Over the past twenty years, Korean-born Haegue Yang has created a tremendously varied body of enigmatic work, both sculptural and graphic. 

By Christopher Phillips

A Certain Uncertainty

Since 2011, the Korean-born, Berlin- and Seoul-based artist has utilized an unusual method of conceiving the compact survey exhibitions of her work that have appeared in museums and galleries around the world. Containing pieces from throughout her twenty-five-year career, these exhibitions unfold within a conceptual wrapper furnished by wall-size graphic imagery that Yang creates, frequently (as at the Bass) in collaboration with Berlin designer Manuel Raeder. The murals are sometimes keyed to Yang’s own artworks and visual sources; in other cases, they reflect her research into the history and culture of the locale where the exhibition will take place. The unifying power of these wall graphics permits Yang to juxtapose wildly heterogeneous examples of her work from past and present. These can include her coolly conceptual text pieces; geometrically shaped collage Trustworthies; sculptures fashioned from modest domestic objects; monumental Constructivist-style arrangements of venetian blinds; the quasi-anthropomorphic Intermediates sculptures, created largely from woven artificial straw; and bell-covered, almost figurative sculptures that can be rolled around on casters. When it succeeds, as it does at the Bass, this approach supplies a visual context for her newest artworks and creates a fresh perspective on her older or lesser-known pieces.¹
In her early meetings with Bass director Silvia Karman Cubiñá and curator Leilani Lynch, Yang sought a theme for her commissioned wall graphic of the South Florida region, and urged everyone in the audience to be prepared for the inevitable. “There is no stopping the water,” he said. When he asked how many in the audience had already stocked supplies of canned food at home for weather emergencies, the hands of about half of those present shot up.

The mention of canned foods was probably not accidental. Only a few steps away, at the top of a wide staircase, alongside which runs Yang and Raeder’s storm-themed wall graphic, is a gallery filled with examples of Yang’s “Can Cosies” (2010-) and “Roll Cosies” (2011-). These long-running series consist of commercial canned foods and paper rolls (in this case jumbo toilet tissue rolls) lovingly covered by the artist’s hand-crocheted protective sleeves. Arranged in groups on minimalistic pedestals, the Cosies shared the gallery space with two other quirkily domestic works: low-hung, multipart wall sculptures made from rectangular segments of Venetian blinds that hang by light bulbs. Their modest dimensions match those of heating units in two Berlin flats.

One day after the opening of the exhibition last November, Yang took part in a lively and well-attended public conversation at the Bass with John Morales, a low-key and extremely well-informed TV weatherman. With the serene chirps of recorded birdsong—an element of Yang’s exhibition—audible and political upheaval: French writer and filmmaker Marguerite Duras and Korean modernist composer Yun was pre-entend activists in the political movement that sought to end South Korea’s repressive military government. After attending the Seoul High School of Art, Music, and Dance, she studied sculpture at Seoul National University and in 1994 moved to Frankfurt, Germany, to enter the graduate program at the highly regarded Städelschule art academy. In Frankfurt she began to familiarize herself with Western art currents previusly unknown to her, such as post-conceptualism, institutional critique, and context art. The works she showed during her student years and immediately after her return from Alaska and庭审, collages made from imagery in hardware-store catalogues of her 2018 exhibition “ETA” at Cologne’s White Room.”

This gallery effectively sets the tone for “In the Cone of Uncertainty,” which comprises around twenty of Yang’s sculptural groups and installations made between 2008 and 2019. The exhibition includes examples of some of the artist’s best-known works—not only her remarkable Venetian blind installations, but also her neatly creaturilike light pieces and woven-straw sculptures, as well as Yang’s “Rotating Notes—Dispersed Episodes” (2013-15), a room installation of semifigurative objects covered with bells and mounted on rollers or suspended from cables. Less frequently seen works are also on view, such as Yang’s “Rotating Notes—Dispersed Episodes” (2013-15), in which Yang’s notes on her readings of figures like Jean Genet, Edward Said, and Primo Levi are attached to irregularly shaped, magnetized canvases that viewers or attendants can set to spinning; and examples of the “Carnick Drawings” (2016) that she made on a bumpy road trip near the China-Vietnam border. A recent work, “A Chronology of Confused Descendents—Davis and Yun,” is presented as an enormous text panel. In it Yang merges, to surprisingly efficacious effect, the biographical timelines of two twentieth-century figures whose creative lives played out against a backdrop of war and political upheaval: French writer and filmmaker Marguerite Duras and Korean modernist composer Yun was pre-entend activists in the political movement that sought to end South Korea’s repressive military government. After attending the Seoul High School of Art, Music, and Dance, she studied sculpture at Seoul National University and in 1994 moved to Frankfurt, Germany, to enter the graduate program at the highly regarded Städelschule art academy. In Frankfurt she began to familiarize herself with Western art currents previusly unknown to her, such as post-conceptualism, institutional critique, and context art. The works she showed during her student years and immediately after her return from Alaska and庭审, collages made from imagery in hardware-store catalogues of her 2018 exhibition “ETA” at Cologne’s White Room.”

This gallery effectively sets the tone for “In the Cone of Uncertainty,” which comprises around twenty of Yang’s sculptural groups and installations made between 2008 and 2019. The exhibition includes examples of some of the artist’s best-known works—not only her remarkable Venetian blind installations, but also her neatly creaturilike light pieces and woven-straw sculptures, as well as Yang’s “Rotating Notes—Dispersed Episodes” (2013-15), in which Yang’s notes on her readings of figures like Jean Genet, Edward Said, and Primo Levi are attached to irregularly shaped, magnetized canvases that viewers or attendants can set to spinning; and examples of the “Carnick Drawings” (2016) that she made on a bumpy road trip near the China-Vietnam border. A recent work, “A Chronology of Confused Descendents—Davis and Yun,” is presented as an enormous text panel. In it Yang merges, to surprisingly efficacious effect, the biographical timelines of two twentieth-century figures whose creative lives played out against a backdrop of war and political upheaval: French writer and filmmaker Marguerite Duras and Korean modernist composer Yun was pre-entend activists in the political movement that sought to end South Korea’s repressive military government. After attending the Seoul High School of Art, Music, and Dance, she studied sculpture at Seoul National University and in 1994 moved to Frankfurt, Germany, to enter the graduate program at the highly regarded Städelschule art academy. In Frankfurt she began to familiarize herself with Western art currents previusly unknown to her, such as post-conceptualism, institutional critique, and context art. The works she showed during her student years and immediately after her return from Alaska and庭审, collages made from imagery in hardware-store catalogues of her 2018 exhibition “ETA” at Cologne’s White Room.”

This gallery effectively sets the tone for “In the Cone of Uncertainty,” which comprises around twenty of Yang’s sculptural groups and installations made between 2008 and 2019. The exhibition includes examples of some of the artist’s best-known works—not only her remarkable Venetian blind installations, but also her neatly creaturilike light pieces and woven-straw sculptures, as well as Yang’s “Rotating Notes—Dispersed Episodes” (2013-15), in which Yang’s notes on her readings of figures like Jean Genet, Edward Said, and Primo Levi are attached to irregularly shaped, magnetized canvases that viewers or attendants can set to spinning; and examples of the “Carnick Drawings” (2016) that she made on a bumpy road trip near the China-Vietnam border. A recent work, “A Chronology of Confused Descendents—Davis and Yun,” is presented as an enormous text panel. In it Yang merges, to surprisingly efficacious effect, the biographical timelines of two twentieth-century figures whose creative lives played out against a backdrop of war and political upheaval: French writer and filmmaker Marguerite Duras and Korean modernist composer Yun was pre-entend activists in the political movement that sought to end South Korea’s repressive military government. After attending the Seoul High School of Art, Music, and Dance, she studied sculpture at Seoul National University and in 1994 moved to Frankfurt, Germany, to enter the graduate program at the highly regarded Städelschule art academy. In Frankfurt she began to familiarize herself with Western art currents previusly unknown to her, such as post-conceptualism, institutional critique, and context art. The works she showed during her student years and immediately after her return from Alaska and庭审, collages made from imagery in hardware-store catalogues of her 2018 exhibition “ETA” at Cologne’s White Room.”

This gallery effectively sets the tone for “In the Cone of Uncertainty,” which comprises around twenty of Yang’s sculptural groups and installations made between 2008 and 2019. The exhibition includes examples of some of the artist’s best-known works—not only her remarkable Venetian blind installations, but also her neatly creaturilike light pieces and woven-straw sculptures, as well as Yang’s “Rotating Notes—Dispersed Episodes” (2013-15), in which Yang’s notes on her readings of figures like Jean Genet, Edward Said, and Primo Levi are attached to irregularly shaped, magnetized canvases that viewers or attendants can set to spinning; and examples of the “Carnick Drawings” (2016) that she made on a bumpy road trip near the China-Vietnam border. A recent work, “A Chronology of Confused Descendents—Davis and Yun,” is presented as an enormous text panel. In it Yang merges, to surprisingly efficacious effect, the biographical timelines of two twentieth-century figures whose creative lives played out against a backdrop of war and political upheaval: French writer and filmmaker Marguerite Duras and Korean modernist composer Yun was pre-entend activists in the political movement that sought to end South Korea’s repressive military government. After attending the Seoul High School of Art, Music, and Dance, she studied sculpture at Seoul National University and in 1994 moved to Frankfurt, Germany, to enter the graduate program at the highly regarded Städelschule art academy. In Frankfurt she began to familiarize herself with Western art currents previusly unknown to her, such as post-conceptualism, institutional critique, and context art. The works she showed during her student years and immediately after her return from Alaska and庭审, collages made from imagery in hardware-store catalogues of her 2018 exhibition “ETA” at Cologne’s White Room.”

This gallery effectively sets the tone for “In the Cone of Uncertainty,” which comprises around twenty of Yang’s sculptural groups and installations made between 2008 and 2019. The exhibition includes examples of some of the artist’s best-known works—not only her remarkable Venetian blind installations, but also her neatly creaturilike light pieces and woven-straw sculptures, as well as Yang’s “Rotating Notes—Dispersed Episodes” (2013-15), in which Yang’s notes on her readings of figures like Jean Genet, Edward Said, and Primo Levi are attached to irregularly shaped, magnetized canvases that viewers or attendants can set to spinning; and examples of the “Carnick Drawings” (2016) that she made on a bumpy road trip near the China-Vietnam border. A recent work, “A Chronology of Confused Descendents—Davis and Yun,” is presented as an enormous text panel. In it Yang merges, to surprisingly efficacious effect, the biographical timelines of two twentieth-century figures whose creative lives played out against a backdrop of war and political upheaval: French writer and filmmaker Marguerite Duras and Korean modernist composer Yun was pre-entend activists in the political movement that sought to end South Korea’s repressive military government. After attending the Seoul High School of Art, Music, and Dance, she studied sculpture at Seoul National University and in 1994 moved to Frankfurt, Germany, to enter the graduate program at the highly regarded Städelschule art academy. In Frankfurt she began to familiarize herself with Western art currents previusly unknown to her, such as post-conceptualism, institutional critique, and context art. The works she showed during her student years and immediately after her return from Alaska and庭审, collages made from imagery in hardware-store catalogues of her 2018 exhibition “ETA” at Cologne’s White Room.”

This gallery effectively sets the tone for “In the Cone of Uncertainty,” which comprises around twenty of Yang’s sculptural groups and installations made between 2008 and 2019. The exhibition includes examples of some of the artist’s best-known works—not only her remarkable Venetian blind installations, but also her neatly creaturilike light pieces and woven-straw sculptures, as well as Yang’s “Rotating Notes—Dispersed Episodes” (2013-15), in which Yang’s notes on her readings of figures like Jean Genet, Edward Said, and Primo Levi are attached to irregularly shaped, magnetized canvases that viewers or attendants can set to spinning; and examples of the “Carnick Drawings” (2016) that she made on a bumpy road trip near the China-Vietnam border. A recent work, “A Chronology of Confused Descendents—Davis and Yun,” is presented as an enormous text panel. In it Yang merges, to surprisingly efficacious effect, the biographical timelines of two twentieth-century figures whose creative lives played out against a backdrop of war and political upheaval: French writer and filmmaker Marguerite Duras and Korean modernist composer Yun was pre-entend activists in the political movement that sought to end South Korea’s repressive military government. After attending the Seoul High School of Art, Music, and Dance, she studied sculpture at Seoul National University and in 1994 moved to Frankfurt, Germany, to enter the graduate program at the highly regarded Stä...
Yang moved to Berlin in 2005, after meeting the gallerist and art-book dealer Barbara Wien and exhibiting at her Berlin gallery. Yang’s Storage Piece brought her serious critical attention that year. Created for Lawrence O’Hana Gallery in London, the installation featured a large grouping of the still-wrapped early works that she could no longer afford to keep in a storage facility. Storage Piece brought into public view a seldom-seen part of the art-world’s infrastructure at the same time that it highlighted the kind of financial obstacle regularly encountered by many artists.

A year later, in 2006, Yang’s work began to attain a distinctive and increasingly challenging character. She began what became an extended series of sometimes humorous, sometimes unsettling light sculptures whose diverse components were mounted on medical IV stands. For an exhibition at the Dutch art center Blik in Utrecht, she created the installation Series of Vulnerable Arrangements—Version I (2006). It was one of her first works to employ a range of sensory devices—fan, infrared heaters, scent emitters—as well as video. It also marked her first use of Venetian blinds, a common household fixture that, she discovered, had almost inimitable formal possibilities and could be scaled up to create monumental installations.

That same year also saw Yang devise a highly unusual work. Storage 30, in Incheon, a port city about an hour from Seoul, Meant as a way to break out of the confining routine of exhibition-making. Storage 30 was a personal initiative in a decidedly noninstitutional setting: the work’s title refers to the address of the dilapidated, long-abandoned house where the artist’s grandmother had once lived. Informally announced online, the installation attracted a small audience of peripatetic art world professionals and curiosity-filled members of the Korean public at large. What they discovered was a casual arrangement of Yang’s light sculptures, origami sculptures, and other works spread throughout an otherwise empty, crumbling, backstreet dwelling. To judge from the written accounts of those who saw it, the installation proved an intense and moving experience.

In the 2010s, Yang commenced various new series and groups of work. The Trustworthies began in 2010 with collages made from the geometric patterns found on the inside of security envelopes. Eventually incorporating Yang’s own distorted graph-paper designs, these works grew into dynamic, multipart, wall-filling displays. The Ikon: Sculptures appeared in 2013 as quasi-figurative pieces incorporating small bells. The related Sonic Rotating Lines, Ovals, and Geometries use similar bells in wall-mounted pieces that can be rotated by hand. If the works are spun fast enough, their bell-covered surfaces become a blur, making the sound of the bells the predominant impression. The Intermediates appeared around 2015. This sculptural series arose after Yang, during a wintertime trip to Japan, visited a park whose trees were wrapped in a protective sheath of woven straw, a practice she had already seen in Korea. Her new interest the Japanese and Korean “strawcraft” tradition led to the sculptures based on quasi-figurative and sometimes architectural motifs. To inscribe a degree of separation from actual folk art traditions, Yang consistently employs artificial rather than natural straw in making the Intermediates.

In addition to producing a steady stream of artworks, Yang also makes time for tangential interests. She has strong, unconventional ideas about book design, for example. Aside from her own Grid Bloc artist’s books, she regularly collaborates with experimentally inclined book designers on her distinctive exhibition catalogues, often bookworks in their own right. These publications consciously push the boundaries of book size and form, cover materials, paper texture, typography, and page design. In 2010, Yang’s Grid Bloc Square—Five Folds, 2017, artist’s book, offset print on graph paper pad, 72 pages.
long fascination with Duras’s writings led her to adapt one of the author’s most enigmatic works, _The Maldie of Death_ (1982), for the stage. The Duras novel centers on a self-absorbed, emotionally withdrawn man and the diffident young woman whom he hires to be his secretary. He hopes that she can introduce him to the experience of love, but the experience proves disastrous. Yang, supplying her own twist by staging the Duras text as a monodrama, introduced a film-noir mood of furtive searching and discovery. Slowly revolving spotlights send their bright beams through the blinds and across the gallery walls as the story unfolds; a press of moody music fills the space."

WHEN IT COMES TO ASSESSING THE LARGER significance of Yang’s work, the artist is not inclined to speculate about her output’s ultimate meaning. An artistic practice, she says, should be “something to experience, not necessarily to understand; and it should rather resist the conventional idea of possess—handle the pieces, the artist said simply, “These works are not my own any longer.” She explained that almost all of the pieces in the exhibition belong to institutions and private collectors. Elsewhere, Yang has acknow-
edged that many of her sculptural works extend an implied “offer” to touch or “dance” with them. But she has confessed that she is not unhappy if visitors decide to decline that offer and take a more contemplative stance."

"Handles” installation in its second-floor atrium.) In the darkened gallery, intense beams of red light shoot out from slowly rotating spotlights, illuminating sets of hanging white blinds arranged in pinwheel fashion. Nearby, a standing floor fan faces a similarly scaled, stand-mounted bank of infrared lamps that emit waves of warm air. Overhead, playing off the geometric patterning of the blinds, a thick tangle of dark electrical wires suggests a jungle canopy. In one corner of the gallery is a drum set that visitors are allowed (though not expressly encouraged) to play. My feeble efforts at some drum rolls, when detected by an audio sensor, interrupted the programmed movement of multiple lights and the programmed movement of multiple lights. In the dark, a long, spiraling black line suggests a planetary orbit. Although Yang’s life-size figures—four standing on casters, two hanging from the ceiling—resemble Schlemmer’s in outline, their metal mesh surfaces are covered with small, gold-colored bells. Pushing or pulling the figures produces the sound of tinkling bells. “The bells are intended to trigger associations with ancient times in the history of civilization, when they were often used for shamanic rituals, calling out the spirits through their sound,” Yang explains. “In my own sculptural development, the bells seem to be endowing a life-giving and communicative quality to minimal and rigid figures.”

Although some of the inflatable figure sculptures sport armlike handles that seem to invite visitors to roll them around, Yang clearly has unresolved feelings about hands-on audience interaction with her work. Having seen the rough treatment given her wall-mounted, bell-covered Sonic Geometries in museums that permitted visitors to touch them, she can understand her hesitation. The Bass stipulated that the inflatable figure sculptures could be touched and moved only by museum personnel at regularly scheduled times. (MoMA follows similar guidelines in displaying those sculptures that are part of Yang’s current “Handles” installation in its second-floor atrium.) When an audience member at the public conversation at the Bass, wondering if the museum was subverting Yang’s artistic vision, asked her why visitors could not handle the pieces, the artist said simply, “These works are not my own any longer.” She explained that almost all of the pieces in the exhibition belong to institutions and private collectors. Elsewhere, Yang has acknow-

Red Broken Mountainous Labyrinth refers to an almost forgotten historical episode: the late 1930s encounter of Kim Yan (1905–1938), a Korean independence fighter who had joined Mao Zedong’s Communist forces in the mountains of northern China, and Helen Foster Snow (1907–1997), a left-wing American journalist. She carried out a series of interviews with Kim in China in 1937, a year before he fell victim to political intrigue and was turned over by his supposed Chinese allies to the Japanese for execution. Under the name of plume Nynn Wales, Snow subsequently published _The Long of Ariran_ (1941), a biography that eventually turned Kim into a political icon in South Korea. In Yang’s work, the sharply angled hanging of the red venetian blinds suggests an abstracted, jagged mountainscape, and the programmed movement of multiple lights introduces a film-noir mood of furtive searching and discovery. Slowly revolving spotlights send their bright beams through the blinds and across the gallery walls as the story unfolds; a press of moody music fills the space.

Nicolas Bourriaud, the French writer and curator who popularized relational aesthetics, insists that many of Yang’s sculptural works extend an implied “offer” to touch or “dance” with them. But she has confessed that she is not unhappy if visitors decide to decline that offer and take a more contemplative stance.

"Handles” installation in its second-floor atrium.) In the darkened gallery, intense beams of red light shoot out from slowly rotating spotlights, illuminating sets of hanging white blinds arranged in pinwheel fashion. Nearby, a standing floor fan faces a similarly scaled, stand-mounted bank of infrared lamps that emit waves of warm air. Overhead, playing off the geometric patterning of the blinds, a thick tangle of dark electrical wires suggests a jungle canopy. In one corner of the gallery is a drum set that visitors are allowed (though not expressly encouraged) to play. My feeble efforts at some drum rolls, when detected by an audio sensor, interrupted the programmed movement of multiple lights. In the dark, a long, spiraling black line suggests a planetary orbit. Although Yang’s life-size figures—four standing on casters, two hanging from the ceiling—resemble Schlemmer’s in outline, their metal mesh surfaces are covered with small, gold-colored bells. Pushing or pulling the figures produces the sound of tinkling bells. “The bells are intended to trigger associations with ancient times in the history of civilization, when they were often used for shamanic rituals, calling out the spirits through their sound,” Yang explains. “In my own sculptural development, the bells seem to be endowing a life-giving and communicative quality to minimal and rigid figures.”

Although some of the inflatable figure sculptures sport armlike handles that seem to invite visitors to roll them around, Yang clearly has unresolved feelings about hands-on audience interaction with her work. Having seen the rough treatment given her wall-mounted, bell-covered Sonic Geometries in museums that permitted visitors to touch them, she can understand her hesitation. The Bass stipulated that the inflatable figure sculptures could be touched and moved only by museum personnel at regularly scheduled times. (MoMA follows similar guidelines in displaying those sculptures that are part of Yang’s current “Handles” installation in its second-floor atrium.) When an audience member at the public conversation at the Bass, wondering if the museum was subverting Yang’s artistic vision, asked her why visitors could not handle the pieces, the artist said simply, “These works are not my own any longer.” She explained that almost all of the pieces in the exhibition belong to institutions and private collectors. Elsewhere, Yang has acknow-

edged that many of her sculptural works extend an implied “offer” to touch or “dance” with them. But she has confessed that she is not unhappy if visitors decide to decline that offer and take a more contemplative stance.

WHEN IT COMES TO ASSESSING THE LARGER significance of Yang’s work, the artist is not inclined to provide much direction. Although in the course of numerous interviews she has described the twists and turns of her creative process—a mix of concentrated reading, constant self-questioning, and spontaneous associative leaps—she does not think it is her job to speculate about her output’s ultimate meaning. An artistic practice, she says, should be “something to experience, not necessarily to understand; and it should rather resist the conventional idea of possess—handle the pieces, the artist said simply, “These works are not my own any longer.” She explained that almost all of the pieces in the exhibition belong to institutions and private collectors. Elsewhere, Yang has acknow-

edged that many of her sculptural works extend an implied “offer” to touch or “dance” with them. But she has confessed that she is not unhappy if visitors decide to decline that offer and take a more contemplative stance.
generations of sculptor: the relation between nature and the accumulated cultural debris that now fills the industrialized world. Instead, she intuitively responds to an emerging world that is increasingly occupied by autonomous technological objects: machines that can move independently and communicate with each other, existing almost entirely outside of human consciousness. For Bourriaud, Yang epitomizes a new generation “for whom art represents a point of passage between human and non-human.” By placing things and human beings on an equal footing, he maintains, Yang “establishes connections between the entire set of components existing in the world—everything is able to gesture or speak to us if we listen carefully enough.” It’s possible to shrug off such ideas as evidence of the triumph of mysticism or science fiction over criticism. Yang’s own statements, though, often convey quite similar thoughts in more subdued language. She acknowledges, for example, her “tendency to personalize not only historical figures and events but also machines and objects that are largely domestic.” And she has expressed an odd longing to emulate what she regards as the admirable qualities of household appliances: their “silent presence, supportiveness, loyalty, understatement, and substance.” With her rich, idiosyncratic visual language still developing rapidly, it will be fascinating to see what direction Yang’s art takes next.

**Top:** The Intermediate – Dragon Conglomerate, 2016, vertical straw, steel, powder coating, acrylic and plastic raffia, 51 1/2 by 46 by 41 1/2 inches. **Bottom:** The Intermediate – Pair Annonreme, Correspondence and Stress, 2015, vertical straw, steel, plastic raffia, string bells, and wood block ends, 16 by 16 by 12 inches.

*An elaborate, illustrated “Genealogy of Wallpaper and Mural Works, 2005–19” is included in the catalogue of the Bass exhibition, Haegue Yang: In the Cone of Uncertainty, New York, 2019, pp. 80–81.**


*Stefan Beu, Haegue Yang, Berlin, Galerie Buchholz, 2011, p. 32.*


---

CHRISTOPHER PHILLIPS is an independent curator based in New York and a contributing editor to Art in America.

**CURRENTLY ON VIEW / OPENING SOON**

“Haegue Yang: In the Cone of Uncertainty,” at the Bass Museum of Art, Miami Beach, through Apr. 3; “Haegue Yang: Handles,” at the Museum of Modern Art, New York, through Apr. 5; “Haegue Yang: In the Cone of Uncertainty,” at the Art Gallery of Ontario, Toronto, Apr. 30–Nov. 8; and “Haegue Yang,” at Tate St. Ives, UK, May 23–Oct. 11.