In the Cone of Uncertainty foregrounds Haegue Yang’s consistent curiosity about the world and tireless experimentation with materializing the complexity of identities in flux. Living between Seoul and Berlin, Yang (b. 1971, Seoul) employs industrially produced quotidian items, digital processes, and labor-intensive craft techniques. She mobilizes and enmeshes complex, often personal, histories and realities vis-à-vis sensual and immersive works by interweaving narrative with form. Often evoking performative, sonic and atmospheric perceptions with heat, wind and chiming bells, Yang’s environments appear familiar, yet engender bewildering experiences of time and place.

The exhibition presents a selection of Yang’s oeuvre spanning the last decade—including venetian blind installations, anthropomorphic sculptures, light sculptures, and mural-like graphic wallpaper—taking its title from an expression of the South Florida vernacular, that describes the predicted path of hurricanes. Alluding to our eagerness and desperation to track the unstable and ever-evolving future, this exhibition addresses current anxieties about climate change, overpopulation and resource scarcity. Framing this discourse within a broader consideration of movement, displacement and migration, the exhibition contextualizes contemporary concerns through a trans-historical and philosophical meditation of the self. Haegue Yang: In the Cone of Uncertainty is curated by Silvia Karman Cubiñá and Leilani Lynch.
1 Rotating Notes – Dispersed Episodes, 2013
Powder-coated steel sheets, ball bearings, notes on paper (laser print), magnets
1a Rotating Notes – Dispersed Episode IV
39.4 x 31.5 in.
1b Rotating Notes – Dispersed Episode II
39.4 x 23.6 in.
1c Rotating Notes – Dispersed Episode I
39.4 x 27.6 in.
1d Rotating Notes – Dispersed Episode III
39.4 x 39.4 in.
1e Rotating Notes – Dispersed Episode V
39.4 x 39.4 in.

2a Sound Element
Digital sound file, 29:40 min., loop. Composition of various open-sourced birdsong based on species native to the Korean DMZ (and presumed present on April 27, 2018)

2b Sound Element
Digital sound file, 29:55 min., loop. This live broadcast recording made at the Inter-Korean Summit in the Korean DMZ on April 27, 2018, is included by permission of the Presidential Office of the Republic of Korea

3 Strange Fruit, 2012–13
Clothing racks, casters, light bulbs, cable, zip ties, terminal strips, cord, artificial plants, metal rings, Styrofoam hands, papier-mâché, watercolor, varnish
3a Strange Fruit – Hanging from the Poplar Trees
71 x 39 x 40.6 in.
3b Strange Fruit – Strange and Bitter Crop
81.1 x 55.1 x 55.1 in.
3c Strange Fruit – Swinging in the Southern Breeze
71.7 x 38.2 x 39.4 in.
3d Strange Fruit – For the Wind to Suck, For the Sun to Rot
74.4 x 39 x 37.8 in.
3e Strange Fruit – For the Crows to Pluck
74.8 x 37.8 x 37 in.
3f Strange Fruit – The Bulging Eyes and the Twisted Mouth
75.6 x 41.3 x 39.4 in.

4 The Intermediate – Monsoon Mourning
Spheres and Disks, 2017
Artificial straw, powder-coated stainless steel frame, casters, plastic twine, Saekdong fabric, artificial plants, Indian bells, turbine vent 65 x 43.3 x 43.3 in.

5 The Intermediate – Monsoon Mourning
Saekdong Cone, 2017
Artificial straw, powder-coated stainless steel frame, casters, plastic twine, Saekdong fabric, artificial plants, Indian bells, turbine vent 65 x 43.3 x 43.3 in.

6 Coordinates of Speculative Solidarity, 2019
Digital color print
Dimensions variable
Courtesy of kurimanzutto, Mexico City / New York

7 Boxing Ballet, 2013–15
6 Sonic Figures
Powder-coated steel frames, steel wire rope, mesh, casters, brass plated bells, metal rings
7a Sonic Figure – Posing Coquette
82.7 x 51.2 x 43.3 in.
7b Sonic Figure – Fine No-Arm
74.4 x 39.4 x 39.4 in.
7c Sonic Figure – Vigorous Stretcher
84.8 x 51.2 x 63 in.
7d Sonic Figure – Spiral Woman
73.2 x 40.6 x 45.3 in.
7e Sonic Figure – Mesmerizing Pirouette
69 x 39.4 x 39.4 in.
7f Sonic Figure – Flat Walker
78.7 x 47.2 x 43.3 in.

11 Trustworthies
Various security envelopes, graph paper, sandpaper and spray paint on cardboard, framed, wall paint, vinyl tape
7g Slowly Unrolling Geometries – Trustworthy #211
5 parts, 28.4 x 28.4 in., 13.1 x 13.1 in.
7h Three Thighs Unattached – Trustworthy #212
2 parts, each 56 x 40.2 in.
7i Pivoting Arm beneath Animalesque Shadow – Trustworthy #213
2 parts, 40.2 x 40.2 in., 39.4 x 28.3 in.
7j Black and White Texture Study in Stacks – Trustworthy #214
3 parts, each 13.1 x 13.1 in.
7k Acrobatic Prismatic – Trustworthy #215
2 parts, each 28.4 x 28.4 in.
7l Descending Prismatic – Trustworthy #216
28.4 x 28.4 in.
7m Extensive Black and White Texture Study in a Grid Space – Trustworthy #217
8 parts, each 16.2 x 16.2 in.
7n Solar and Lunar Roughening – Trustworthy #218
2 parts, each 40.2 x 40.2 in., 13.1 x 13.1 in.
7o Principal Alignments – Trustworthy #219
3 parts, each 28.4 x 28.4 in.
7p En Pointe – Trustworthy #220
3 parts, each 40.2 x 40.2 in., 28.4 x 28.4 in.
7q Prismatic Head – Trustworthy #221
40.2 x 40.2 in.

Leeum, Samsung Museum of Art, Seoul, South Korea

8 Windy Orbit – Brass Plated Second Cycle, 2015
Powder-coated steel frame and mesh, casters, turntable, fans, speed controller, switches, cable, zip ties, brass plated bells, metal rings 93.7 x 35.4 x 35.4 in.
Leeum, Samsung Museum of Art, Seoul, South Korea
## Lobby Gallery

<table>
<thead>
<tr>
<th>Location</th>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Description</th>
<th>Catalog Information</th>
</tr>
</thead>
</table>
| Dircksenstraße 37, 2019 | | | | Aluminum venetian blinds, powder-coated aluminum frames, light bulbs, cable, zip ties, terminal strips | 9a Living room radiators, left and right: 2 parts, each 37.8 x 27 x 4.7 in.  
9b Bedroom radiators, left and right: 2 parts, each 37.8 x 27 x 4.7 in.  
9c Hallway radiator: 22.4 x 20 x 4.7 in.  
9d Bathroom radiator: 19.1 x 20 x 4.7 in. |
| Jahnstraße 5, 2017 | | | | Aluminum venetian blinds, powder-coated aluminum frames and perforated aluminum plates, light bulbs, cable, zip ties, terminal strips | 10a Kitchen boiler: 31.5 x 17.3 x 12.6 in.  
10b Kitchen radiator: 35.8 x 20.1 x 4.7 in.  
10c Living room radiators, left and right: 2 parts, each 23.6 x 32 x 4.7 in.  
10d Bathroom radiator: 23.6 x 32 x 4.7 in. |
| Can Cosies Triple Jumbo, 2013 | | | | 3 cans, knitting yarn | 11a Can Cosy – Apfelmus gezuckert 4450 g  
10.8 x 10.2 x 10.2 in.  
11b Can Cosy – Jalapeno Chili Peppers 2063 g  
7.1 x 7.5 x 7.5 in.  
11c Can Cosy – Peperoni Lombardi 3500 g  
8 x 10.2 x 10.2 in.  |
| Can Cosies Jumbo, 2011 | | | | 10 cans, knitting yarn | 12a Can Cosy – Kidney-Bohnen 2500 g  
6 x 6.2 x 6.2 in.  
12b Can Cosy – Deutsche Champignons 4000 g  
9.6 x 6.1 x 6.1 in.  
12c Can Cosy – Pickled Gherkins 55/60 with Sweetener 9700 g  
10.2 x 9.2 x 9.2 in.  
12d Can Cosy – Fagioli Bianchi di Spagna 2500 g  
6 x 6.2 x 6.2 in.  
12e Can Cosy – Sweet Corn 2150 g  
6 x 6.2 x 6.2 in.  
12f Can Cosy – Milchreis tafelfertig 2500 g  
6.2 x 6.1 x 6.1 in.  
12g Can Cosy – Schwarzre Oliven geschwärzt mit Stein 2450 g  
9.6 x 6.2 x 6.2 in  
12h Can Cosy – Pomodor Pelati 2500 g  
6 x 6.2 x 6.2 in.  
12i Can Cosy – Rotkohl tafelfertig 4040 g  
9.6 x 6.1 x 6.1 in.  
12j Can Cosy – Schwarze Oliven geschwärzt mit Stein 2450 g  
9.6 x 6.2 x 6.2 in |

## Muss Gallery

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Description</th>
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</tr>
</thead>
</table>
Aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, mirrors, infrared heaters, infrared heat lamps, casters, timer, fans, moving spotlights, DMX controller, drum kit, drum stool, drum trigger module, acoustic trigger, MIDI converter, cable Dimensions variable  
San Francisco Museum of Modern Art  
Acquired through the generosity of Helen and Charles Schwab and purchased by exchange, through a gift of Peggy Guggenheim |
Aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, mirrors, infrared heaters, infrared heat lamps, casters, timer, fans, moving spotlights, DMX controller, drum kit, drum stool, drum trigger module, acoustic trigger, MIDI converter, cable Dimensions variable  
San Francisco Museum of Modern Art  
Acquired through the generosity of Helen and Charles Schwab and purchased by exchange, through a gift of Peggy Guggenheim |

## Chart

![Chart Diagram]
The exhibition begins with *Rotating Notes – Dispersed Episodes* (2013), a set of five steel discs with printed notes and quotes magnetized to each face, taken from Yang’s ongoing research on important authors of the post-colonial diaspora including Primo Levi (1919-87), Suh Kyungsik (b. 1951), and Isang Yun (1917-95). The disks remain stagnant and readable until set in motion by viewers. When rotating, the bulletin board-like discs become blurry and impossible to read, activating a process Yang describes as “unlearning”: a concept that disconnects us from acquired knowledge to allow for a more fluid self-expression of presented historical narratives.

In the next room, a gathering of Yang’s light and anthropomorphic sculptural groups—*The Intermediates* (2015–ongoing) and *Strange Fruit* (2012–13)—are staged among triangular walls. *Strange Fruit* is titled after Jewish-American Abel Meeropol’s (1903-86) poem famously vocalized by Billie Holiday (1915-59) in 1939, which protested racism and the lynching of African Americans in the American South. With *Strange Fruit*, Yan attention circles back to the poem’s message, which was born from the empathies of a Jewish man and member of the Communist party. The work reflects a recurring interest within Yang’s practice, illuminating unlikely, lesser-known connections throughout history and elucidating asymmetrical relationships among figures of the past. Yang’s concerns are filtered through different geopolitical spheres with a keen concentration in collapsing time and place, unlike today’s compartmentalized diasporic studies.

Encompassing both galleries, a seemingly innocuous ambient noise of birdsong permeates the space. The sounds were recorded at a tense political moment in the Korean Demilitarized Zone during the historic summit in 2018. Reporters strained to hear the private conversation between the two nations’ leaders, but their audio devices only picked up the chirping of birds and the faint clicking of cameras. Yang combines the recording of birds from this historic meeting with bird sounds taken from a digital database—together they are indistinguishable—fueling an atmosphere of speculation and highlighting the increasingly hard to differentiate border between truth and fabrication present evermore in our digital age.
A focal point of the exhibition is *Coordinates of Speculative Solidarity* (2019), a newly commissioned site-specific wallpaper that is applied to both transparent and opaque surfaces in the staircase connecting The Bass’ two floors. Using research on Miami Beach’s climatically precarious setting, the wallpaper abstracts meteorological info-graphics and diagrams, visualizing Yang’s interest in the causal relationship between severe weather and negotiations of belonging and community. *Coordinates of Speculative Solidarity* mines the exhibition title’s meteorological reference, using imagery of hurricane thermal mapping, bird’s-eye view images of homes and palm trees, and visual echoes of the museum’s coral rock façade. The myriad elements appear swirling amidst wind speed symbols and distorted by whirlpools. Coupled with the human urge to predict catastrophic circumstances, the work reflects upon geographic commonality that unconsciously binds people together through a shared determination to face a challenge and react in solidarity.

The exhibition continues on the museum’s second floor with works that interweave the personal and the domestic with the standardized and the industrial. Mounted to the gallery walls, *Dircksenße 37* (2019) and *Jahnstraße 5* (2017), two works from Yang’s series called Domestic Appliance Sculptures, are groupings of box-like metal structures that contain tangled, hanging lights veiled by colorful venetian blinds. The sculptures replicate the dimensions of every boiler and/or radiator in the artist’s previous homes. This series endeavors to reconcile personal and abstract experiences of the everyday while reflecting on ideas of home, desire and an aspiration for a better future. While meticulously abstracting the domestic devices that provide a standard physical template for the sculptures, Yang also imbues them with a warmth and heat reminiscent of the functionality of the appliances in their original contexts.

Yang’s fascination with systems of fabrication and standardization is similarly evident in *Samples – Wai Hung Weaving Factory Limited, Hong Kong* (2015). Each of the 52 sheets arranged in nine framed panels displays the myriad woven cord, trim and knots available from manufacturer Wai Hung Weaving Factory in Hong Kong. Upon visiting the factory, Yang studied the playful and rich, yet orderly details of the fabric bands. Borrowing from these formal qualities, she meticulously catalogued an array of product samples within elaborate frames inspired by Austrian-Italian architect and designer Ettore Sottsass (1917-2007), contrasting the narrative of rigid production with playful visuality.
Boxing Ballet (2013-15) is one of Haegue Yang’s most iconic works, combining six Sonic Sculptures with a series of Trustworthies into a room-sized installation that takes inspiration from Bauhaus Master Oskar Schlemmer’s (1888-1943) Triadic Ballet (1922). Rendered in Yang’s own artistic language, Boxing Ballet transforms the historical lineage of time-based performance into an abstract spatial, sculptural and sensorial experience. Through an ensemble of movement and sound elements, Yang investigates the Western Avant-Garde’s understanding of the human body, movement and figuration.

Standing along a spiral on the floor, reminiscent of a planetary orbit, the sculptures have anthropomorphic structures that are at once figurative and geometric. Their geometric nature recalls Schlemmer’s own focus on stiff, sculptural garments that restrict the body’s movement. Windy Orbit – Brass Plated (2015), a sculpture-machine made from eight fans arranged in three tiers accompanies the assemblage. A portion of each fan is adorned with golden bells, causing the sculpture to produce both sound and wind as the fan blades turn at a low speed.

Framed collages of security envelopes from Yang’s Trustworthy series (2010-ongoing) utilize domestic, quotidian materials that resonate with formal tenets of the Bauhaus order, such as concepts of balance. While envelopes are intended to both obscure and reveal information, here they are arranged torn, layered, and unfolded within frames, referencing geometric ornamentation and graphic abstraction. Displayed in choreographed arrangements on the colored walls, they not only serve as novel actors, but, accompanying the Sonic Figures, extend the modernist aesthetic of the room both as scenic elements and active protagonists.
Central to In the Cone of Uncertainty is the daring juxtaposition of two major large-scale installations made of venetian blinds. Yearning Melancholy Red and Red Broken Mountainous Labyrinth (both from 2008) are unified in Yang’s use of an abstract visual language, the color red and moving lights, to recount historical narratives: one consists of red blinds filtered through white light, while the other features white blinds colored by red light. With its labyrinthine structure, Red Broken Mountainous Labyrinth bears a story of the chance encounter between Korean revolutionary Kim San (1905-38) and American journalist Nym Wales (1907-97), which was integral to recording the history of Korean resistance against Japanese occupation between 1905 and 1938. Yearning Melancholy Red references the politically formative childhood of French writer and filmmaker Marguerite Duras (1914-96). While living in French Indochina (present-day Cambodia, Vietnam, and Laos), Duras and her family experienced a type of double isolation in material and moral poverty by neither belonging to the native communities nor to the French colonizers, nurturing the potential for her later political engagement. Despite their differing subject matter, both works visually develop Yang’s interest in viewing histories from different perspectives and the unexpected connections that arise. Staging the two works together creates a synthesis of Yang’s compelling constellation of blinds, choreographed moving lights, paradoxical pairings of sensorial devices —fans and infrared heaters—with our physical presence in an intensely charged atmosphere of unspoken narratives.

Haegue Yang lives and works in Berlin, Germany and Seoul, South Korea. She is a Professor at the Staedelschule in Frankfurt am Main. Yang has participated in major international exhibitions including the 21st Biennale of Sydney (2018), La Biennale de Montréal (2016), the 12th Sharjah Biennial (2015), the 9th Taipei Biennial (2014), dOCUMENTA (13) in Kassel (2012) and the 53rd Venice Biennale (2009) as the South Korean representative.

EXHIBITION PROGRAMMING

SUNDAY, NOVEMBER 3 | 5 PM
CURATOR CULTURE: IN THE CONE OF UNCERTAINTY WITH HAEGUE YANG & JOHN MORALES

Developing expertise, whether in the craft of science or art, requires a creative aptitude for storytelling, especially when navigating high-stakes situations. Together in conversation with host Tom Healy, NBC 6 Chief Meteorologist John Morales and exhibiting artist Haegue Yang consider the ways in which different cultural and ethnic backgrounds can unite to address universal issues in a complicated future.

FOR MORE INFORMATION:
thebass.org/membership
RSVP/PURCHASE TICKETS:
thebass.org/curatorculture

EXHIBITION CATALOGUE

Published on the occasion of her exhibition at The Bass, Haegue Yang: In the Cone of Uncertainty highlights a substantial selection of Yang’s oeuvre, including blind installations, anthropomorphic works, and light sculptures, with an expanded focus on her growing series of mural-like graphic wall pieces. Texts contributed by Leilani Lynch and Philippe Vergne. Forward authored by Silvia Karman Cubiñá. Contributed by Leilani Lynch and Philippe Vergne.

Published on the occasion of her exhibition at The Bass, Haegue Yang: In the Cone of Uncertainty, installation view at The Bass Museum of Art, Miami Beach, November 2, 2019 – April 5, 2020. Image courtesy The Bass, photography by Zachary Balber.

EXHIBITION PROGRAMMING

SUNDAY, NOVEMBER 24 | 2-4 PM
FAMILY DAY: HAEGUE YANG, LOOKING THROUGH
Explore the world through light and color with a Haegue Yang inspired art project for the whole family.

FOR MORE INFORMATION:
thebass.org/family-day
RSVP/PURCHASE TICKETS:
thebass.org/curatorculture

SUNDAY, MARCH 29 | 12PM & 4PM
ISANG YUN CONCERT: EUNMI KO WITH SINI VIRTANEN AND KENNETH J. COX
Join us for a performance by pianist Eunmi Ko with violinist Sini Virtanen and flutist Kenneth J. Cox of music by twentieth century Korean composer Isang Yun within Haegue Yang’s exhibition.

FOR MORE INFORMATION:
thebass.org/curatorculture
RSVP/PURCHASE TICKETS:
thebass.org/yangbreakfast

SUNDAY, FEBRUARY 1 | 10 AM
BREAKFAST AT THE BASS
Join curator Leilani Lynch for breakfast, Haegue Yang’s work, from climate change to migration. Breakfast at The Bass is a members-only series. To become a member, please visit thebass.org/membership.

FOR MORE INFORMATION:
thebass.org/membership
RSVP/PURCHASE TICKETS:
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IMAGES


7 Photograph of Marguerite Duras and her mother. Image courtesy of Collection Jean Mascolo.


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**CHANEL**

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