

**Barbara Wien****gallery & art bookshop**

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**HAEGUE YANG****at art berlin 2017, booth I.B14**

Throughout her work, Haegue Yang is continuously concerned with the notion of domesticity. In certain circumstances, Yang believes the private space (a place of home, household, intimate relationships) equals the political space (a place of social and political engagements). At this blurred border, ideas of community can be incubated: here we do not adopt conventional rules but rather resist them to create a place for radical ideas. For Yang, "[...] the private space should be considered a place of complexity, where the self is cared for and contemplated and can be shared in different ways".

At art berlin, a selection of works dealing with the subject of 'domesticity' will be presented. *Appliance Sculptures* was born with *5, Rue Saint-Benoît* (2008), which references Marguerite Duras's apartment in 1940's Paris as a hub and meeting-point during the French Resistance. Informed by significant events at that address, Yang was empowered to continue creating *Appliance Sculptures*, inspired by devices referring to eating, washing, heating and living. *Doubles and Couples – Version Turin* (2008) and *Doubles and Couples – Version Berlin* (2010) consist of objects whose measurements and shapes correspond to the devices from the artist's own apartments in Berlin, as well as Seoul, such as boilers, refrigerators, showers, washing machines, or gas stoves. *Manteuffelstraße 112* (2010) also consists of objects from the artist's apartment in Berlin at that time, the only difference being the sole focus on heating appliances.

Similar to *Manteuffelstraße 112*, *Jahnstraße 5* refers to the artist's current address in Berlin, the objects replicate the exact number, size and shape of the boiler and radiators. Installed at the exact height of the original devices, a group of five wall-mounted objects are contained within powder-coated aluminium frames. The objects comprise of loosely draped cables and light bulbs and are rendered with colourful Venetian blinds at the front. The idea of energy has been shifted into light while their functionality has also transcended. By abstracting the domestic devices that provide the physical template for the sculptures, Yang creates a space where the distinction is blurred by radicalised desires, engagements and ideas. Eventually the separation is no longer valid and a communal space arises.

In front of *Jahnstraße 5*, *Dry Spell at Villeperdue* (2016) stands upright in the space. Yang gathered most of the materials and parts for the sculpture during her residency at the Atelier Calder in Saché, France in 2015. This amounted to a found iron stove, a reversed wooden tripod and a custom-made straw basket, whilst various exotic seedpods and pine cones, as well as artificial plants, were purchased online. Again, Yang alludes to the notion

of origin by mixing and juxtaposing materials from diverse places. *Dry Spell at Villeperdue* also deals with the artificial representation of nature – another constant concern in Yang's work with a reflection on industrial products, their standards and the substitution of nature.

Next to the sculptures we show the photograph *Practising Profession, minus 2002* (2002), which was conceived for the exhibition *40 Jahre: Fluxus und die Folgen (40 Years: Fluxus and the Consequences)* in Wiesbaden in 2002. Although the final outcome became photographs, the original project was quite a process; a series of extraordinary actions were performed while Yang developed and wore a custom-made work outfit, responding to an imaginary premise of being a better artist in this suit. The jacket was of high fashion, while the pants were bought second-hand at a flea market. Wearing it for the entire duration of the show, Yang performed self-challenging actions both in and outside of the exhibition. The photograph shown at art berlin documents one of these actions: a journey Yang took from her studio in Paris to the Palais de Tokyo. *Practising Profession, minus 2002* represents a brave and blunt crossing of the border between the private and the public.

Haegue Yang (\* 1971 in Seoul, lives and works in Seoul and Berlin) is a receiver of Wolfgang Hahn Prize and her mid-career show is planned at Museum Ludwig in Cologne in April 2018. On this occasion, her second oeuvre catalogue will be published. She has shown her work internationally, amongst others her recent solo exhibitions at the Centre Pompidou in Paris (2016), Serralves Museum of Contemporary Art in Porto (2016), Hamburger Kunsthalle in Hamburg (2016), Ullens Center for Contemporary Art in Beijing (2015) and Leeum, Samsung Museum of Art in Seoul (2015). Yang also took part in various international group shows, i.a. 13th Biennale de Lyon (2015) and the Sharjah Biennial 12 (2015).

Coinciding with art berlin, Yang's new commission *Silo of Silence – Clicked Core* (2017) is on display at the KINDL – Centre for Contemporary Art in Berlin-Neukoelln (10 September 2017 – 13 May 2018). Installed in the 20-metre high Kesselhaus of the former brewery, *Silo of Silence* is a moving, cylindrical monolith, which loops, circles, turns and overlays, therefore causing a moiré of shapes.