

***FAMILY OF EQUIVOCATIONS, HAEGUE YANG***

**AUBETTE 1928 AND  
MUSEUM OF MODERN AND CONTEMPORARY ART  
8 JUNE / 15 SEPTEMBER 2013**

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# 1. Project

**From June 8 to September 15, the Strasbourg Museums present *Family of Equivocations*. Haegue Yang's first large scale institutional exhibition in France features across two venues: Aubette 1928, a modernist leisure complex with an interior designed by Theo Van Doesburg, Jean Arp and Sophie Taeuber-Arp (completed in 1928), and the Museum of Modern and Contemporary Art.**

Yang's work is irresistible in its originality and intricate blend of strength and delicacy. By building on multiple, self-reflexive references to cultural, social and political history as well as reinterpreting archetypal forms of the historical avant-gardes, she creates work of protean unconventionality.

In the Ciné-Dancing at the Aubette, Yang is showing a group of *Sonicwears* (2013) which visitors may activate by wearing them. In the Salle des Fêtes one can find two *Dress Vehicles* (2012), mobile sculptures consisting of Venetian blinds, bells, knitting yarn and macramé. These recall the costumes of Oskar Schlemmer's *Triadic Ballet* and Sophie Taeuber-Arp's marionettes, evidence of Yang's appropriation of the formalistic vocabulary of the historical avant-gardes. At the same time, such citations always remain discrete, even as they strengthen the emotionality elicited by her installations. One such installation, *Blind Curtain - Flesh behind Tricolore* (2013), built with aluminium Venetian blinds, leads visitors into the exhibition space at the Museum of Modern and Contemporary Art and into Yang's uniquely constructed language and methods of expression. The use of manufactured industrial products and recycling strategies, such as the insides of envelopes reused in the *Trustworthies Collages* (ongoing since 2010, a new series has been produced for this exhibition and is inspired by Sophie Taeuber-Arp and Emma Kunz), combines with poetically conceived geometric composition in a finely wrought alloy of the commonplace and the extraordinary. As an emblem of this poetry of the commonplace, the clothing rack motif is presented as the focus of the photographs in *Gymnastics of the Foldables* (2006), thereby unfolding its full formal potential. Objects thus occupy a special place in Haegue Yang's corpus. She gives them protagonist roles (*Non-Indépliable, azuré*, 2010), highlights their otherwise unobserved beauty (*Hardware Store Collages*, 2013) or deforms them in *Non-Foldings - Geometric Tipping* (2013) and *Imperfections* (2010).

During a time when society is facing economic, political and social uncertainties, Haegue Yang presents a new view of art on society. Haegue Yang (born in Seoul in 1971, currently lives and works in Berlin and Seoul), represented South Korea at the Venice Biennale in 2009. A series of international exhibitions have been devoted to her work, for instance at the New Museum in New York (2010), the Kunsthaus Bregenz, the Modern Art Oxford and the Arnolfini in Bristol (2011). In 2012 she took part in *DOCUMENTA (13)* in Kassel, and her monumental installation for the yearly commission at Haus der Kunst in Munich remains on view until September this year.

This exhibition will be accompanied by the first bilingual French-English catalogue on Haegue Yang's work, containing an interview with the artist by Camille Giertler and Estelle Pietrzyk, as well as contributions by Patricia Falguières and Doryun Chong, together with French translations of texts and interviews by Anne Wagner, Binna Choi, Eungie Joo, Doryun Chong, and Yilmaz Dziewior.

Curator: Camille Giertler, Head of Aubette 1928

## 2. Visiting the Exhibition

The exhibition *Family of Equivocations* is spread over two separate locations. The first of these, Aubette 1928, a leisure complex decorated in 1928 by Theo Van Doesburg, Jean Arp et Sophie Taeuber-Arp features a series of Haegue Yang's performative sculptures. The second location, Strasbourg's Modern and Contemporary Art Museum proposes a more extensive approach to her work.

### **AUBETTE 1928**

At Aubette 1928, Haegue Yang has chosen to present a series of performative sculptures, matching the avant-garde manifesto of the setting, while introducing movement, rhythm and dance.

In the Salle des Fêtes, Haegue Yang presents *Dress Vehicle – Zig Zag* and *Dress Vehicle – Yin Yang (2012)*, two sculptures from the *Dress Vehicles* series on which the artist has been working since 2011. These sculptures, assembled from aluminium Venetian blinds, macramé, knitting yarn and bells, recall the costumes of Oskar Schlemmer's *Triadic Ballet* of 1922. Visitors are invited to get inside the sculptures, to appropriate and activate them. The result is a strange ballet modulated by the *Dress Vehicles* various moving parts. *Dress Vehicle – Zig Zag* and *Yin Yang* were presented for the first time as part of the Tanks performances at Tate Modern in September 2012 and later in a new version by the artist at La Douane, Galerie Chantal Crousel's second exhibition space in Paris.



Haegue Yang, *Dress Vehicle – Yin Yang*, 2012, mobile performative sculpture, aluminium Venetian blinds, powder-coated aluminium frame, magnets, knitting yarn, bells, rubber ropes, casters, 318 cm high, 310 cm diameter, Courtesy of Galerie Chantal Crousel, Paris.

Performance view at *The Tanks: Art in Action*, Tate Modern, London, 2012, photo: Kuo-Wei Lin

In the Ciné-Dancing, Haegue Yang proposes a series of *Sonicwears (2013)*, dress items made from clusters of bells. Visitors are invited to wear ponchos, bracelets, ankle socks, handcuffs or scarves, their movements becoming sound-pictures echoing through the former dance-room. The series was specially commissioned for the exhibition and discreetly recalls Sophie Taeuber-Arp's Dada period work on costumes and clothing. The *Sonicwears* are displayed on the Ciné-Dancing tables, dynamically arranged in the room by Haegue Yang.

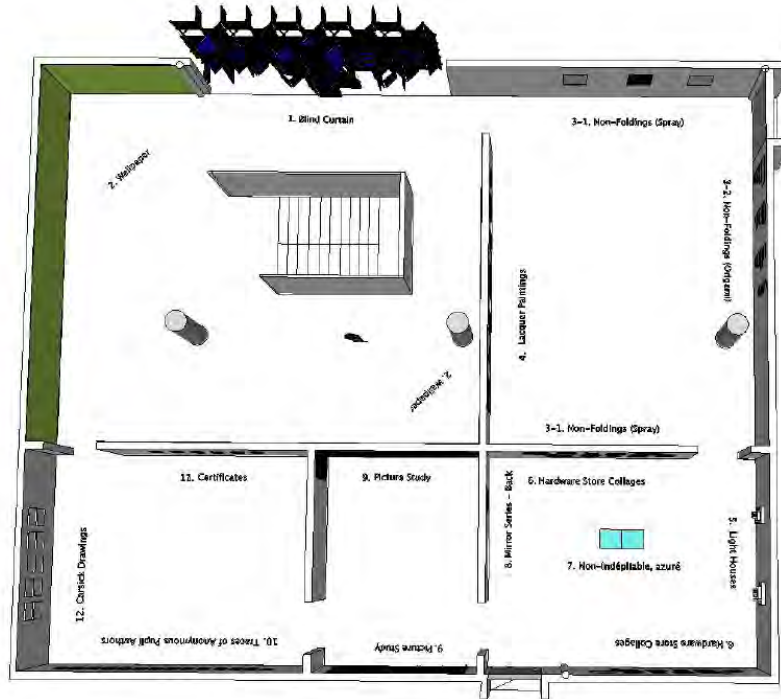


Haegue Yang, *Sonicwear – Poncho, Nickel Plated*, 2013, Nickel plated bells, rings, 60 x 82 cm, 8.90 kg, Courtesy of Galerie Chantal Crousel, Paris, photo: Studio Haegue Yang

Titled ***Incarnation of Wind and Condensation (2013)***, the work shown in the Foyer-bar, is composed of a small freezer containing bottles of water, which are taken out at regular intervals and placed on a wooden tray above the freezer, in front of a fan that blows air throughout the room. As the ice melts, the condensation effect creates drops of water that run down the outside of the bottle. In order to maintain the condensation process, the bottle of ice is regularly replaced by a new one. The metaphor of condensation has long appealed to Yang, who explored it in an earlier exhibition project called *Condensation (2009)* for the Korean Pavilion at the Venice Biennale, where she sought to underscore private or hidden spaces usually considered insignificant or marginal. Applied here to Taeuber-Arp's Foyer Bar, the theme of condensation is conceived as a direct yet intangible channel of communication between the artist and these particular premises.

## STRASBOURG MODERN AND CONTEMPORARY ART MUSEUM

### LOWER LEVEL



#### Entrance

***Blind Curtain – Flesh behind Tricolore (2013)*** heralds the entrance to the Modern and Contemporary Art Museum's exhibition space. It is a monumental sculpture made especially for this space, an assemblage of colorful Venetian blinds. The geometric basis of the work's construction (each module measuring 60 x 60 cm) corresponds to the museum's architecture. The work is revealed as visitors move forward into the exhibition space, the effect produced changing according to their standpoint. Seen from the entrance to the exhibition space, the lower level, the staircase or the upper level, light alternately filters through the blinds or is masked by them. Venetian blinds are among the materials recurrently used by Haegue Yang, and she exploits their multiple potential.



Haegue Yang, *Blind Curtain – Flesh behind Tricolore*, 2013, aluminium Venetian blinds, powder-coated aluminium frame, 460 x 700 x 150 cm, Courtesy of Galerie Chantal Crousel, Paris.

View of the exhibition, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola

### Introductory Space 1

***Eclectic Totemic (2013)***, wallpaper created by Haegue Yang with the graphic designers OK-RM (Oliver Knight and Rory McGrath), displays on each of three walls four "totems" composed on the surrealist cadavre exquis or free association principle and representing tutelary figures of the artist's work. Each "thematic" totem is formed by a combination of portrait fragments, creating the "family of equivocations" that nourishes the artist's work. Composite portraits of 1920s figures of literature and dance reference diaspora or post-colonial figures and are displayed on a background modeled on works by Jean Arp, Sophie Taeuber-Arp or Theo Van Doesburg.

The wallpaper forms a background to two works by Haegue Yang. ***Non-Indépliable, azuré (2010)***, a drying rack covered with blue textile, generally seen as a purely utilitarian object becomes, in Haegue Yang's work, a positive value symbol, its formal and symbolic potential exploited by the artist. Traditionally standing for alienation and domestic slavery, it here becomes a potential tool for revolt against norms and traditions. The domestic context can be seen here as a dynamic space for reflection and action, of equal importance with the social and political sphere usually associated with revolt. At the same time, wrapping the object in cloth is a way of making its shape – as well as what it represents in conceptual terms – more permanent.

***Non-Foldings – Scenarios of Non-Geometric Folding (2013)***, a series of six works overlying the wallpaper, highlights one of the origami objects used for the *Non-Folding – Geometric Tipping* spray-paintings. After being sprayed with paint, flattened and transferred onto sheets, the former sculptures have been kept by the artist and re-used in new work. The series illustrates the method used for the *Non-foldings – Geometric Tipping* series, giving a new view of the original material and illustrating the effect of the different techniques used, spray-painting, spin-drying etc.



Haegue Yang, *Non-Indépliable, azuré*, 2010, drying rack, fabric, 123 x 130 x 55 cm,  
Courtesy of the artist, Berlin, photo: Nick Ash

### Room 1

In this room Haegue Yang presents new versions of two series of works begun several years ago. The **Non-foldings – Geometric Tipping (2013)** series is designed using compressed and distorted origami objects, their outlines fixed on a white sheet with black spray-paint and the resulting designs used to build a constellation of different shapes. The artist's approach here is entirely formal; her interest is in the object losing its volume and being restored to the sheet as a negative image. This series of spray-paintings, begun in 2004, appears here in Strasbourg in a new form. Previous versions opened out on large white or black sheets cascading down to the floor, Strasbourg's six **Non-Foldings – Geometric Tipping** sheets are smaller format framed works.



Haegue Yang, *Non-Foldings*, 2013, spray paint, paper, framed, dimensions variable,  
Courtesy of Kukje Gallery, Seoul

Installation view, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola

The **Lacquer Paintings (1995-2012)**, evokes the power of the work's context and creative environment. Here Haegue Yang places wooden panels in her studio, or outdoors, and waits for matter – dust, flowers, leaves or rain – to settle on them. The work is conceived in terms of its surroundings and the passage of time, their impact being fixed by several layers of wood varnish and completed by the artist's additions – aromatic herbs such as oregano, tarragon, pimiento, rosemary, sesame leaves, their different countries of origin symbolizing geographical and cultural transfers.

### Room 2

This room reveals Haegue Yang's work on objects. In the **Hardware Store Collages**, begun in 1994, the artist pastes together images of utilities cut out from hardware store magazines. Her work here shows empathy for objects of this kind, whose value for us may be more than simply utilitarian. Fans, a sink, chairs or shower cabins become central motifs in the collages.

**Back (2006)**, is one of six works in a series with the title **Mirror Series (2006-2007)**. In this case the mirror is "up-ended", placed at eye-level but with the reflective side turned to the wall, so that the viewer cannot see her/himself in it. Once again, Haegue Yang tries to give recognition to what is not seen and, in doing so, she subverts the object. Here the mirror is literally wrong-footed and its traditional use ignored. Following the same principle, **Light Houses (2013)**, are two reliefs made by recycling the numerous light bulb boxes left over from work on the artist's **Light Sculptures**. The reliefs become metaphorical evocations of a playful, utopian architecture.



Haegue Yang, *Hardware Store Collages*, 2012-2013, Hardware store catalogues, chromolux paper, framed,  
Courtesy of Galerie Wien Lukatsch, Berlin, and Kukje Gallery, Seoul.

Installation view, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola



### Room 3

**Picture Study (2003)** was produced in 2003 during the artist's residence in a Japanese village. At the end of a workshop conducted with nineteen children from the village, Haegue Yang invited each child to photograph its day-to-day existence with a disposable camera. The children, all from the same village, tended to photograph the same places and the same people.

Facing each other on two walls are 19 rows of photographs (one row per pupil), ordered in the sequence they were photographed by the pupil. Opposite them are 19 rows of the same photographs subjectively rearranged by the artist.



Haegue Yang, *Picture Study*, 2003, photographs (each 9 x 13 cm), photo corners,  
Courtesy of the artist.

Installation view, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola

### Room 4

Grouped together in this room are works by Haegue Yang favoring a conceptual approach. **Traces of Anonymous Pupil Authors (2001)** is a series of 16 works which take as their starting point the pages from Korean school books. The books, discarded before being salvaged by the artist from second-hand shops, contained traces of their original owners. Words, concepts or titles circled, underlined or crossed out indicate the uses learning manuals are put to. Yang has erased the texts from these manuals, keeping only the learning traces left by the pupils, who thus become the anonymous authors of a new work.

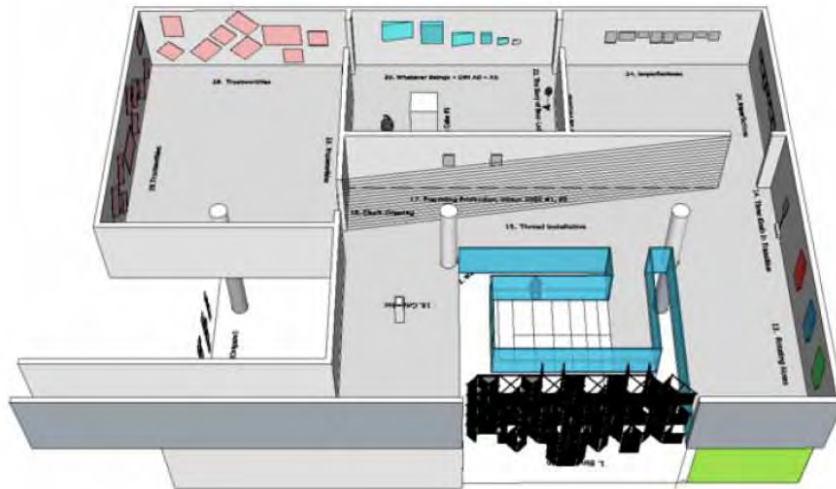
**Certificates (2010-2011)** consists of six works in the form of contracts concluded between people acquiring works and the artist, made via the transmission of personal details to each purchaser (the password of an email account, a bank account PIN number, etc.). This information is normally intended by society to remain private, in order to protect us from others and keep them at a distance. Here Haegue Yang sets out to establish a trusting relationship with others, inviting them to share a "secret". At the same time, by revealing what is normally hidden, she questions the notion of privacy. The series numbers six certificates, each reflecting a facet of Haegue Yang's activity including her travel, communication, finances, etc.

The series of ten **Carsick Drawings (2006)** is the result of work undertaken by Haegue Yang during her second residence at Akiyoshidai in Japan. The Akiyoshidai region, known for its prehistoric sites, is an extensive rural area remote from any large cities. The artist travelled the region by bus along bumpy roads. During her journeys she outlined blocks of text in a local newspaper with a pencil which jumped about as the bus jolted along. In this way the drawings literally trace a "map" of the artist's rough ride and her travelling conditions. Metaphorically, they evoke the geographical isolation of the inhabitants of this Japanese province, as well as the artist's linguistic isolation. Their shaky lines are an image of Yang's physical experience and also of an underlying feeling of social and intellectual isolation. The series is being shown here in Strasbourg for the first time.



Haegue Yang, *Carsick Drawings*, 2006, Ink, tracing paper, framed, 10 pieces, each 65 x 47.6 cm, Courtesy of the artist.  
Installation view, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola

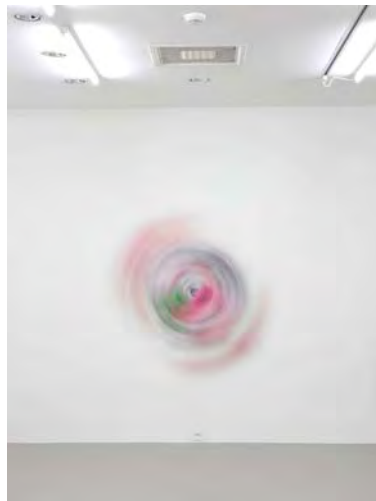
## UPPER LEVEL



### Introductory space 2

The five *Rotating Notes* (2010) hung on the wall at the top of the staircase are rotating steel structures to which are attached magnetized "notes" consisting of texts, images and photographs of various subjects that have attracted the artist's interest. These include the life and work of Marguerite Duras or those of Petra Kelly, the founder of Germany's Green party. The visitor is invited to set the *Rotating Notes* spinning until they become impossible to read, a way of "unlearning" the work's meaning.

*Three Kinds in Transition* (2008) displays a succession of images beginning with that of a globe. It passes through successive stages, lighting up and dimming down before fading away to a simple sphere, which in turn becomes an angular design finally producing an origami object.



Haegue Yang, *Rotating Notes*, 2010, powder coating, steel sheet, ball bearings, magnets, notes, 5 pieces, each 150 x 120 cm, Courtesy of Galerie Wien Lukatsch, Berlin.

Installation view, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola

The exhibition continues with a group of works illustrating Haegue Yang's interest in geometry and abstraction.

**39.24m<sup>3</sup> (2013)** is an installation made of strands of red wool stretched at intervals of 10 cm between the two walls of the exhibition space. It overlies **19,62 m<sup>2</sup> (2013)**, a red chalk drawing which continues the lines running across the end wall of the space, creating a sharply confusing visual effect comparable to that of a Kinetic work. Hanging on the same wall are two photographs with the titles **Practicing Profession, Minus 2002 #1 and #2 (2002-2011)**. They document performances by Haegue Yang in Paris, produced for the exhibition *40 Years: Fluxus and its Consequences* in Wiesbaden in 2002. In different situations including performances, Haegue Yang tests a costume made for her, the aim being to evaluate its effect on the situations created.

Displayed in a showcase, the artist's book **Grid Bloc (2000)**, produced in 2000 with the collaboration of the gallery owner Barbara Wien, introduces the geometrical subjects found in the following rooms. **Grid Bloc** is a book of 13 pages in various types of graph paper of different colors. Here Yang is reacting against industrial norms limiting the permitted color range of graph papers. With this non-standard graph paper, the artist aims to create her own standard. **Grid Bloc A3**, produced in 2013, takes up the same idea again in A3 format. **Week on Two Pages Diary**, an earlier book dating from a 1999 exhibition in Hamburg, sets out to "de-format" the strict norms applied to calendars. In this way logos, vacation periods and typographical rules are all subverted in an act of defiance towards the diktat of industrial norms.

Also on display in the showcases are five **Roll Cosies – Cash Register Rolls, 50 Meter (2012)**, little sculptures using paper from cash register rolls, delicately wrapped in wool.

### Room 5

A whole room is devoted to the **Trustworthies**, collages using the cut-up insides of envelopes and graph paper. The first work **Diagonal Composition in Flow – Trustworthy #183 (2013)** is spread out over three walls in a diagonal composition recalling the Aubette's Ciné-Dancing. The rectangular format collages of this series were all made using the insides of envelopes: one side, reminiscent of Arp's *papiers déchirés*, has been torn off, the other neatly cut off. Abstract geometrical designs are formed by building up overlays of the scraps of envelopes with their different colors. With the use of printed, color or black and white materials, different types of assemblage become possible in the composition.

The second work **Central Composition in Explosion – Trustworthy #184 (2013)** displayed on the wall opposite, is made up of octagonal formats bringing together the insides of envelopes and different types of graph paper. Here again Haegue Yang gives a second life to industrially manufactured materials often becoming worthless after use. Originally envisaged as individual works, the **Trustworthies** when transferred to the wall become a dynamic composition, following the same line from one collage to the next in a self-reflexive mirroring of their geometrical composition. These series include references to the Aubette decors and the work of Sophie Taeuber-Arp and Emma Kunz.



Haegue Yang, *Central Composition in Explosion – Trustworthy #184*, 2012-2013, various envelope security patterns, framed, 11 pieces either 98.1 x 98.1 or 68.1 x 68.1 cm each, Courtesy of Galerie Chantal Crousel, Paris.

Installation view, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola

### Room 6

**Whatever Beings (2011)** is a series of twelve reliefs in wood, their sizes defined by the A series format. In 1922, The German Institute for Standardisation adopted this format (DIN 476), followed by forty-two countries worldwide. In 1975, with the ISO 216 norm, this became an international standard. It is at present the most common format type and is used in most paper-manufacturing and office equipment production. Going through the series from A0 to A5, the twelve rectangular reliefs diverge from the standard by the fact that a section of the relief has a tilt ("tangential deviation") of ten degrees away from the vertical or horizontal axis. Arranged on two walls facing each other, these standard formats acquire the status of works of art. As white sculptures, their positioning against a white wall makes the works corners and sides "radiate" and gives the series formal strength.



Haegue Yang, *Whatever Beings* – A0, A1, A2, A3, A4, A5, 2011, MDF, filler and white paint, 12 pieces, dimensions according to the sizes of the international paper standard, Courtesy of the artist.  
Installation view, MAMCS, Strasbourg, 2013, photo: Musées de la Ville de Strasbourg, Mathieu Bertola

In the middle of the room is **Site Cube #1 (2010-2011)**, a minimalist cube made of grilles, perforated metal plates enclosing candles and lamps, creating a striking contrast between an outside (the grille being associated with the idea of limits) and an inside only partly revealed (the candles being associated with softness). Through the narrative of a single character, **The Story of a Bear-Lady in a Sand Cave (2009-2011)**, an "audio piece", a parallel is drawn between the stories of two different women. The first of these is *The Woman in the Dunes*, a novel by the Japanese writer Kobo Abe which tells the story of a school teacher invited to stop over in a village and is taken prisoner by a woman. The second narrative involves an episode in a Korean creation myth. A bear and a tiger who desire to become human beings are set the task of living in a dark cave with only plants for food. The tiger fails the test and flees the cave but the bear succeeds and becomes a beautiful woman, marrying the Heavenly Prince Hwangun and bearing him a son, Tangun, ancestor of the Korean people. For Yang, what brings the two stories together is the harshness of a woman's lot (the plant-eating bear-woman must beware of the cave's shifting sands). Invoking notions of femininity and animality, the narrative aims through metaphor to bring to light the discreet, usually invisible selflessness of many women.

### Room 7

The last room in the exhibition features two series of photographs. **Gymnastics of the Foldables (2006)** shows the clothing rack motif photographed by the artist "in different positions." The result is a strange choreography revealing the formal potential of a utilitarian object. More subtly, it can be seen to evoke Rudolf Steiner's eurhythmic figures with their movements suggesting anthroposophic interpretations.

**Imperfections (2010)** shows "defective" origami sculptures photographed by the artist. The imperfections have been created by the artist herself, who deliberately "spoils" the sculptures so as to provide a new formal interpretation of designs famous for their perfection.



Haegue Yang, *Imperfections — Wrinkly-Beak Says O and E*, 2010, c-prints framed, 54 x 81 cm, Courtesy of Galerie Wien Lukatsch, Berlin. Photo: Musées de la Ville de Strasbourg, Mathieu Bertola

### 3. Selected biography

#### BIOGRAPHY

1971 born in Seoul

Lives and works in Berlin and Seoul

1994 B.F.A. Seoul National University, Fine Arts College in Seoul, South Korea

1999 Meisterschülerin Städelschule Frankfurt am Main, Germany

#### SOLO SHOWS (selection)

- 2013 (Upcoming) Henry Art Gallery, Seattle, USA  
(Upcoming) *Honesty Printed on Modesty*, Singapore Tyler Print Institute, Singapore \*  
(Upcoming) Bergen Konsthall, Bergen, Norway  
(Upcoming) Glasgow Sculpture Studios, Glasgow, Scotland \*  
(Upcoming) *Équivoques*, Aubette 1928 / Musée d'Art moderne et contemporain, Strasbourg, France \*  
*Ovals and Circles*, Galerie Chantal Crousel, Paris, France  
*Art Wall: Haegue Yang*, The Institute of Contemporary Art, Boston, USA
- 2012 *Der Öffentlichkeit – von den Freunden Haus der Kunst*, Haus der Kunst, Munich, Germany \*  
*Ajar*, La Douane, Galerie Chantal Crousel, Paris, France  
*Roll Cosies*, Kunsthalle Marcel Duchamp, Cully, Switzerland  
*The Tanks: Art in Action*, Tate Modern, London, UK  
*Multi Faith Room*, Greene Naftali Gallery, New York, USA
- 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, USA \*  
*The Sea Wall: Haegue Yang with an inclusion by Felix Gonzalez-Torres*, Arnolfini, Bristol, UK  
*Teacher of Dance*, Modern Art Oxford, Oxford, UK \*  
*Arrivals*, Kunsthau Bregenz, Bregenz, Austria \*
- 2010 *Voice and Wind*, New Museum, New York, USA  
*Voice Over Three*, Artsonje Center, Seoul, South Korea \*  
*Closures*, Galerie Wien Lukatsch, Berlin, Germany
- 2009 *Integrity of the Insider*, Walker Art Center, Minneapolis, USA  
*Condensation*, South Korean Pavilion, 53<sup>rd</sup> Venice Biennale, Venice, Italy \*
- 2008 *Symmetric Inequality*, Sala Rekalde, Bilbao, Spain \*  
*Asymmetric Equality*, REDCAT, Los Angeles, USA \*  
*Siblings and Twins*, Portikus, Frankfurt am Main, Germany \*  
*Hamburger Kunsthalle*, Gallery der Gegenwart, Hamburg, Germany  
*Lethal Love*, CUBITT, London, UK
- 2007 *Unpacking Storage Piece*, Haubrokshows, Berlin, Germany \*  
*Foxed in the Forest*, Dépendance, Brussels, Belgium  
*Remote Room*, Galerie Barbara Wien, Berlin, Germany
- 2006 *Sadong 30*, Incheon, South Korea \*  
*Unevenly*, BAK, basis voor actuele kunst, Utrecht, Netherlands \*

#### GROUP SHOWS (selection)

- 2013 *I KNOW YOU*, Museum of Modern Art Ireland, Dublin, UK  
*Vom Eigensinn der Dinge*, KAI10/Raum für Kunst. Arthena Foundation, Duesseldorf, Germany  
*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

- 2012 *Lieber Aby Warburg. Was tun mit Bildern?* Museum für Gegenwartskunst Siegen, Siegen, Germany \*
- West China Art Biennale, TianYe Art Museum, Yinchuan, China \*
- Inside Out and from the Ground Up*, Museum of Contemporary Art Cleveland (MOCA), Cleveland, USA
- Sense and Sustainability. Urdaibai Art 2012*, Urdaibai Natural Reserve, Gernika, Bermeo, Spain \*
- dOCUMENTA (13), Kassel, Germany \*
- DLA Was / For You*, Muzeum Sztuki, Lodz, Poland \*
- 2011 *Berlin 2000-2011: Playing among the Ruins*, Museum of Contemporary Art Tokyo, Tokyo, Japan \*
- 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 (traveled to: National Museum of Contemporary Art, Seoul, Korea) \*
- The Spiral and the Square. Exercises in Translatability*, Bonniers Konsthall, Stockholm, Sweden (traveled to Trondheim Kunstmuseum, Trondheim, Norway; SKMU, Sørlandets Kunstmuseum, Kristiansand, Norway) \*
- Folding: The Art of Simplicity*, KCDF Gallery, Seoul, South Korea \*
- 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, USA
- Air Hole: Another Conceptualism from Asia*, The National Museum of Art, Osaka, Japan
- 2010 *10000 Lives*, 8th Gwangju Biennale, Gwangju, South Korea
- Workers Leaving the Workplace*, Muzeum Sztuki, Lodz, Poland \*
- The Pursuer*, Greene Naftali Gallery, New York, USA
- The New Décor*, Hayward Gallery, London, UK (traveled to: Garage CCC – Center for Contemporary Culture, Moscow, Russia) \*
- Oh! Masterpieces*, Gyeonggi Museum of Modern Art, Ansan, South Korea \*
- Squatting. erinnern, vergessen, besetzen*, Temporäre Kunsthalle Berlin, Berlin, Germany \*
- Intro Motion Ditch*, Art Sheffield, S1 Artspace, Sheffield, UK
- 2009 *Horizontale Durchlässigkeiten*, Alte Fabrik, Rapperswil, Switzerland \*
- Montehermoso, Vitoria-Gasteiz, Spain) \*
- Sequelism Part 3: Possible, Probable, or Preferable Futures*, Arnolfini, Bristol, UK
- 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 \*
- Assume Nothing: New Social Practice*, Art Gallery of Greater Victoria, Victoria, Canada
- 2008 *50 Moons of Saturn*, 2<sup>nd</sup> Torino Triennale, Turin, Italy \*
- Zeitblick. Ankäufe der Sammlung Zeitgenössische Kunst der Bundesrepublik Deutschland 1998-2008*, Martin-Gropius-Bau, Berlin, Germany \*
- Eurasia. Geographic cross-overs in Art*, MART – Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy \*
- Life On Mars*, 55th Carnegie International, Pittsburgh, USA \*
- 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 \*
- 2007 Anyang Public Art Project (APAP), Anyang, South Korea \*
- Tomorrow*, Artsonje Center & Kumho Museum, Seoul, South Korea \*
- Brave New Worlds*, Walker Art Center, Minneapolis, USA (traveled to: Fundación/Colección Jumex, Mexico City, Mexico) \*
- Made in Germany*, Kestnergesellschaft, Hanover; Sprengel Museum, Hanover and Kunstverein Hannover, Hanover, Germany \*
- Kunstpreis der Böttcherstrasse 2007*, Kunsthalle Bremen, Bremen, Germany \*
- Modelle für Morgen: Köln*, European Kunsthalle, Cologne, Germany \*
- 2006 *Political Design, Design of Politics*, Zero One Design Centre, Seoul, South Korea \*
- Personal Affairs. Neue Formen der Intimität*, Museum Morsbroich, Leverkusen, Germany \*
- Como Viver Junto – How to Live Together*, 27<sup>th</sup> São Paulo Biennial, São Paulo, Brazil \*

\* exhibition catalogue

**WORKS OF ART IN COURTESIES (selection)**

Galerie für Zeitgenössische Kunst, Leipzig, Germany  
Kulturstiftung des Bundes, Halle an der Saale, Germany  
Kunsthalle Hamburg, Germany  
Kunstmuseum Stuttgart, Germany  
Sammlung Haubrok, Berlin, Germany  
Westfälisches Landesmuseum, Münster, Germany  
Leeum, Samsung Museum of Art, Seoul, South Korea  
National Museum of Contemporary Art, South Korea  
Explum, Murcia, Spain  
Bristol's Museums, Galleries & Archives, Bristol, UK  
Muzeum Sztuki, Lodz, Poland  
BSI Art Collection, Switzerland  
Carnegie Museum of Art, Pittsburgh, USA  
Los Angeles County Museum of Art, Los Angeles, USA  
Museum of Modern Art, New York, USA  
Solomon R. Guggenheim Museum, New York, USA  
The Museum of Fine Arts, Houston, Texas, USA  
Walker Art Center, Minneapolis, Minnesota, USA  
Zabludowicz Collection

## 4. Selected bibliography

### MAIN PUBLICATIONS

#### 2013

##### ***Grid Bloc A3***

In collaboration with Jeong Hwa Min  
Cover design by Studio Manuel Raeder  
Published by Wien Lukatsch, Berlin and Bom Dia Boa Tarde Boa Noite, Berlin  
48 pages, edition of 1000 copies

#### 2012

##### ***The Malady of Death\_Monodrama with Jeanne Ballbar***

Ed. by Haegue Yang  
Texts by Carolyn Christov-Bakargiev, Andria Hickey, Sylbee Kim and Marcus Steinweg  
Exh. Cat. dOCUMENTA(13) / Kassel 2012, 40 pages

##### ***Haegue Yang: Wild Against Gravity***

Ed. by Ryan Shafer and Emily Smith  
Exh. Cat. Modern Art Oxford and Aspen Art Museum, Oxford / Aspen 2012.  
Hard back, 190 pages

#### 2011

##### ***Haegue Yang: Arrivals***

Catalogue raisonné  
German/English  
Ed. by Yilmaz Dziewior  
Design: Yvonne Quirnbach, Berlin  
With contributions by Anders Kreuger, Yilmaz Dziewior, commentaries on the works by Marina Vishmidt, editing and compilation by Katharina Schwerendt  
approx. 232 pages, 18 x 23 cm, Hardcover

##### ***Haegue Yang: PAPER CONTROL***

Ed. by Pamela Johnson, Kathleen McLean  
Design direction by Emmet Byrne  
Designed by Ryan G. Nelson, Abi Chase

#### 2010

##### ***Haegue Yang: Voice Over Three***

Ed. by Samuso and Hyunsilmunwha  
Korean, 88 pages, 230 x 170 mm.  
Designed by Jinyeol Jung  
Published by Samuso, Seoul and Hyunsilmunwha, Seoul

##### ***Haegue Yang: Siblings and Twins***

Ed. by Melanie Ohnemus. With contributions by Doryun Chong, Bart van der Heide and Melanie Ohnemus. 60 pages.  
Designed by Manuel Raeder, Berlin  
Published by Portikus, Frankfurt am Main

#### 2009

##### ***Condensation: Haegue Yang***

Ed. by Eungie Joo. English/Korean, conversation between Haegue Yang and Eungie Joo and by artists Young Whan Bae, Gimhongsok, siren eun young jung, Beom Kim, and Chan-Kyong Park, by curator Jee-sook Beck, by architect Kunyoung Cho, and the legendary art collective Reality and Utterance. 320 pages, 170 color and 35 b/w images, 17,5x24,5 cm, softcover.  
Designed by Sungyeol Kim, baan graphics, Seoul  
Published by Arts Council Korea, Seoul and Wiens Verlag, Berlin

##### ***Haegue Yang: Melancholy Is a Longing for the Absoluteness***

Korean, 264 pages, 556g, 170 x 230 mm  
Designed by Jinyeol Jung  
Published by Samuso, Seoul and Hyunsilmunwha, Seoul



***Haegue Yang: Symmetric Inequality***

Ed. by Leire Vergara. With the contributions by Max Andrews, Jie-Hyun Lim, Bart van der Heide, Pablo Lafuente, Asier Mendizabal, Melanie Ohnemus, Leire Vergara and Haegue Yang.

Basque, Spanish and English, 352 pages

Designed by Katie Hanburger et Gail Swanlund

Published by Sala Rekalde, Bilbao

2008

***Haegue Yang: Asymmetric Equality***

Bilingual English/German with contributions by Clara Kim, Eungie Joo, Marcus Steinweg, Doryun Chong and Haegue Yang.

216 pages, 4 colours

Designed by Katie Hanburger, Gail Swanlund and Jon Sueda

Translation by Clemens Krümmel

Published by California Institute of the Arts/REDCAT and Sala Rekalde, Bilbao

***The Malady of Death***

Text by Park Jun-sang and Haegue Yang

Ed. by de Yumi Kang

Translation by Doryun Chong (Korean to English), Heekyoung Chung (French to Korean)

Designed by Metahaven, Na Kim

Published by Insa Art Space of the Arts Council Korea

2007

***Community of Absence***

Revolver-Archiv fuer Aktuelle Kunst, Frankfurt am Main, 2007

BAK, basis voor actuele kunst, Utrecht, Netherlands, 2007

Text by Binna Choi, Lars Bang Larsen and Nina Moentmann

Designed by Manuel Raeder, Berlin

***Sadong 30***

Wiens Verlag, 2006

Text by de Hyunjin Kim and interview by Jangun Kim with Haegue Yang and Hyunjin Kim

Design: Byul, Seoul

English and Korean

***Unpacking Storage Piece***

Wiens Verlag, Berlin, 2007

Design: Manuel Raeder, Berlin

Text by Raimar Stange, interview by Raimar Stange with Haegue Yang and Axel Haubrok

German and English

2004

***The Pages***

Revolver-Archiv fuer Aktuelle Kunst, Frankfurt am Main, 2004

Design: Maureen Mooren and Daniel van der Velden, Amsterdam

German and English

2002

***Blink***

Artsonje Center, Seoul 2002

Text by Sungwon Kim

Design: Hyunjin Paik

Korean and English, 44 pages

***Luft und Wasser***

Dresdner Bank, Frankfurt am Main, 2002

Text by Isabel Podeschwa

Design: Wolfgang Breuer and Achim Reichert

German and English, 16 pages

***Kunst und Technik***

Dielmann Verlag, Frankfurt am Main 2002  
Texte de Anja Casser  
Design: Ade Hauser Lacour, Frankfurt am Main  
German and English, 48 pages, 24,5 x 21,5 cm

**2001**

***Grid bloc***

Cover design: Achim Reichert  
13 pages, offset, 500 copies, DIN A 4, 2000

***Sonderfarben***

Katalog 1998-2001  
Wiens Verlag, Berlin 2001  
Text by Meike Behm, Martin Pesch, Jochen Volz and Peter Lütje  
Design: Ade Hauser Lacour, Frankfurt am Main  
German and English, 72 pages

**2000**

***Week on Two Pages Diary***

Concept: Haegue Yang  
Design: Wolfgang Breuer  
Offset, 300 copies, 9.5 x 17 cm, 54 pages, 1999

## 5. Publication

### CATALOGUE:

#### **Family of Equivocations, Haegue Yang**

Editions des Musées de la Ville de Strasbourg

240 pages approx.

ISBN: 978-2-35125-103-4

Diffusion/Distribution: Le Seuil/Volumen

Multi-authored work under direction of Haegue Yang and Camille Giertler

Price: 32€

The exhibition will be accompanied by a bilingual French-English catalogue titled *Family of Equivocations*. The graphic design is the work of Oliver Knight and Rory McGrath from the OK-RM agency and the production of catalogue been supported by Galerie Chantal Crousel.

The catalogue is arranged in three sections. The first of these, devoted to the Strasbourg exhibition, includes an introduction by Camille Giertler, an essay by Patricia Falguières reviewing issues raised by Haegue Yang's work, an interview with the artist by Camille Giertler and Estelle Pietrzyk and a series of views of the exhibition. Doryun Chong's *A Small Dictionary for Haegue Yang*, begun in 2008 with a series of thematic entries, forms a transition. The final section of the catalogue, consisting of older texts and interviews, aims to give the French public an idea of Haegue Yang's work. The authors are Anne Wagner, Binna Choi, Eungie Joo, Doryun Chong and Yilmaz Dziewior.

### EXTRACTS:

#### **Conflict of Interest: Haegue Yang's Oeuvre as Post-Modern Synthesis Camille Giertler**

Haegue Yang's oeuvre hinges on a system of multiple allusions, some of which refer to the tradition of modernist aesthetics. Born in Korea in 1971, Yang was partly educated in Germany and became active in the mid 1990s. Her work displays a tangible kinship to the historic avant-garde movements yet intentionally maintains its distance, adopting the complexity of the disenchantment and crises in values that have characterized the post-modern era. Yang appears to be the simultaneous product of both periods, halfway between the utopian poetry typical of avant-garde experimentation and the realistic constraints of the present day. This dichotomy surfaces in her work as a kind of synthesis between an art inherited from the modernists and a quest for meaning strictly grounded in our current times and events. [...]

The issue of movement (or its potential), which may stem from geometric variations in the works on paper or the imparting of movement to objects, is more particularly addressed in certain recent sets of sculptures. In 2011, one floor of the *Arrivals* show at the Kunsthhaus in Bregenz was devoted to Yang's monumental installation, *Warrior Believer Lover*.<sup>1</sup> This display of thirty-three pieces of anthropomorphic light sculpture was accompanied by the music of *The Rite of Spring*, a veritable icon of modernism and of the public's hostile reaction to it. The sculptures, which were assembled into three distinct groups (individuals, couples, and groups), appeared to be hieratic yet potentially moving dancers performing a strange ballet. The *Teacher of Dance* show hosted by the Modern Art Oxford in 2011 reflected the same dynamic.<sup>2</sup> The title was an explicit reference to the figure of G. I. Gjurdieff, who in the 1920s founded the Institute for the Harmonious Development of Man, and prompted Yang to explore the spiritual dimension of movement. This line of approach is part of Yang's broader interest in all those forms of research into bodily motion typical of the first half of the twentieth century, from Jacques Dalcroze and Rudolf Laban to Rudolf Steiner. In the Oxford show she presented her first set of *Dress Vehicles*, performative sculptures composed of a complex structure of Venetian blinds, inspired by the costumes for Oscar Schlemmer's *Triadic Ballet*, first performed in Stuttgart in 1922. Visitors to Yang's show were invited to activate the costume and recreate their own choreography, movement being nevertheless constrained by the structure's rigidity.

<sup>1</sup> *Arrivals*, January 22 – April 3, 2011, Kunsthhaus, Bregenz.

<sup>2</sup> *Teacher of Dance*, June 10 – September 4, 2011, Modern Art Oxford.

In Strasbourg she will extend this series with *Yin Yang* and *Zig Zag*, two *Dress Vehicles* exhibited in the main hall of the Aubette (thus once again bringing movement to what was a dance hall in the 1920s). The structure and setting of the recent *Dress Vehicles* have become more complex—they are now composed of independent upper and lower parts, built on a compound assembly of metal frames bearing denser layers of decoration. Although Venetian blinds are still used, they are now combined with elements woven from knitted yarn and macramé. These sculptures can be activated during the exhibition or else in a performance context, in which the movement of the *Dress Vehicles* interacts with a play of light reacting to the rhythm of percussion, as was the case at Tate Modern in September 2012.<sup>3</sup> Although the movement imparted to these sculptures comes from the body, Yang is also interested in mechanical movement. In the summer of 2012 she devised a very fine installation, *Approaching: Choreography Engineered in Never-Past Tense*, on a disused platform at the Hauptbahnhof in Kassel.<sup>4</sup> Venetian blinds, of a monochrome gray that reflected the station architecture, were alternately arranged vertically and horizontally, rising and falling thanks to little motors whose whirr was barely perceptible. This work-in-movement embodied limitless formal possibilities and offered a new take on the surrounding architecture through a constantly refreshed view of it. [...]

### **A dance lesson at the Aubette Patricia Falguières**

It has been argued that Sophie Taeuber-Arp resolutely decided to accept the ‘minor’ nature of what she herself found artful—namely dance, embroidery and weaving. She then employed these arts as the vectors of her aesthetic experimentation, which in return enriched painting, that ‘noble’ genre par excellence, earning Taeuber-Arp a special place among the pioneers of abstraction.<sup>5</sup> What Haegue Yang apparently shares with Taeuber-Arp is an acceptance of this ‘minority’. Yet whereas Taeuber’s proclaimed minority clearly opposed the ‘major’, heroic, virile figures that had been discredited by the First World War, it is harder to identify an ‘enemy’ or ‘counter-model’ with respect to Yang. It would be better to speak of her ‘displacement of the centre’, in more ways than one: the off-centre position of a young Korean intellectual in 1990s Germany, the ‘out of placeness’ of a young woman in a German art school of the day (one dedicated to heroic superlatives of ‘major characters’ with outsized egos). Yang manifestly expressed this displacement at the 2009 Venice Biennale by installing a full-scale reproduction of her Berlin kitchen in the Korean Pavilion allocated to her (Sallim, 2009). But Yang has a predilection for expressing this ‘minority’ in the context of a learning situation. Several of her works present learning as something for the taking (there exists knowledge that must be taken ‘from the Other’, as Lacan would say). For example, the sixteen offset prints of scanned pages of textbooks underlined, overlined, crossed out and scribbled upon by anonymous students are all ‘traces of reading’ that Yang carefully emptied of their content, retaining only the graphic vestiges of a learning process about which we know nothing else (*Traces of Anonymous Pupil Authors*, 2001). It is a kind of ‘oblique’ manifesto, a parable of the artist’s education, of what a reader of Barthes and Foucault would call ‘the author-function’: becoming an author means absorbing material from others. This material is sampled, borrowed, transposed from one medium to another, from one context to another—what traditional texts would describe as ‘devising’, that is to say, ‘discovering’ [...]

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<sup>3</sup> *Dress Vehicles*, The Tanks: Art in Action, September 11 – 16, 2012, Tate Modern, London.

<sup>4</sup> dOCUMENTA (13), June 9 – September 16, 2012, Kassel.

<sup>5</sup> See Yve Alain Bois, ‘Sophie Taeuber-Arp against Greatness’, in Catherine De Zegher, ed., *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and from the Feminine* (Cambridge, MA: MIT Press, 1996), 413–19.

## 6. Related events

### **PREVIEW, 7 JUNE 6.30 pm, AUBETTE 1928, continuing afterwards at MUSÉE D'ART MODERNE ET CONTEMPORAIN DE STRASBOURG**

The performative sculptures presented at Aubette 1928 will be activated during the preview.

### **HAEGUE YANG IN GALERIES LAFAYETTE WINDOW DISPLAYS**

The Galeries Lafayette window displays will be showcasing an event called "Windows on Art", to take place in Galeries Lafayette stores in Marseille, Strasbourg, Nantes et Bordeaux from 3 through 31 July and in the Paris Haussmann store from 8 through 31 July.

The operation "Strasbourg & Creation" is being mounted in the Galeries Lafayette windows in Strasbourg, 34 rue du 22 Novembre and three cultural partners from the region have each been invited to take over a group of three windows.

Haegue Yang will be designing three Galeries Lafayette window displays as part of this event.

### **VISITS WITH COMMENTARY**

#### Aubette 1928 Visits

Saturdays 8, 22 and 28 June, 3 pm

Admission free

#### "Major Works" Visits

Aubette 1928 and Haegue Yang exhibition visits with commentary:

5, 12, et 26 July, 3 pm

2, 9, 16, 23, 30 August, 3 pm

Admission free

#### Discovery trails: from the MAMCS to Aubette 1928, an afternoon of Haegue Yang's works

Wednesday 17 July, 3 pm MAMCS and 5 pm Aubette 1928

Wednesday 14 August, 3 pm MAMCS and 5 pm Aubette 1928

Admission: MAMCS admission ticket, Aubette 1928 admission free

### **FAMILY VISITS**

« Haegue Yang's Ballet », Wednesday 19 and 26 June, 4 pm Aubette 1928

Admission free

### **WORKSHOP CYCLES for 4-6 year olds**

« Zig Zag » 10 July and 21 August, 2:30 to 4 pm

« Yin Yang », 11 July and 22 August, 2:30 to 4 pm

« Dancing bells » 12 July and 23 August, 2:30 to 4 pm

Individual workshops or cycle of 3 workshops

Price: 6.50€ for each session

Attention: tickets (not reimbursed) must be bought in advance at the MAMCS ticket desk. Workshops take place at Aubette 1928.

All enquiries: +33/(0)3 88 52 50 00

### **SEEING THE MUSEUMS DIFFERENTLY**

Tactile visit in Aubette 1928, Saturday 7 September, 10 am

### **HERITAGE DAYS**

Special programme of events related to the Aubette 1928 exhibition.

Details available from September on the Museums Website: [www.musees.strasbourg.eu](http://www.musees.strasbourg.eu)

## **7. ARTRANS, exhibition partner**

Originally founded as a family firm in 1903, ARTRANS offers a large range of services in both national and international fields.

Set up in 1992, ARTRANS joined the AXAL group of companies on 1 October 2008. Now renamed ARTRANS-AXAL, the company today has 150 employees and in 2012 achieved a sales figure of 12.5 million Euros.

Key concepts of their development strategies are proximity, responsiveness and demanding standards. ARTRANS offers a complete range of services for packaging and transporting art works and today the firm is the privileged partner of numerous museums and foundations (the Louvre, Paris Museums, Quai Branly Museum, Unterlinden Museum, Nancy Fine Arts Museum, Metz Pompidou Center, Strasbourg Fine Arts Museum, Strasbourg Modern and Contemporary Art Museum).

In the course of time, customers' confidence has allowed the company to build solid experience and widely recognized competence in packaging and transporting artworks. ARTRANS is now a key member of the small group of French companies specialized in the transport of exhibitions and artwork in Europe and worldwide.

Furthermore, while the ARTRANS division of AXAL specializes in artwork transport, its parent company AXAL offers numerous other high value-added transport services: hospital and laboratory transfers, factory and company headquarters transfers, Hi-Tech and medical materials handling, office and computer equipment handling, logistics and specialized company equipment distribution, etc.

## 8. Partners

### Exhibition organization:



### Institutional partners:



### With the support of:



### Media partner:



### With the participation of:

Galerie Chantal Crousel, Paris, France  
Galerie Wien Lukatsch, Berlin, Germany  
Greene Naftali Gallery, New York, USA  
Kukje Gallery, Seoul, South Korea

## 9. Visitor information

### **Aubette 1928**

Place Kléber, 67000 STRASBOURG

Tel: +33/(0)3 88 52 50 00

Opening times: Wednesday to Saturday 2 pm - 6 pm

Tram: Homme de Fer

### **Musée d'Art moderne et contemporain de Strasbourg**

1, place Hans Jean Arp, 67000 STRASBOURG

Tel: +33/(0)3 88 23 31 31

Opening times: Tuesday to Saturday 10 am - 6 pm

Tram: Musée d'Art Moderne et Contemporain

### **Group visits:**

Booking is necessary for all groups of more than 10 people.

Tel: +33/(0)3 88 88 50 50 (Monday to Friday 8.30 am - 12.30 pm).

### **Ticket prices:**

Aubette 1928: admission free

Musée d'Art Moderne et Contemporain: full price 7 € (reduced 3.50 €).

### **Admission free:**

- visitors under 18
- *Carte Culture* cardholders
- *Atout Voir* cardholders
- *Museums Pass Musées* cardholders
- *Édu'Pass* cardholders
- visitors with disabilities
- art, art history and architecture students
- persons seeking employment
- social assistance recipients
- badge-holding CUS employees

### **Admission free to all:**

- first Sunday in the month

**1 day Pass:** 10 €, reduced rate 5 €, (admission to all Strasbourg Museums and temporary exhibitions),

**3 day Pass:** 15 €, single rate (admission to all Strasbourg Museums and temporary exhibitions),

**Museums Pass Musées – 1 year, 250 museums:** individual rate 79 euros, family rate 144 euros (admission to more than 250 museums in Alsace, Lorraine, Switzerland and Germany).