

Haegue
Yang

Continuous
Reenactments



Haegue Yang: Continuous Reenactments

HAM Helsinki Art Museum
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Cover images:

Sonic Medicine Man – Indiscreet Other World, 2023 (front cover),

Sonic Pine Spell – Carbonized Summer, 2023 (back cover)

Next page image: *Jahnstraße 5* (detail), 2017





Sonic Female Native – Oratoricals (detail), 2023

Haegue Yang: Continuous Reenactments

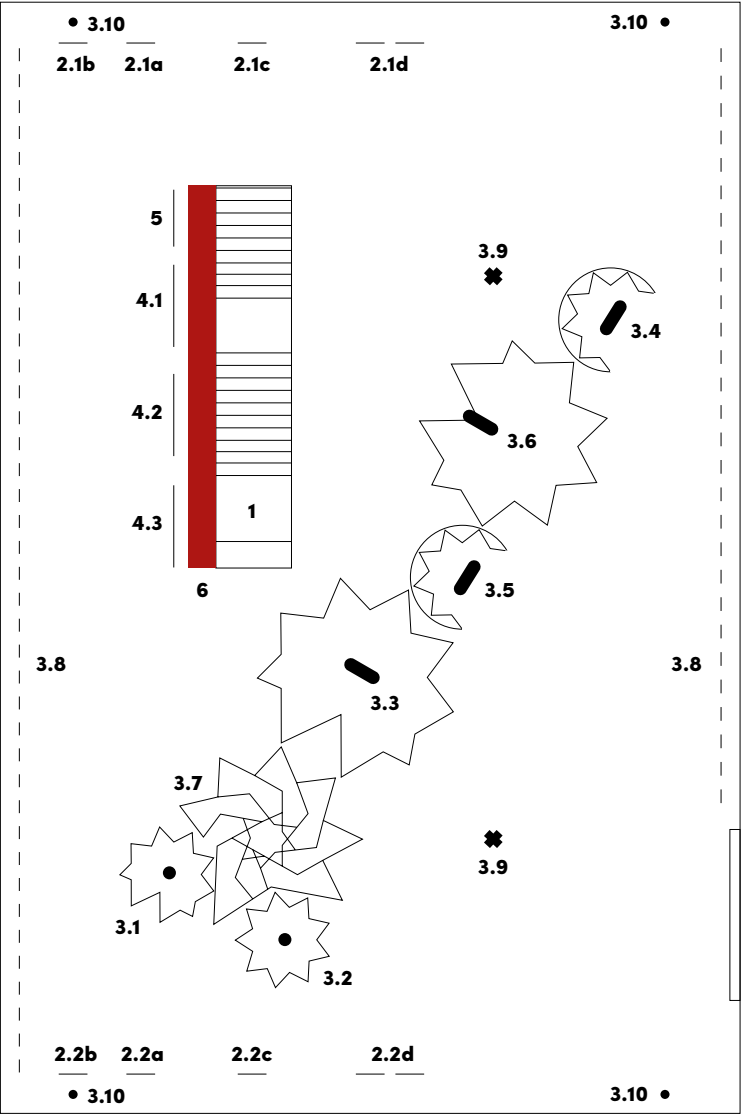
Haegue Yang (b. 1971, Seoul) is known for her genre-defying, site-specific, multisensory installations comprising sculptures, works on paper, light, and sound. Yang is an artist who is constantly on the move, both physically and mentally. She seeks out inspiration from diverse sources: from socio-political narratives and scientific phenomena to art histories and anthropological perspectives. In her artworks, Yang combines a variety of industrially manufactured and organic materials, using labour-intensive crafting methods adapted from various folk traditions to reveal obsolete dichotomies.

Taking over HAM's two main exhibition halls, Yang's first solo exhibition in Finland, *Continuous Reenactments*, is built around the themes of recurrence and reenactment. Seemingly oppositional notions – such as abstraction and figuration as well as domesticity and public – are paired, and thus revealed to be as inseparable. Yang builds a playfield for investigating the ideas of doubling, mirroring, and reiterating, which are manifested here through (a)symmetrical pairs, complementing duos, and interconnected groups of artworks. By including reenactments of her previous artworks, she creates an immersive exhibition with performative and sonic elements, driven by conceptual insight and an abundance of visual references.

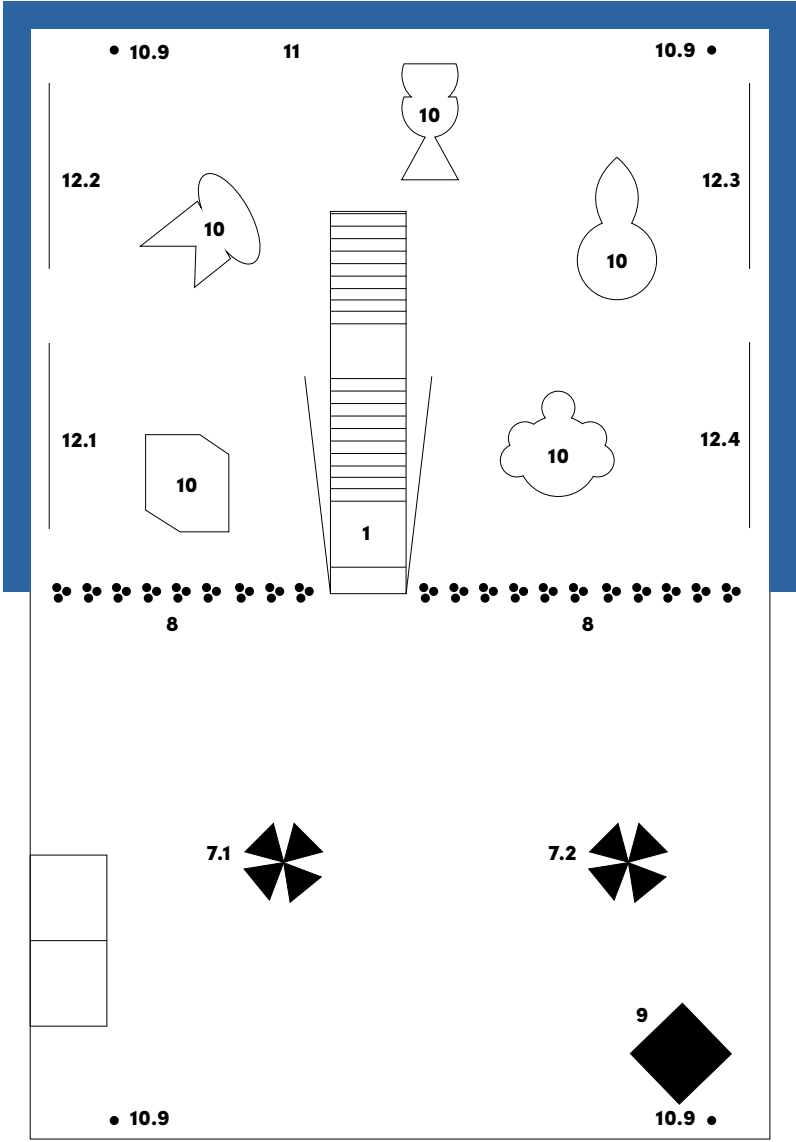
The colour red defines the south hall. It appears in the objects on the wall to

the taping on the floor, as well as in the *Quasi-Iron Oxide Red* wall paint, an earthy red shade found in many cultures but thought of locally as “our own”. The space is populated by the monumental *Handles*, an installation comprising six sculptures, which borrow their form from diverse sources including Western avant-garde art, handles as everyday user interfaces, and spiritual geometry. Hung on the opposite walls of the hall, *Jahnstraße 5* similarly addresses domestic household appliances, as its title stems from Yang's former residence in Berlin, evoking the home as an intimate space and birthplace of radical thought.

The intense blue wall colour of *Quasi-Yves Klein Blue* articulates the north hall. Floating against this allusion to the legacy of the Western art canon are Yang's *Trustworthies* paper collages, which merge abstract and geometrical aesthetics with organic figuration. A rich, waist-high sculptural field unfolds horizontally in *Warrior Believer Lover – Version Sonic*, a large group of sculptures depicting diverse bearers of culture and a reenactment of *Warrior Believer Lover* from 2011. Rising vertically as a counterpart is *Stacked Corners*, a pair of sculptures distinguished by their impressive scale and architectural composition. The northern hall is divided by *Sonic Droplets – Steel Buds*, a wide metallic bell curtain that is activated by the viewer to release a rattling sound that has carried significant spiritual resonance since ancient times.



- 1 Oxidizing Great Rejoicing Soul Glyph – Mesmerizing Mesh #185, 2023
- 2.1a–2.2d Jahnstraße 5, 2017
- 3.1–3.10 Handles, 2019
- 4.1–4.3 Trustworthies, 2015
- 5 The Source of Spring is in the Trace of a Movement, 2021
- 6 Quasi-Iron Oxide Red, 2023



- 7.1–7.2 Stacked Corners, 2022
- 8 Sonic Droplets – Steel Buds, 2022
- 9 Sonic Guard over Ceremonial Formation – Crimson, 2022
- 10.1a–10.9 Warrior Believer Lover – Version Sonic, 2023
- 11 Quasi-Yves Klein Blue, 2023
- 12.1–12.4 Trustworthies, 2015
- 1 Oxidizing Great Rejoicing Soul Glyph – Mesmerizing Mesh #185, 2023

South Hall

1 Oxidizing Great Rejoicing Soul Glyph – Mesmerizing Mesh #185, 2023

Hanji on alu-dibond, framed, 2 parts

2 Jahnstraße 5, 2017

2.1 Jahnstraße 5, 2017

2.1a Kitchen Radiator

2.1b Kitchen Boiler

2.1c Bathroom Radiator

2.1d Living Room Radiators, Left and Right

Aluminium venetian blinds, powder-coated aluminium frame, light bulbs, cable, zip ties, terminal strips
5 parts, A.P. II of edition 5/II A.P.

2.2 Jahnstraße 5, 2017

2.2a Kitchen Radiator

2.2b Kitchen Boiler

2.2c Bathroom Radiator

2.2d Living Room Radiators, Left and Right

Aluminium venetian blinds, powder-coated aluminium frame, light bulbs, cable, zip ties, terminal strips
5 parts, edition 2 of 5/II A.P.

Courtesy of Galerie Barbara Wien, Berlin

3 Handles, 2019

- 3.1 Sonic Coupe Copper – Enclosed Unity
- 3.2 Sonic Coupe Nickel – Enclosed Unity
- 3.3 Sonic Gate – Law of Nine
- 3.4 Sonic Handles – For Head and Heart
- 3.5 Sonic Handles – Law of Three Bodies
- 3.6 Sonic Handles – The Fourth Force

Powder-coated steel frame, mesh and handles, ball bearing, casters, copper- and nickel-plated bells, split rings

6 parts

3.7 Floor element

Self-adhesive vinyl film

3.8 Wall element

Powder-coated steel handles

Sound elements:

3.9 DMZ Birdsong

Digital sound file, 29:55 min., looped.

This broadcast recording made at the Inter-Korean Summit in the Korean Demilitarized Zone on April 27, 2018, is included by permission of the Presidential Office of the Republic of Korea.

3.10 Isang Yun: Images, 1968

Digital sound file, 20:27 min. Roswitha Staege (flute), Burkhard Glaetzner (oboe), Kolja Lessing (violin), and Walter Grimmer (cello) Published by Boosey & Hawkes, Inc.

Courtesy Internationale Isang Yun Gesellschaft e. V.

4 Trustworthies, 2015

4.1 Chained Half Moon – Trustworthy #258

4.2 Pinched Lotus – Trustworthy #256

4.3 A Nip of Full Moon – Trustworthy #255

Various security envelopes and graph paper on cardboard, framed, self-adhesive vinyl film

5 The Source of Spring is in the Trace of a Movement, 2021

Screenprint on paper with debossing
A.P. XII of edition 45/XII A.P.

6 Quasi-Iron Oxide Red, 2023

Red paint

North Hall

7 Stacked Corners, 2022

- 7.1 Stacked Corners – Towering Five-Tiered Green and Purple Octagon
- 7.2 Stacked Corners – Towering Four-Tiered Green and Purple Octagon

Aluminium venetian blinds, powder-coated aluminium hanging structure, steel wire rope, LED tubes, cable

8 Sonic Droplets – Steel Buds, 2022

Powder-coated aluminium hanging structure, stainless-steel bells, stainless-steel chains, carabiner, split rings

Courtesy of Kukje Gallery

9 Sonic Guard over Domestic Formation – Crimson, 2022

Powder-coated stainless-steel bells, split rings, and optional: bowls, cookware, food storage containers, kettles, teapot

Courtesy of Galerie Barbara Wien, Berlin

10 Warrior Believer Lover – Version Sonic, 2023

10.1 Sonic Medicine Men, 2023

10.1a Sonic Medicine Man – Hairy Bloody

10.1b Sonic Medicine Man – Hairy Noble

10.1c Sonic Medicine Man – Hairy Mad Joint

10.1d Sonic Medicine Man – Indiscreet Other World

10.1e Sonic Medicine Man – A Good Hunk of Safety

10.1f Sonic Medicine Man – Out of Cave

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, stainless-steel bells, powder-coated stainless-steel bells, PVD-coated stainless-steel bells, split rings, wigs, ping-pong balls, hair buns, chilli, cross stitch fabric, snap buttons, floral wire, hair rollers, viscose raffia, foam rubber cord, solid rubber round cord, climax polyamide perlon thread, polyethylene net tubing, stainless-steel chain, wool yarn, synthetic yarn, jute twine, bird netting

6 parts

10.2 Sonic Female Natives, 2023

10.2a Sonic Female Native – Oratoricals

10.2b Sonic Female Native – Possessed Hillbilly

10.2c Sonic Female Native – Saturation out of Season

10.2d Sonic Female Native – Lunar Calendar

10.2e Sonic Female Native – Maturing

10.2f Sonic Female Native – Fruitful Glow

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, stainless-steel bells, PVD-coated stainless-steel bells, split rings, artificial plants, dried ginger, dried tree-ear mushroom, pine cones, brooms, polypropylene rope, scrubbing brush, floral tape, floral wire, flexible aluminium wire, transparent nylon thread, garden wire

6 parts

10.3 Sonic Pine Spells, 2023

10.3a Sonic Pine Spell – Ashed Winter

10.3b Sonic Pine Spell – Carbonized Summer

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, stainless-steel bells, powder-coated stainless-steel bells, split rings, pinecones, acrylic paint, mercerized cotton yarn

2 parts

Courtesy of Galerie Chantal Crousel, Paris

10.4 Sonic Stone Dance – Angular Circular, 2023

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, PVD-coated stainless-steel bells, split rings, steel wire

Courtesy of Galerie Barbara Wien, Berlin

10.5 Sonic Stone Dance – Shaded, 2023

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, PVD-coated stainless-steel bells, split rings

10.6 Sonic Stone Dance – Flat Black, 2023

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, PVD-coated stainless-steel bells, split rings, steel wire

Courtesy of Galerie Barbara Wien, Berlin

10.7 Sonic Stone Dance – Flat Frontal, 2023

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, PVD-coated stainless-steel bells, split rings, steel wire

10.8 Sonic Totem Robots, 2023

10.8a Sonic Totem Robot – Forward

10.8b Sonic Totem Robot – Askew

10.8c Sonic Totem Robot – Sidewise

Powder-coated steel frame, powder-coated mesh, ball bearings, casters, stainless-steel bells, PVD-coated stainless-steel bells, split rings, solar LED lights, solar panel, cooling fan, portable power banks, stainless-steel wire

3 parts

Courtesy of dépendance, Brussels

Sound element:

10.9 Igor Stravinsky:

The Rite of Spring, 1913

Helsinki Philharmonic Orchestra
Orchestra Conductor: Susanna Mälkki
Concert recording at the Musiikkitalo, Helsinki, October 11, 2018

11 Quasi-Yves Klein Blue, 2023

Blue paint

12 Trustworthies, 2015

12.1 Kite with Great Wings – Trustworthy #257

12.2 Fishing Squares – Trustworthy #259

12.3 Owl Glow – Trustworthy #254

12.4 Glowing Bird Nest – Trustworthy #252

Various security envelopes and graph paper on cardboard, framed, self-adhesive vinyl film

1 Oxidizing Great Rejoicing Soul Glyph – Mesmerizing Mesh #185, 2023

Hanji on alu-dibond, framed



1. Oxidizing Great Rejoicing Soul Glyph – Mesmerizing Mesh #185

2023



For several years, Yang has been conducting research on *hanji*, Korean mulberry paper, and its persistence in Korean shamanistic rituals. Paper folding and cutting seem to be common methods found in many cultures to produce ritualistic props. Due to the limited sheet size of handmade *hanji*, the *Mesmerizing Mesh* collages are rather small, yet intricate and detailed. The symmetrical or kaleidoscopic motifs are multilayered and abundantly ornamented, combining shapes that are both geometrical and figurative.

For HAM, Yang has produced a new pair of *Mesmerizing Mesh* collages, featuring compositions that revolve around a single Chinese character, “喜 Heuni”, referring to being blessed by joy. When the character is doubled, it becomes “囍 Heui”, which signifies a big, joyful celebration. Pictorial elements and hanzi, an ancient logogram for the Chinese language dating back over 3,000 years, are united in this composition. This most recent variant of *Mesmerizing Mesh* references the Korean folk tradition of letter painting, in which Chinese characters are drawn and richly embellished with symbols. In contrast to the intellectual emphasis of the art of the aristocracy, in letter paintings, the border between concept and form appears to be fluid. They are as holistic as indigenous shamanistic props, which highlight their rootedness to the people and earth through flora and fauna motifs.



Jahnstraße 5 – Kitchen Boiler, 2017, installation view of Haegue Yang: *Several Reenactments*, S.M.A.K., Ghent, 2023. Photo: Dirk Pauwels

2. Jahnstraße 5

2017

- 2.1 Jahnstraße 5
- 2.1a Kitchen Radiator
- 2.1b Kitchen Boiler
- 2.1c Bathroom Radiator
- 2.1d Living Room Radiators, Left and Right
- 2.2 Jahnstraße 5
- 2.2a Kitchen Radiator
- 2.2b Kitchen Boiler
- 2.2c Bathroom Radiator
- 2.2d Living Room Radiators, Left and Right

Often containing a postal address in their titles, Yang's Appliance Sculptures form their own subcategory of works in her oeuvre, resembling the shapes, dimensions, and installation of household devices. In these works, domestic appliances such as water boilers and radiators have been simplified and abstracted into rectangular steel frames, while their fronts are covered with aluminium venetian blinds that partially hide and reveal bulbs and tangled electric cords. Alluding to the heat-generating nature of these household appliances, the light shines through the half-opened blind slats.

Named after the artist's previous flat in Berlin, *Jahnstraße 5* is presented at HAM in two different colour gradations, implicating the abstracted home as one that is transportable and freed from its place. This doubled *Jahnstraße 5* invites us to ponder the idea of home, which is not merely a place of intimacy and belonging for Yang, but also the incubator of new ideas.



Jahnstraße 5 – Kitchen Radiator, 2017, installation view of Haegue Yang: *Several Reenactments*, S.M.A.K., Ghent, 2023. Photo: Dirk Pauwels



Handles, 2019, installation view of *Moved* by Schlemmer.
100 Years of Triadic Ballet, Staatsgalerie Stuttgart, 2022

3. Handles

2019

- 3.1 Sonic Coupe Copper – Enclosed Unity
- 3.2 Sonic Coupe Nickel – Enclosed Unity
- 3.3 Sonic Gate – Law of Nine
- 3.4 Sonic Handles – For Head and Heart
- 3.5 Sonic Handles – Law of Three Bodies
- 3.6 Sonic Handles – The Fourth Force
- 3.7 Floor element
- 3.8 Wall element: Handles
- 3.9 Sound element: DMZ Birdsong
- 3.10 Sound element: Isang Yun: Images, 1968

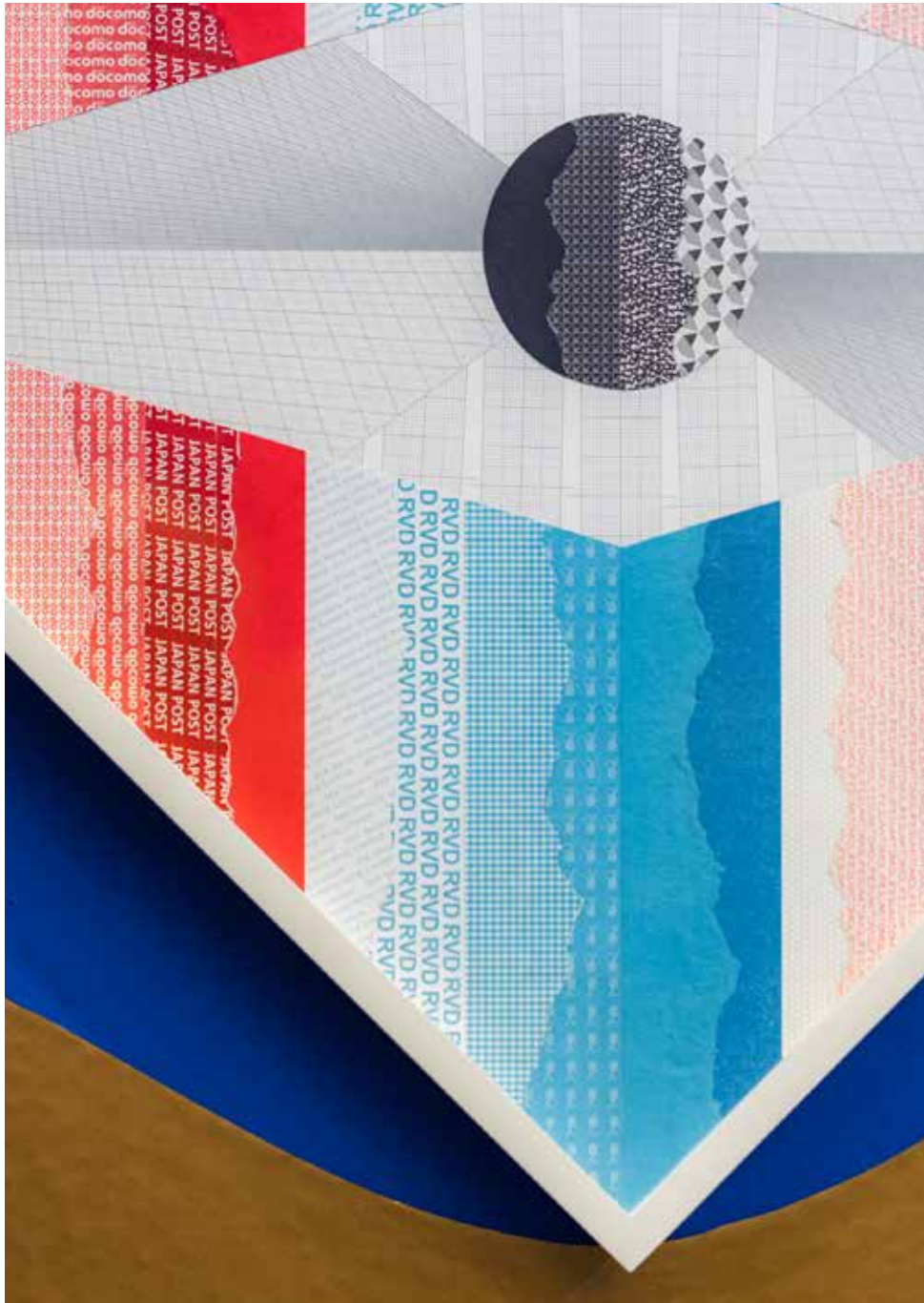
Handles is a multisensory installation consisting of six sculptures mounted on casters and covered in skins of bells, with wall, floor, and sound components. Hybrids of human and technical beings, the sculptures generate a subtle rattling sound when manoeuvred by activators, recalling the use of bells in shamanistic rites. The title, *Handles*, directs our attention to the ordinary object that we grasp when attempting to open or close something. The subtitles and forms of each sculpture refer to either a prominent figure of the European avant-garde, such as the artist **Sophie Taeuber-Arp** (1889–1943) and the mystic philosopher **G. I. Gurdjieff** (1866–1949) or an open-source door handle design. On the floor underneath the sculptures, a kaleidoscopic pattern composed of red triangles unfolds, and the walls are adorned with numerous red grab bars.

An audio element recorded in the demilitarised zone (DMZ) between South and North Korea during the third inter-Korean summit in 2018 accompanies the installation. Instead of documenting the private conversation between the respective countries' leaders, the recording only captured the chirping of birds and the clicking of camera shutters. When *Handles* is activated, the space is filled with *Images* (1968), a musical piece by the late South Korean composer **Isang Yun** (1917–95).

Handles will be activated two times per month on Saturdays. Please refer to page 38 for exact times of the activation and visit our website for updates.



Handles, installation view of Haegue Yang: *Handles*, The Museum of Modern Art, New York, 2019.
Commissioned for the Marron Atrium by The Museum of Modern Art, New York. Photo: Dawn Blackman



A Nip of Full Moon – Trustworthy #255 (detail), 2015, installation view of Haegue Yang: *Several Reenactments*, S.M.A.K, Ghent, 2023. Photo: Dirk Pauwels

4. & 12. Trustworthies

2015

- 4.1 Chained Half Moon – Trustworthy #258
- 4.2 Pinched Lotus – Trustworthy #256
- 4.3 A Nip of Full Moon – Trustworthy #255
- 12.1 Kite with Great Wings – Trustworthy #257
- 12.2 Fishing Squares – Trustworthy #259
- 12.3 Owl Glow – Trustworthy #254
- 12.4 Glowing Bird Nest – Trustworthy #252

In 2010, Yang embarked on an extensive artistic journey involving geometrical paper collage, using the printed inner lining of envelopes that conceal sensitive information. The project continued until a hiatus in 2020. While the actual purpose behind these pattern prints is to protect the enveloped information, Yang reverses the location of the diverse security patterns to the exterior to communicate through abstracted compositions in this serial production of *Trustworthies*.

Both of HAM's main exhibition halls present large, mural-like *Trustworthies* from 2015, consisting of framed paper collages and self-adhesive vinyl on the walls. These works merge representation with abstraction in a manner reminiscent of the Bauhaus and futurism, as suggested by titles such as *Kite with Great Wings*, *Owl Glow*, *Fishing Squares*, *Pinched Lotus*, and *Chained Half Moon*. While the framed collages present abstract compositions, the golden and silver vinyl cut-outs highlight animated figurations. This dynamic integration against the captivating monochromatic background evokes the illusion of movement in a hybrid language, which overcomes the categories of abstraction and figuration.



Glowing Bird Nest – Trustworthy #252, 2015, installation view of Haegue Yang: *Several Reenactments*, S.M.A.K, Ghent, 2023. Photo: Dirk Pauwels

5. The Source of Spring is in the Trace of a Movement

2021



In 2019, the South London Gallery hosted a solo show of Yang's work and two years later produced a print edition to mark their 130th anniversary. The resulting silk screen print pays tribute to the historical institutional motto, "The Source of Art is in the Life of a People," coined by **Walter Crane** (1845–1915), an English artist, illustrator, and socialist activist. Crane designed the South London Gallery's original marquetry panel, which is currently hidden beneath the new wooden floor and therefore completely invisible. Appearing in the centre of this hidden heritage, "The Source of Art is in the Life of a People" addresses the willingness of the artist to devote themselves to the power of art, equality, and social reform.

Yang's print edition contains a phrase in Burmese, echoing the South London Gallery's motto, yet mutated to relate to Myanmar's recent mass protests known as the Spring Revolution. Through this homage-like interpretation, the artist focuses on empathy and respect for oppressed yet indispensable populations, whether proletarians, the colonised, or immigrants, regardless of the era. In this edition, the texture of Southeast Asian healing plants replace Crane's traditional Victorian nature motifs, set against multiple three-finger salutes symbolising resistance to dictatorship in Myanmar while also evoking the memory of the colony.



6. Quasi-Iron Oxide Red

2023

The monochromatic *Quasi-Iron Oxide Red* and *Quasi-Yves Klein Blue* are based on a conceptual motivation to challenge the conventional use of colour. Each exploration of colour addresses its selection process, its failure in achieving the intended tone, and the resulting alienation, a set of circumstances that Yang probes into under her notion of ‘quasi.’ For Yang, ‘quasi’ – meaning something almost like the original, yet not quite – is a recurrent issue that touches upon notions of originality and alleged authorization. Our perceptions about authentic belonging and claims on certain identities are continually challenged until the eventual revelation that many things are shared and universal.

Quasi-Iron Oxide Red took shape when Yang started looking for a familiar colour tone that is found in various cultures and easily claimed as “authentically ours,” since the pigments derive from natural sources. Based on her observations, Yang selected a tone of red reminiscent of oxidised soil with a high iron content that is used to paint the facade of ordinary buildings in various geographies. As demonstrated by many well-known examples such as Persian Gulf oxide, Spanish red, Tuscan red, Indian red, and Venetian red, the names of the variants often reflect the location of the natural source, even though these reds are today mainly found in synthetic analogue forms, as most pigments have been manufactured or obtained through chemical processes since the 20th century.

Quasi-Iron Oxide Red, view of Haegue Yang: *Quasi-Colloquial*, Pinacoteca de São Paulo, 2023. Photo: Isabella Matheus



Stacked Corners – Towering Four-Tiered Green and Purple Octagon, 2022, installation view of Haegue Yang: Quasi-Colloquial, Pinacoteca de São Paulo, 2023. Photo: Isabella Matheus

7. Stacked Corners

2022

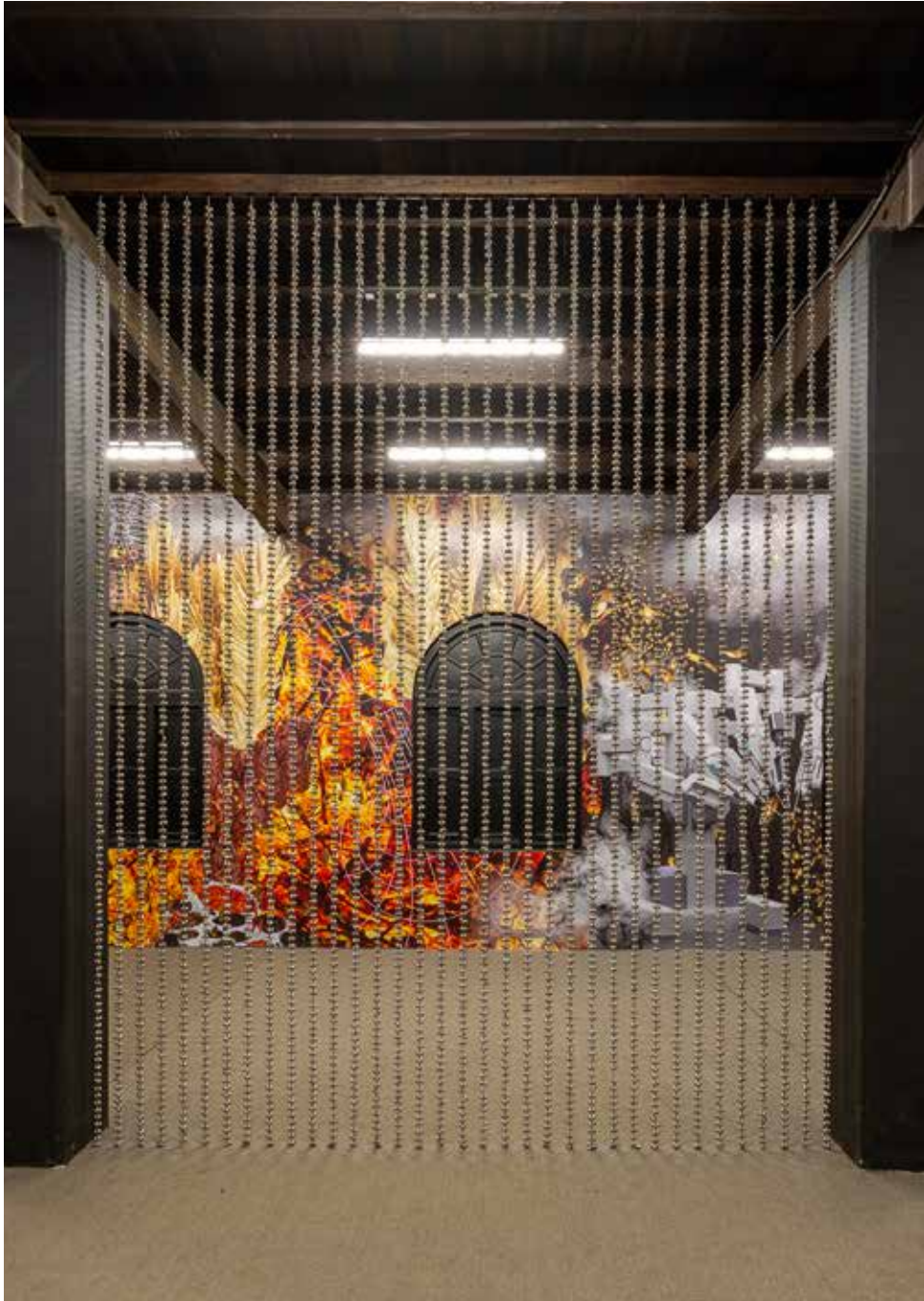
- 7.1 Stacked Corners – Towering Five-Tiered Green and Purple Octagon
- 7.2 Stacked Corners – Towering Four-Tiered Green and Purple Octagon

Stacked Corners refers to *Virtual Spaces: Corners* (Espaços Virtuais: Cantos), a serial artwork created in the 1960s by Brazilian conceptual artist **Cildo Meireles** (1948–). Meireles' series consists of pieces scaled to life-sized room corners, partly resembling paintings and partly sculptures. His use of colour and geometry alludes to the real space and memories in a domestic environment.

Yang's trip to Sao Paulo and Rio de Janeiro in 2006 marked a significant moment in her mapping of art history and the art world. While she was aware of artists and artistic movements in Brazil, she became more conscious of their prominence and influence on modern and contemporary art. This realisation coincided with her first use of venetian blinds, which has become known as her signature materiality and a hallmark of her artistic expression addressing the theme of permeability. Alluding to the private sphere, venetian blinds are certainly not a traditional or typical art material; they are familiar, functional objects used for dividing space, blocking movement, or restricting the viewer's line of sight in various built environments. Yang mobilises them to address the relation between the subject and the other. Her various compositions and combinations of blinds refer to diverse (art) histories, such as minimalism and the superimposing Western notion of art.



Stacked Corners – Towering Five-Tiered Green and Purple Octagon, 2022, installation view of Haegue Yang: Quasi-Colloquial, Pinacoteca de São Paulo, 2023. Photo: Isabella Matheus



8. Sonic Droplets – Steel Buds

2022

For more than a decade, Yang has incorporated bells into her work. Bells convey significant symbolic meanings in various cultural, religious, and spiritual traditions, ranging from Korean shamanism to European pagan customs. Their rattling sounds are believed to act as a conduit between the realm inhabited by humans and animals and that of spirits. Named Sonic Sculptures, many of Yang's artworks that consist of bells have been produced in various modes, including wall-mounted, free-standing, and suspended from ceiling, with an anthropomorphic or rope-like appearance. All are nevertheless simultaneously physical and sonic.

Consisting of over 100,000 specially designed stainless-steel bells in an elongated shape resembling a flower bud with five petals, *Sonic Droplets – Steel Buds* serves as a translucent divider. Ambient sonic rituals are created in the exhibition space by the rattling sound it produces as visitors walk through the artwork and activate it.



Sonic Droplets – Steel Buds, commissioned by Kochi-Muziris Biennale 2022.
Photo: Kochi Biennale Foundation

9. Sonic Guard over Domestic Formation – Crimson

2022



In recent years, Yang has been increasingly interested in creating adaptable or flexible sculptures, using metallic bells woven with rings. The fabric-like sculptures *Sonic Guards* evolved out of *Sonic Ropes*, Yang's first approach employing this method. While *Sonic Ropes* extend vertically from the ceiling to the floor, *Sonic Guards* are stretched horizontally flat on the floor. In contrast to *Sonic Ropes*, *Sonic Guards* are not meant to be activated, and thus remain silent. This mutedness conveys the profound potentiality of this category of work, which possesses a weightiness, suggested by the stretched contours since *Sonic Guards* adapt themselves to the shapes of the objects underneath.

A square net made of red powder-coated bells is draped over several old-school Korean metal food containers, as if protecting them under the armour-like woven net. One of the references invoked by the work is the Buddhist concept of Indra's infinite net, a metaphor illustrating the concepts of emptiness, dependent origination, and interpenetration in Buddhist philosophy. This calm, horizontal metallic veil directs our attention to aspects of life that are inseparable and lie between the secular and the sacred, the everyday and the ritualistic.

Sonic Guard over Domestic Formation – Crimson, 2022, installation view of Haegue Yang:
Several Reenactments, S.M.A.K, Ghent, 2023. Photo: Dirk Pauwels



Sonic Medicine Man – A Good Hunk of Safety (detail), 2023

10. Warrior Believer Lover – Version Sonic

2023

- 10.1 Sonic Medicine Men, 2023
- 10.1a Sonic Medicine Man – Hairy Bloody
- 10.1b Sonic Medicine Man – Hairy Noble
- 10.1c Sonic Medicine Man – Hairy Mad Joint
- 10.1d Sonic Medicine Man – Indiscreet Other World
- 10.1e Sonic Medicine Man – A Good Hunk of Safety
- 10.1f Sonic Medicine Man – Out of Cave

- 10.2 Sonic Female Natives, 2023
- 10.2a Sonic Female Native – Oratoricals
- 10.2b Sonic Female Native – Possessed Hillbilly
- 10.2c Sonic Female Native – Saturation out of Season
- 10.2d Sonic Female Native – Lunar Calendar
- 10.2e Sonic Female Native – Maturing
- 10.2f Sonic Female Native – Fruitful Glow

- 10.3 Sonic Pine Spells, 2023
- 10.3a Sonic Pine Spell – Ashed Winter
- 10.3b Sonic Pine Spell – Carbonized Summer

- 10.4 Sonic Stone Dance – Angular Circular, 2023

- 10.5 Sonic Stone Dance – Shaded, 2023

- 10.6 Sonic Stone Dance – Flat Black, 2023

- 10.7 Sonic Stone Dance – Flat Frontal, 2023

- 10.8 Sonic Totem Robots, 2023
- 10.8a Sonic Totem Robot – Forward
- 10.8b Sonic Totem Robot – Askew
- 10.8c Sonic Totem Robot – Sidewise

- 10.9 Igor Stravinsky: The Rite of Spring, 1913

Warrior Believer Lover is a sculptural ensemble, originally consisting of 33 individual vintage clothing racks that debuted in Yang's solo exhibition, *Arrivals*, at Kunsthau Bregenz in Austria in 2011. Forming the most notable work of Yang's Light Sculpture series, the ensemble primarily consists of arrangements of retail clothing racks on casters festooned with electric cords, light bulbs, and individually chosen items and goods. The unique hybrid combination of industrially manufactured materials with diverse synthetic yet life-like objects such as plastic plants and wigs alongside authentic organic materials such as dried pinecones emphasises the ever-blurring boundaries between nature and artifice. Yang's reenactment of this ambitious sculptural production from 2022 to 2023 commemorates and celebrates intercontextuality.

Warrior Believer Lover and its new *Version Sonic* are divided into subgroups and individual pieces with their own distinctive titles. *Version Sonic* is divided into *Sonic Female Natives*, *Sonic Medicine Men*, *Sonic Totem Robots*, *Sonic Pine Spells*, and *Sonic Stone Dance*. The titles describe characters, cultural values, and unique or remarkable qualities such as dedication. Unlike the original *Warrior Believer Lover* featuring lights mounted on racks, *Version Sonic* is constructed on custom-fabricated steel structures with numerous stainless-steel bells attached to mesh, forming an exquisite skin of bells. Built shorter than its predecessor, *Version Sonic* presents an evolution of a sculptural field, expressed by Yang as "what once used to be a tall cornfield, turned into a low grassland."



Sonic Totem Robot – Sidewise (detail), 2023

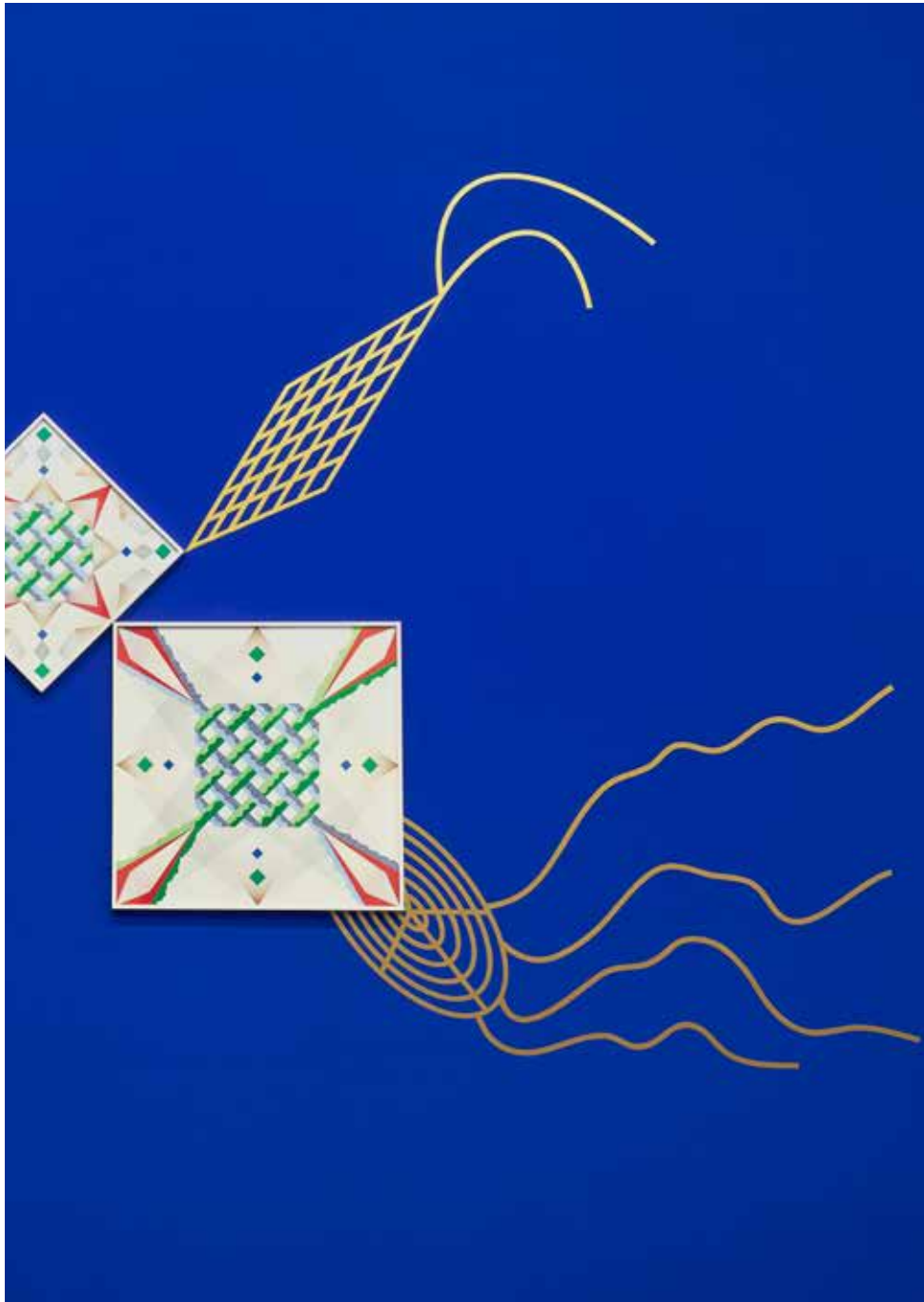


*Sonic Stone Dance –
Angular Circular, 2023*

The music played in the hall at Islamic prayer times during the museum's opening hours is a modern landmark of ballet music, *The Rite of Spring* (1913) by **Igor Stravinsky** (1882–1971), echoing pagan Slavic traditions of spring rituals and the Russian avant-garde in an overlapping orchestra of co-existence.



Sonic Female Native – Possessed Hillbilly (detail), 2023



11. Quasi-Yves Klein Blue

2023

For *Quasi-Yves Klein Blue*, Yang conceived a process to achieve a certain tone of blue that alludes to the iconic International Klein Blue (IKB). This shade of blue is a synthetic rendition of the distinguished blue hue for which the renowned French artist **Yves Klein** (1928–62) patented the formula in 1960. Klein's distinctive colour is based on the ultramarine blue pigment derived from the exquisite lapis lazuli stone. To obtain *Quasi-Yves Klein Blue*, the hosting institution or gallery conducts an informal poll among the employees to choose the shade closest to IKB from among the prepared colour chips of local paint suppliers. The premeditated failure to emulate the authentic iconic blue is masked behind the provocatively designed and seemingly democratic process of colour selection. This process also evokes questions about the idea of a traditional canon of Western art, prompting us to critically reflect on the concept of authenticity.

Quasi-Yves Klein Blue, installation view of *Haegue Yang: Several Reenactments*, S.M.A.K, Ghent, 2023. Photo: Dirk Pauwels



Sonic Medicine Man – Hairy Mad Joint, 2023

Biography

Haegue Yang (b. 1971, Seoul) lives and works between Berlin and Seoul. Spanning a vast range of media – from collage to kinetic sculpture and room-scaled installations – Yang’s work links disparate histories and traditions in a visual idiom all her own. The artist draws on a variety of craft techniques and materials, and the cultural connotations they carry: from drying racks to venetian blinds, *hanji* (traditional handmade Korean paper derived from the mulberry tree) to artificial straw. She is known for her multi-sensory environments that activate perception beyond the visual, creating immersive experiences that treat issues such as labour, migration and displacement from the oblique vantage of the aesthetic. Ensuring that her references remain wayward and personalised, Yang prizes fluidity over unified narratives.

Yang was the winner of the Wolfgang Hahn Prize from Gesellschaft für Moderne Kunst at the Ludwig Museum in Cologne in 2018 and the 13th Benesse

Prize at the Singapore Biennale in 2022. Her work has been featured in solo exhibitions at the following institutions: National Gallery of Australia (2023); S.M.A.K., Ghent (2023); Pinacoteca de São Paulo (2023); SMK – National Gallery of Denmark, Copenhagen (2022); Tate St Ives (2020); MMCA, Seoul (2020); MoMA, New York (2019); The Bass, Miami Beach (2019); Museum Ludwig, Cologne (2018); Centre Pompidou, Paris (2016); Leeum Museum of Art, Seoul (2015); Kunsthaus Bregenz (2011); and the South Korea Pavilion, 53rd Venice Biennale (2009); among others.

Her wide-spanning exhibition activities will continue with her participation in the Thailand Biennale 2023 and Lahore Biennale next year. Hayward Gallery in London will host a major survey exhibition of Yang’s oeuvre in October 2024. Her work has been the subject of numerous essays and monographs and is included in public collections across Europe, Asia, and the Americas.

Events

Talks and Lectures

Friday, 24 November 2023 at 6pm

**Talk by Karima Boudou with Kati Kivinen
on Haegue Yang's art**

Karima Boudou is the Curator of
S.M.A.K., Ghent, Belgium.

Kati Kivinen is the Curator and
Head of Exhibitions in
HAM Helsinki Art Museum, Finland.

Friday, 19 January 2024 at 6pm

**Lecture by Anders Krueger
on Haegue Yang's art**

Anders Krueger is a Helsinki-based
curator, writer and director of
Kohta Kunsthalle in Helsinki, Finland.

Friday, 15 March 2024 at 6pm

**Lecture by Katve-Kaisa Kontturi
on materials and materiality
in Haegue Yang's art**

Katve-Kaisa Kontturi is an art historian,
based in Turku. Currently she is
University Lecturer in Art History
at the University of Turku, Finland.

Saturday, 6 April at 3pm

**Talk by Haegue Yang
on Continuous Reenactments**



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HAM reserves the right to make changes to the program.

Screenings

**Friday, 1 December 2023
between 11.30am–7pm (all day)**

Haegue Yang

Video Trilogy I–III (2004–2006)

Unfolding Places (2004), 18'15"

Restrained Courage (2004), 19'07"

Squandering Negative Spaces (2006), 27'57"

**Friday, 22 March 2024
between 11.30am–7pm (all day)**

Haegue Yang

*Doubles and Halves – Events with
Nameless Neighbors* (2009),
sound: 77'20", audio: 21'55"

Activation of Handles

**Thursday, 23 November 2023
at 6.30pm, 7.15pm, 8.15pm, 9pm**

Saturday, 2 and 9 December 2023 at 2pm

Saturday, 13 and 20 January 2024 at 2pm

Saturday, 10 and 17 February 2024 at 3pm

Saturday, 2 and 16 March 2024 at 2pm

Saturday, 6 April 2024 at 2pm

Led by choreographer Eeva Juutinen
and thanks to all the facilitators



Sonic Female Native – Fruitful Glow (detail), 2023

