piece*. The installation, which went unsold in the London exhibition, was acquired one year later at Art Forum in Berlin by a private collection for Conceptual Art.

*Storage Piece* symbolically poses questions that many artists face: How does one position oneself within the complex art system, and how can one face high expectations, one's own convictions, and the rules of the market? In addition, it potentially functions as a small survey exhibition in its own right, especially when, as at the Museum Ludwig, some of the works are gradually unpacked.



## EARLY WORKS

The display cases in the first side gallery present early works from the 1990s, when Haegue Yang studied under Georg Herold at the Städelschule in Frankfurt am Main. Her teacher's preference for simple materials and suggestive plays on words can be recognized in these works, as can a confrontation with the European avant-garde, Arte Povera, Fluxus, and the then popular Context Art. Plaster elements, glass containers, noodles, and paper products seem like remnants of Happenings with backgrounds one can only speculate on. With labels such as "IKEA Cup as a Self-Portrait" and "Long Life/Bad Life," the objects seem to be the results of an absurd research experiment conducted on the human species. At the same time, the artist undertakes an ironic form of self-archiving with supposedly self-referential objects that are culturally and historically loaded.



**SERIES OF  
VULNERABLE  
ARRANGEMENTS —  
SEVEN BASEL LIGHTS  
AND  
MEDICINE MEN**

With Haegue Yang's *Series of Vulnerable Arrangements – Seven Basel Lights*, we encounter a small army of unusual creatures that evoke contradictory associations: these light sculptures seem original, extraterrestrial, almost menacingly bold yet vulnerably fragile. Their main components of IV stands, electrical lighting elements, and cables take on an idiosyncratic and unique atmosphere with the addition of multicolored nets, ropes, and tinsel. The individual titles open up a wide range of references: *Moderato Cantabile* means “moderately songlike” and is also the title of a book by Marguerite Duras, *Drip Drawing* recalls Jackson Pollock's technique of action painting, and *Drag Queen* shakes up conservative notions of gender roles. Other titles, such as *Colorful Leftover* and *Warm Melancholy*, appeal to our senses and imagination.

Yang's series *Medicine Men* seems like a guard of animal figures dancing around the room. The wigs lend them both a shamanic and a carnivalesque effect. Titles like *Hairy Mad Joint* and *Indiscreet Other World* expand the range of associations.

In this way, the sober clothing and product racks are altered and exoticized—a transformation that can be applied to art itself: to what degree are artists exoticized in other people's eyes, or to what degree can they draw strength from the act of (subversive) self-exoticization?







## VIP'S UNION PETITE



For the Cologne version of *VIP's Union*, different pieces of furniture were borrowed from prominent local figures from the fields of culture, politics, business, education, labor, social work, media, entertainment, and sports. Among others, Cologne mayor Henriette Reker, musician Wolfgang Niedecken, comedian Hella von Sinnen, and football player Lukas Podolski were asked if they would be willing to provide the Museum Ludwig with a piece of furniture of their choice for the duration of the exhibition. They were also asked whether they could be named as lenders and if the chairs or tables could be used by visitors.

Everyday furniture is brought into the context of art, and thus the personal realm is made accessible to the public. The pieces of furniture testify to the varying tastes of local VIPs, and the assemblage of these chairs and tables in the room leads us to speculate about an imaginary gathering and temporary community under the roof of the public institution.



**MOUNTAINS OF ENCOUNTER  
AND  
SOL LEWITT UPSIDE  
DOWN – K123456.  
EXPANDED 1078 TIMES,  
DOUBLED AND MIRRORED**

The title *Mountains of Encounter* refers to a meeting between the Korean independence fighter Kim San and the American journalist Nym Wales in 1937 in the Chinese mountain region of Yan'an, then the stronghold of the Chinese Red Army. Inspired by the multiple secret meetings of two strangers outside their homeland, Wales later wrote a biography of Kim San. His story is representative of many Korean freedom fighters who were politically active not in their homeland but mostly in China and Japan. While the composition of red blinds appears as a mountain landscape in the room, both monumental and romantic, the slow-moving searchlights simultaneously convey the oppressive atmosphere of being watched. Even without knowing the background of this risky encounter between two figures fighting for a cause, the artistic abstraction of their story offers a sense of the conflict between radical social engagement and a life in isolation.



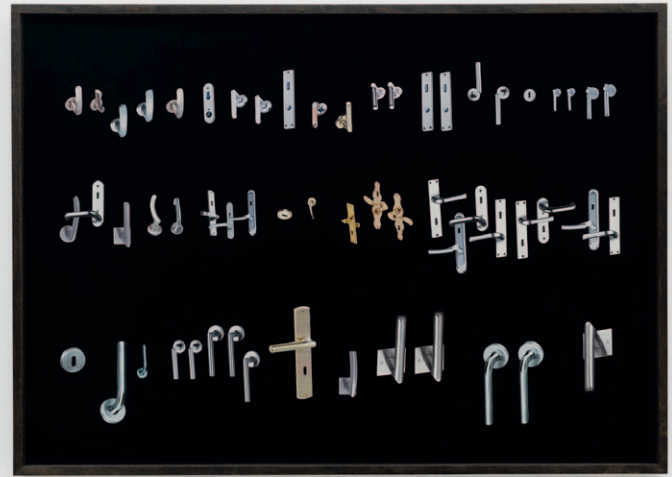


By contrast, the second large-scale installation with venetian blinds, *Sol LeWitt Upside Down – K123456, Expanded 1078 Times, Doubled and Mirrored*, which is based on a cubic structure by the minimal artist Sol LeWitt, has a much more hermetic effect. The American Sol LeWitt experimented with architectural spatial structures, skeletal cubes, and three-dimensional grids, which he reduced to a minimum and often built out of metal or wood. Yang reinterprets LeWitt's work with blinds. She enlarges his modular structures, condenses, doubles, and mirrors them, and finally turns them upside down—both metaphorically and physically. The cool aura typical of LeWitt's works thus reveals an impermeable intensity in Yang's appropriation that recalls the following quotation by LeWitt: "Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach."

## HARDWARE STORE COLLAGES AND TRUSTWORTHIES

Haegue Yang used and continues to use various product catalogues in different ways: at the beginning of her studies in Frankfurt, they served as a German dictionary to expand her artistic vocabulary, and to this day they continue to be an inexhaustible source of material for her *Hardware Store Collages*. Tools, screws, and other objects such as door handles as well as bathroom and office furniture unfold in every variation, sometimes giving rise to ornamental patterns and complex geometrical or seemingly mathematical formations.

The series *Trustworthies*, which has been ongoing since 2010, is composed of collages made from the inner lining of security envelopes printed with different patterns; horizontal stripes give the impression of rolling waves, diagonal stripes look like rays, and other formations produce kaleidoscopic patterns. Envelopes with an inner lining are still used for confidential correspondence by various organizations and companies when sending security codes and bills, or to inspire confidence and give their logos and emblems a global presence. These works not only recall Yang's central theme of the (geometric) folding and unfolding of history, communication, and space, but also her reflection on various types of movement.



## 5. RUE SAINT-BENOÎT

The title of the installation *5, Rue Saint-Benoît* refers to the Paris address of the French author Marguerite Duras, whose life and novels provide an important source of inspiration for Haegue Yang's work. Duras's apartment was a meeting place of the Resistance and, after World War II, the place where Duras nursed her husband, who had been freed from Dachau concentration camp, back to health. The different containers of this venetian blind installation correspond to the dimensions and shapes of various kitchen and bathroom appliances in Yang's apartment, such as a shower stall, a radiator, and a refrigerator.

To the artist, in no other room are the private and public as well as physical and mental spheres more clearly intertwined than in the bathroom or the kitchen, where she worked for most of the time during the creation of the work:

*I am interested in the potentiality of the kitchen as one of the most private spaces, which opens itself most generously and genuinely to the others, even under difficult circumstances. That's what I got from Duras as well as from my mother. Both eagerly cooked for and fed people, even hid wanted political criminals in their homes.*





Yang's metal containers do not radiate the protective aura that is quite unnoticeably and naturally inscribed in homes by their appliances—these silent servants of civilization. Inside, cables and lights form an electrical thicket. Disturbances in the sensitive domestic balance, triggered by interpersonal conflicts, power failures, and the effects of politically heated situations, can develop as symbols here. At the same time, the home as a protective shelter shows itself as a complex, communal space for thought and social and political engagement.

## BIOGRAPHY

Haegue Yang was born in 1971 in Seoul to a writer and a journalist. She lives and works in Berlin and Seoul. Since 2017 she has been teaching at the Städelschule in Frankfurt am Main, where she herself began her studies in 1994. She had a double appearance at the Venice Biennale in 2009 (in the programmatic exhibition *fare mundi* and in a solo exhibition in the Korean Pavilion), and in 2012 she participated in dOCUMENTA (13). Her recent solo exhibitions were held at the following institutions, among others: Kunsthaus Graz (2017/2018); KINDL – Centre for Contemporary Art, Berlin (2017); Centre Pompidou, Paris (2016); Serralves Museum of Contemporary Art, Porto (2016); Hamburger Kunsthalle (2016); Ullens Center for Contemporary Art, Beijing (2015); Leeum, Samsung Museum of Art, Seoul (2015); Bonner Kunstverein (2014); Aubette 1928 and Museum of Modern and Contemporary Art, Strasbourg (2013); Haus der Kunst, Munich (2012); Kunsthaus Bregenz (2011); New Museum, New York (2010); and Walker Art Center, Minneapolis (2009). In 2018 she is also participating in the 21st Biennale of Sydney and the 10th Liverpool Biennial. Her first survey exhibition in North America will be at the Museum of Contemporary Art in Los Angeles in May 2019.



**PROGRAM  
MUSIC AND FILM  
PROGRAM  
FOR THE EXHIBITION  
CONCEIVED  
BY  
HAEGUE YANG**

**LECTURES**

**KunstBewusst**

**Lecture Series**

Museum Ludwig auditorium  
Presented by the Freunde des  
Wallraf-Richartz-Museum und  
des Museum Ludwig and the  
Fritz Thyssen Foundation  
Admission €2,50 / reduced  
€1,50

**Tue, April 24, 2018, 7 p.m.**

Philippe Pirotte: *Über Jalousien  
und Paravents* (German)

**Tue, May 8, 2018, 7 p.m.**

Bart van der Heide:  
*About Haegue Yang* (English)

**Tue, May 15, 2018, 7 p.m.**

Chus Martínez: *Der vegane  
Löwe* (German)

**Tue, June 5, 2018, 7 p.m.**

Ute Meta Bauer: *Können  
Objekte sprechen? Zur  
Materialität im Werk von  
Haegue Yang* (German)

**Tue, June 19, 2018, 7 p.m.**

Yasmil Raymond: *Haegue  
Yang's Wager* (English)

**Kunst im Kontext #37:**

**Mon, July 2, 2018, 7 p.m.**

Haegue Yang talks about her  
work in the Museum Ludwig  
auditorium, presented by the  
Gesellschaft für Moderne  
Kunst am Museum Ludwig  
Free admission

**CONCERT, LECTURE, AND FILM  
EVENING ON THE COMPOSER  
ISANG YUN**

In cooperation with  
Gürzenich-Orchester Köln  
and the Filmforum NRW

This interdisciplinary full-day  
program is dedicated to the  
composer Isang Yun (1917–  
1995), whose life and work  
have had a lasting influence  
on Haegue Yang. He is known  
for translating impressions  
from his turbulent transnational  
biography and political present  
into a distinctive musical  
language, combining East  
Asian musical traditions  
and European avant-garde  
techniques.

**Sun, June 24, 2018**

**3 p.m.**

Concert by the academy  
musicians of the Gürzenich-  
Orchester Köln, in the ex-  
hibition (*OstWest-Miniaturen,  
Piri, Contemplation, Duo for  
Cello and Harp*)

**4 p.m.**

Introductory talk about Isang  
Yun by the music journalist  
Martina Seeber

**5 p.m.**

Repeat of the concert

**6 p.m.**

Documentary film evening on  
Isang Yun in the museum  
auditorium  
*November-Elegie: Isang Yun  
in memoriam* (rbb-broadcast,  
1996, 59 min., German)  
*Wege zur neuen Musik:  
Gesprächskonzert mit dem  
Komponisten Isang Yun*  
(rbb-broadcast, 1992, 63 min.,  
German)  
*Isang Yun – INBETWEEN  
North and South Korea* by  
Maria Stodtmeier (2014,  
60 min., multilingual with  
German subtitles)



## FILM PROGRAM VOICES IN DISPERSION

Alongside the exhibition, the artist has conceived an extensive film program on the themes of diaspora and dispersion with a focus on Asia, the political situation in North and South Korea, and stories of migration. These will be presented during the exhibition in the Museum Ludwig auditorium, over six Sundays at 6 p.m., in cooperation with the Filmforum NRW. Admission €6,50 / reduced €5

**Sun, May 13, 2018, 6 p.m.**  
*India Song* (1975, 115 min., French with English subtitles) and *Son nom de Venise dans Calcutta désert* (1975, 120 min., French with English subtitles) by Marguerite Duras

**Sun, May 27, 2018, 6 p.m.**  
*Strange Meetings* (2017, 11 min., English) and *The Woman, The Orphan, and The Tiger* (2010, 72 min., English) by Jane Jin Kaisen

**Sun, June 17, 2018, 6 p.m.**  
*Kōshikei (Death by Hanging, 1968, 188 min., Japanese with English subtitles)* by Nagisa Ōshima

**Sun, June 24, 2018, 6 p.m.**  
Documentaries about Isang Yun:  
*November-Elegie: Isang Yun in memoriam* (rbb-broadcast, 1996, 59 min., German)  
*Wege zur neuen Musik: Gesprächskonzert mit dem Komponisten Isang Yun* (rbb-broadcast, 1992, 63 min., German)  
*Isang Yun – INBETWEEN North and South Korea* by Maria Stodtmeier (2014, 60 min., multilingual with German subtitles)

**Sun, July 15, 2018, 6 p.m.**  
*A Journey to Primo Levi – The Legacy of an Auschwitz Survivor* (2003, 90 min., Japanese with English subtitles) by Hideya Kamakura

**Sun, July 22, 2018, 6 p.m.**  
*Dear Pyongyang* (2005, 107 min., Japanese and Korean with English subtitles) by Yang Yong-hi

## EVENING PROGRAM

**Late Night Thursday:  
Instant VIP's Union**  
Made possible by the Stiftung der Sparda-Bank West

This Late Night Thursday event is themed around the versatility of Haegue Yang's oeuvre. Under the slightly modified title *Instant VIP's Union*, you are invited to bring your own furniture to occupy the entrance hall of the museum in a flash.

**Thu, May 3, 2018,  
starting at 6 p.m.**  
*Instant VIP's Union* in the entrance hall  
**7–9 p.m.**  
Open origami workshop  
**7–9 p.m.**  
kunst:dialoge in the exhibition

**Kunstspäti: An Evening  
with Haegue Yang**  
Organized by jungekunstfreunde and job&kunstfreunde  
**Thu, May 17, 2018  
6–10 p.m.**

## EDUCATION

**Public tours by the  
Museumsdienst Köln:**  
Saturdays at 3 p.m.  
Sundays at 3 p.m.  
Limited number of participants, tickets available for €2 per person thirty minutes before the start of the tour at the ticket desk.

**kunst:dialoge**  
The kunst:dialoge team is available every Sunday from 1 to 3 p.m. to answer any questions you may have about the artworks in the exhibition.

**Individual guided tours  
and workshops can be  
booked with the  
Museumsdienst Köln at:**  
www.museen.koeln  
service.museumsdienst@  
stadt-koeln.de  
School class tours:  
+49 (0)221 221 23468  
Group tours:  
+49 (0)221 221 27380

## IMPRINT

Curated by Yilmaz Dziewior  
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### Photo Credits

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*Series of Vulnerable Arrangements – Version Utrecht, 2006*; various sensory devices, cable; dimensions variable; \* when the video essays are shown with the work, they are accompanied by aluminum venetian blinds; M+ Collection, Hong Kong; installation view, *Unevenly*, BAK – basis voor actuele kunst, Utrecht, Netherlands, 2006; photo: Ernst Moritz

*Storage Piece, 2004*; wrapped and stacked artworks, pallets, audio player, speakers; dimensions variable; Haubrok Collection, Berlin; installation view, *Alterity Display*, Lawrence O'Hana Gallery, London, 2004; photo: Lawrence O'Hana Gallery

*IKEA Cup as a Self-Portrait, 1995/2018*; signed cup,  
9.5 x 12 x 8 cm

*Sink with Wire, 1995/2017*; plaster, wood, steel wire, text on foils; 57 x 73 x 49 cm

*Medicine Man – Indiscreet Other World, part of Medicine Men, 2010*; Clothing rack, casters, light bulbs, cable, zip ties, terminal strips, nylon cord, knitting yarn, wigs, papier-mâché, watercolor, varnish, metal rings, metal chains, Mylar tinsel, aluminum reflector, fringe; 180 x 120 x 100 cm; Zabłudowicz Collection

*Series of Vulnerable Arrangements – Seven Basel Lights, 2007*; 7 pieces, various materials; dimensions variable; Hamburger Kunsthalle, gift from Bâloise-Versicherungsgruppe, 2007; installation view of *Seven Basel Lights, Art 38 Basel, Art Statements* with Galerie Barbara Wien, 2007; courtesy of Galerie Barbara Wien, Berlin; photo: Photographic Services, Basel

*VIP's Union, 2001*; Tables and chairs; dimensions variable;  
\* design for the VIP lounge with borrowed furniture,  
commissioned by Art Forum Berlin, 2001

*Mountains of Encounter, 2008*; aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, moving spotlights, floodlights, platform ladder, cable; dimensions variable; joint acquisition by the Gesellschaft für Moderne Kunst and the Museum Ludwig on the occasion of the 2018 Wolfgang Hahn Prize; installation view, *Wessen Geschichte (Whose (His) Story)*, Kunstverein in Hamburg, 2008; photo: Fred Dott, Hamburg

*Sol LeWitt Upside Down – K123456, Expanded 1078 Times, Doubled and Mirrored, 2015*; aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, fluorescent tubes, cable; 878 x 563 x 1088 cm; installation view (with further works), *Come Shower or Shine, It Is Equally Blissful*, Ullens Center for Contemporary Art, Beijing, China, 2015; courtesy kurimanzutto, Mexico City; photo: Tang Xuan

*Hardware Store Collage – Bauhaus Door Handles #3, 2013*; clippings from hardware store catalogs on chromolux paper, mounted on alu-dibond, framed; 51.2 x 71.2 cm; private collection, Stuttgart

*Diamond Glow – Trustworthy X – x #137, 2012*; various security envelopes and graph paper on cardboard, framed; 2 parts; 102.2 x 72.2 cm; 142.6 x 102.6 cm; private collection, Seoul

*5, Rue Saint-Benoît, 2008*; 8 parts; various materials, dimensions variable; Dohmen Collection, Aachen; installation view, Garage CCC – Center for Contemporary Culture, Moscow, 2010; photo: Roman Syslov

Portrait Haegue Yang; photo: Danh V6

### 2018 Wolfgang Hahn Prize

Awarded by

Gesellschaft  
für Moderne Kunst  
am Museum Ludwig  
Köln

Award ceremony sponsored by  
BAUWENS and EBNER STOLZ

### Acknowledgments

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Thanks to the Peter and Irene Ludwig Foundation for their additional support of the music and film program.

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KUNST  
STIFTUNG  
NRW

Peter und Irene  
Ludwig Stiftung

MICHAEL ZIMMER