

Haegue Yang

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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

Pulverbeschichtetes Edelstahlgestell, pulverbeschichtetes Drahtgeflecht,
Kugellager, Lenkrollen, pulverbeschichtete Edelstahlglöckchen, Spaltringe, Stahlseil

76 × 141 × 70 cm



Sonic Stone Dance – Flat Back and *Sonic Stone Dance – Angular Circular*
2023



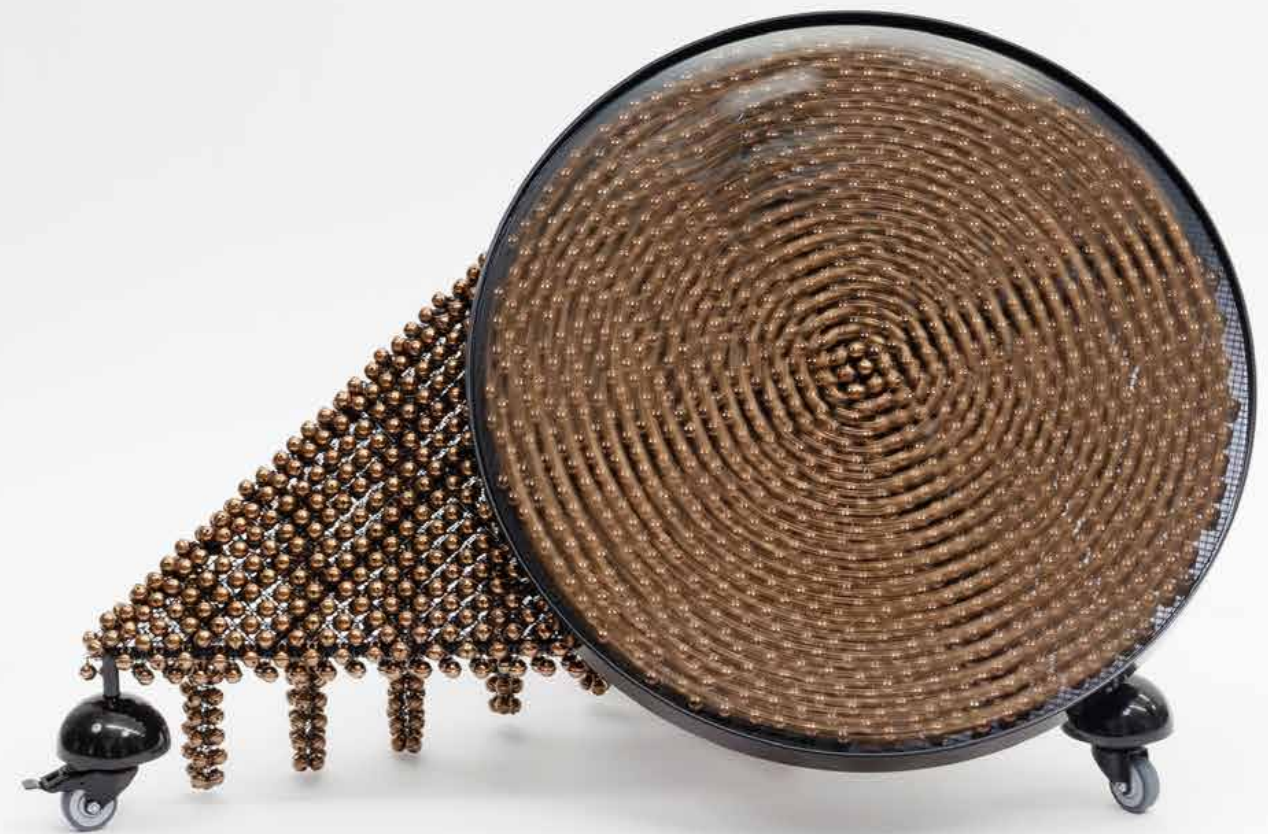
Sonic Stone Dance – Angular Circular

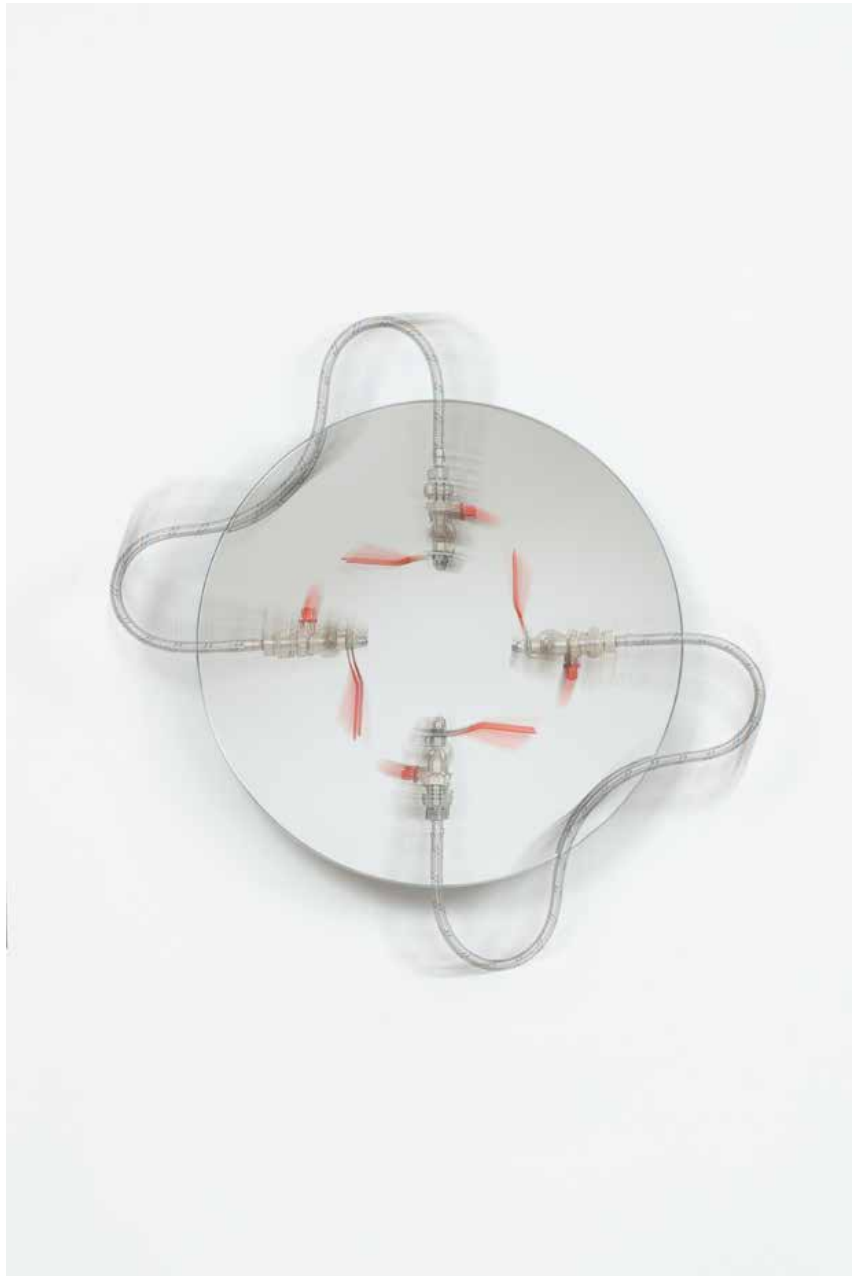
2023

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

Pulverbeschichtetes Edstahlgestell, pulverbeschichtetes Drahtgeflecht, Kugellager,
Lenkrollen, pulverbeschichtete Edstahlglockchen, Spaltringe, Stahlseil

66 × 115 × 105 cm

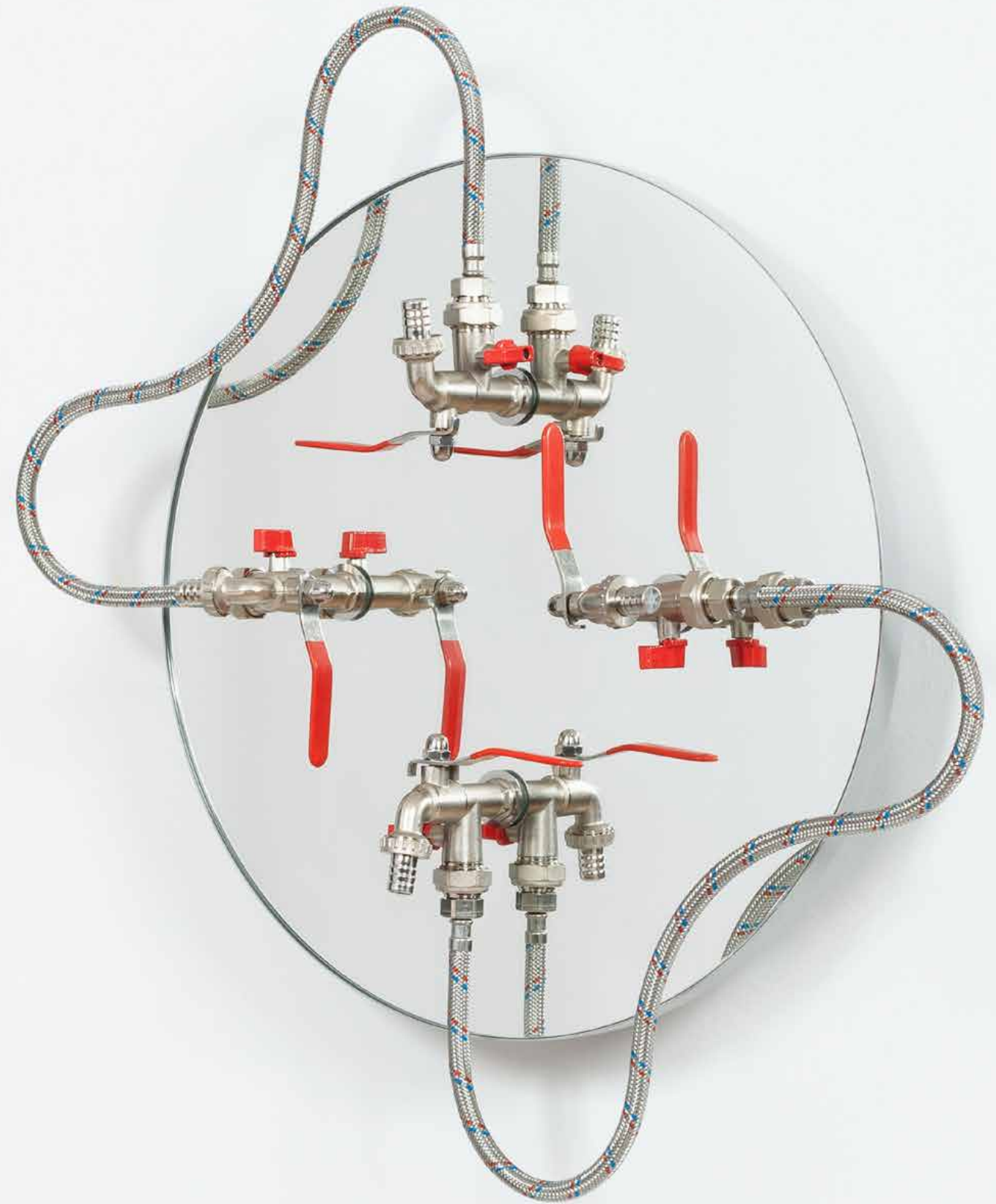


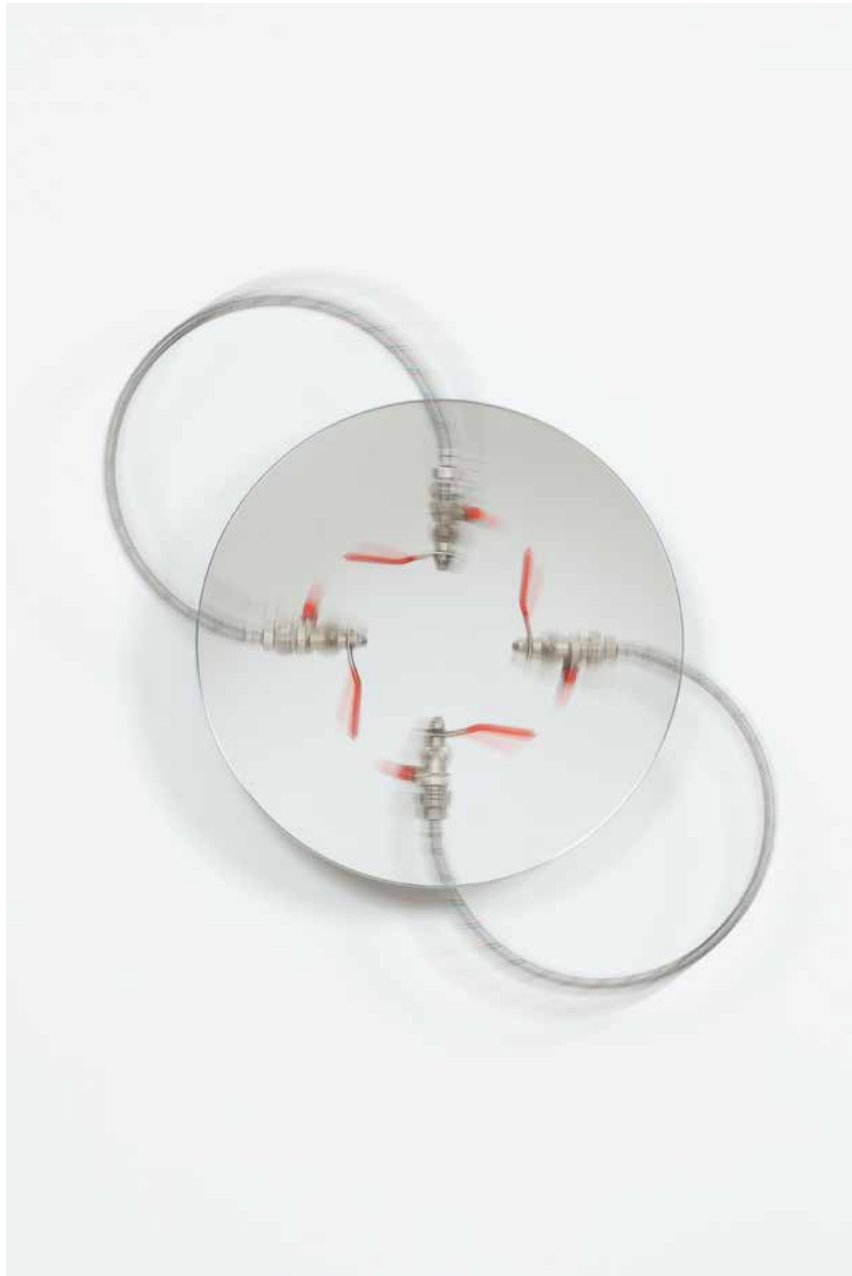


***Rotating Reflective Running Red Blade-Handle Faucets –
Striped Butterfly #1 I***

2023

Powder-coated aluminum frame, ball bearing, mirror,
braided stainless steel water hoses, faucets, clockwork
Pulverbeschichtetes Aluminiumgestell, Kugellager, Spiegel,
edelstahlumflochtener Flexschlauch, Wasserhähne, Uhrwerk
65 × 65 × 19 cm





**Rotating Reflective Running Red Blade-Handle Faucets –
Striped Circles #9**

2023

Powder-coated aluminum frame, ball bearing, mirror,
braided stainless steel water hoses, faucets, clockwork
Pulverbeschichtetes Aluminiumgestell, Kugellager, Spiegel,
edelstahlumflochtener Flexschlauch, Wasserhähne, Uhrwerk
78 × 78 × 18 cm





*Sonic Celestial Rope –
Iridescent Dodecagon Straight Weave*
2021
Detail



***Sonic Celestial Rope –
Iridescent Dodecagon Straight Weave***

2021

Stainless steel bells, PVD-coated stainless steel bells,
stainless steel chains, split rings

Edelstahlglocken, PVD-beschichtete Edelstahlglocken,
Edelstahlketten, Spaltringe

400 × 10 × 10 cm

Edition: 3 (+ 1 A.P.)

Video: <https://vimeo.com/792622768>





Sonic Rotating Binocular Circular Twins – Tricolor #31

2022

Powder-coated aluminum frame, powder-coated mesh, ball bearings, stainless steel bells, nano-coated stainless steel bells, powder-coated stainless steelbells, split rings

Pulverbeschichtetes Aluminiumgestell, pulverbeschichtetes Drahtgeflecht, Kugellager, Edelstahlglöckchen, nanobeschichtete Edelstahlglöckchen, PVD-beschichtete Edelstahlglöckchen, Spaltringe

171 × 100 × 15 cm



Sonic Rotating Binovular Circular Twins – Tricolor #31
2022

In *Sol LeWitt Upside Down onto Wall – Modular Wall Structure, Expanded 20 Times*, Haegue Yang employs Venetian blinds, one of her signature materials, to domesticate the white, open cube sculptures of conceptual artist Sol LeWitt (1928–2007). This installation joins a larger series that “traces” LeWitt’s modular composition from in the 1960s: expands or reduces their size, upends their orientation, suspends them from the ceiling or mounts them on the wall. Filling the spaces LeWitt had left open in his sculptures, the sterile white blinds become a permeable monochrome that plays with density and lightness, opacity and transparency. Yang’s blind structures channel these canonic examples of conceptual art, but the artist seeks to restore that movement’s “spiritual aspect” by striving for what she considers a certain “freedom within a narrative freighted with symbolism.” Mounted in the lobby of the SMART Museum, Chicago, the arrangement of the blinds is contingent and fleeting as they simultaneously reveal and obscure a bright blue wall. Per the artist’s specifications for this installation of the artwork, the exhibition team voted on a selection of blues available at the Museum’s local paint supplier to choose the shade most similar to French artist Yves Klein’s patented International Klein Blue. Centered on what Yang calls “quasi-Yves Klein Blue,” the quasi-empirical survey—both absurd and precarious—contests Klein’s individualistic legacy to offer a more collective set of relations between artists, museum professionals, and the history of art. This absurdist take on historical precedent extends to Yang’s treatment of LeWitt’s Modular Wall Structure (1968), which is flipped on its head but appears to stay the same due to its quadrilateral format. Complicating notions of originality, “quasi” is an artistic strategy to relativize the Western canon, to turn it “upside down.” Yang’s layers of citation, expansion, and overturning at once oppose and honour the art historical narratives the West long took for granted.

***Sol LeWitt Upside Down onto Wall –
Modular Wall Structure, Expanded 20 Times***
2022

Aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, LED tubes, cable
500 × 504 × 104 cm

Installation *Haegue Yang: Quasi-Legit*,
Smart Museum at the University of Chicago, USA

Exhibition Video
[youtube.com/watch?v=a-oGZ8vldkM](https://www.youtube.com/watch?v=a-oGZ8vldkM)





**Mesmerizing Two-Leaf Folding Screen –
April Showers Soul Glyph #5**

2022

Walnut, walnut and cherry veneered plywood, wood oil, wood wax,
hanji on alu-dibond, framed, hinges, screws

Wallnussbaumholz, Sperrholz mit Walnuss- und Kirschbaum Furnier,
Holzöl, Holzschutzmittel, *Hanji* auf Alu-Dibond, gerahmt, Scharniere, Schrauben
170 × 102 × 25 cm





*Mesmerizing Two-Leaf Folding Screen –
April Showers Soul Glyph #5*
2022
Detail



Mesmerizing Lantern – Four Guardians in Crimson Mesh

2022

Powder-coated stainless steel frame, steel wire rope, LED bulb, cable, hanji, black brass-plated bells, red stainless steel and stainless steel bells, PVD-coated stainless steel bells, split rings, plastic raffia string, jute twine

Pulverbeschichtetes Edelstahlgestell, Stahlseil, LED-Glühbirne, Kabel, Hanji, schwarze vermessingte Glöckchen, rote Edelstahl- und Edelstahlglöckchen, PVD-beschichtete Edelstahlglöckchen, Spaltringe, Kunstbast, Jutegarn

140 × 90 × 90 cm





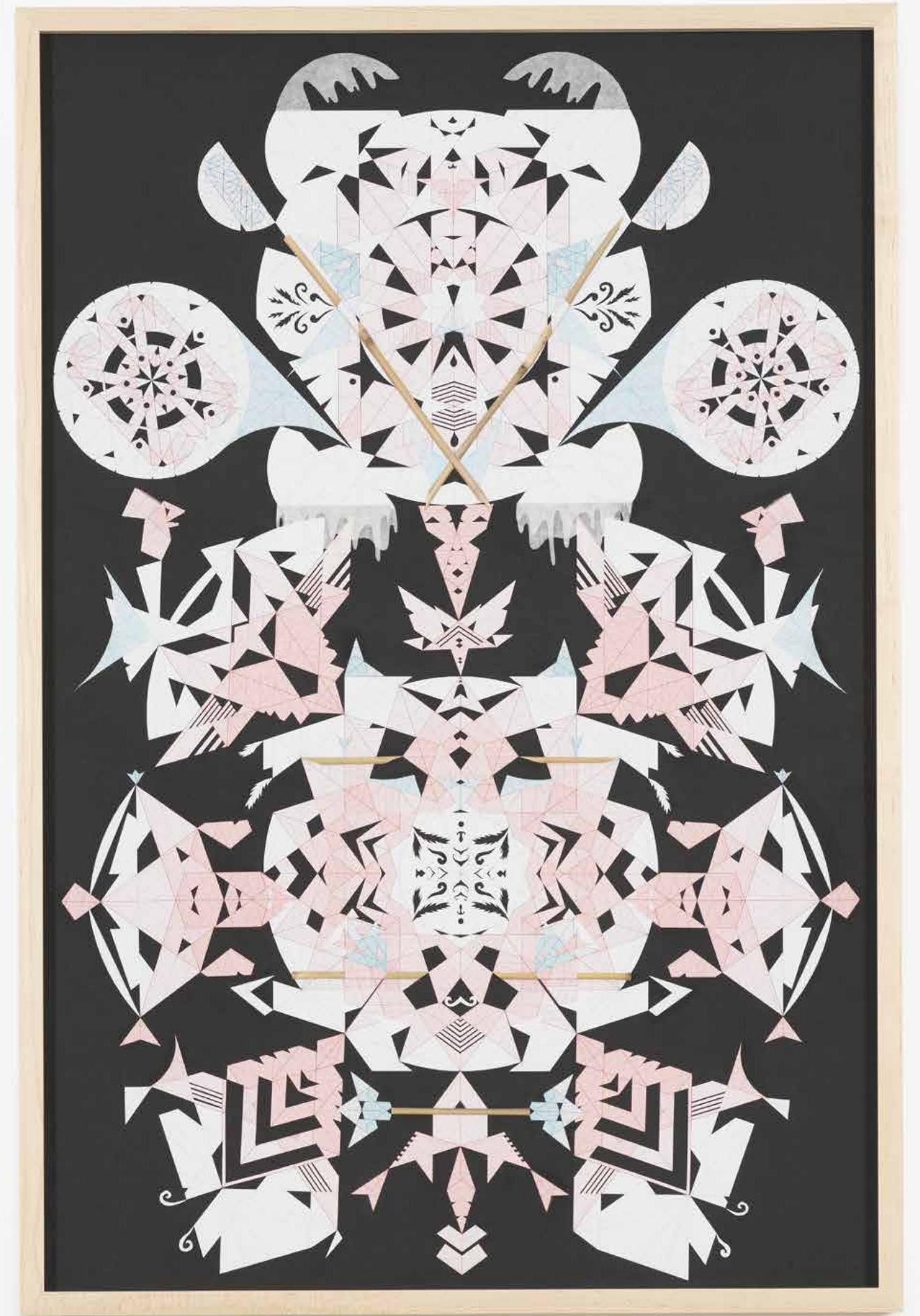
**Tossing Goblin Radial Folds –
Mesmerizing Mesh #84**

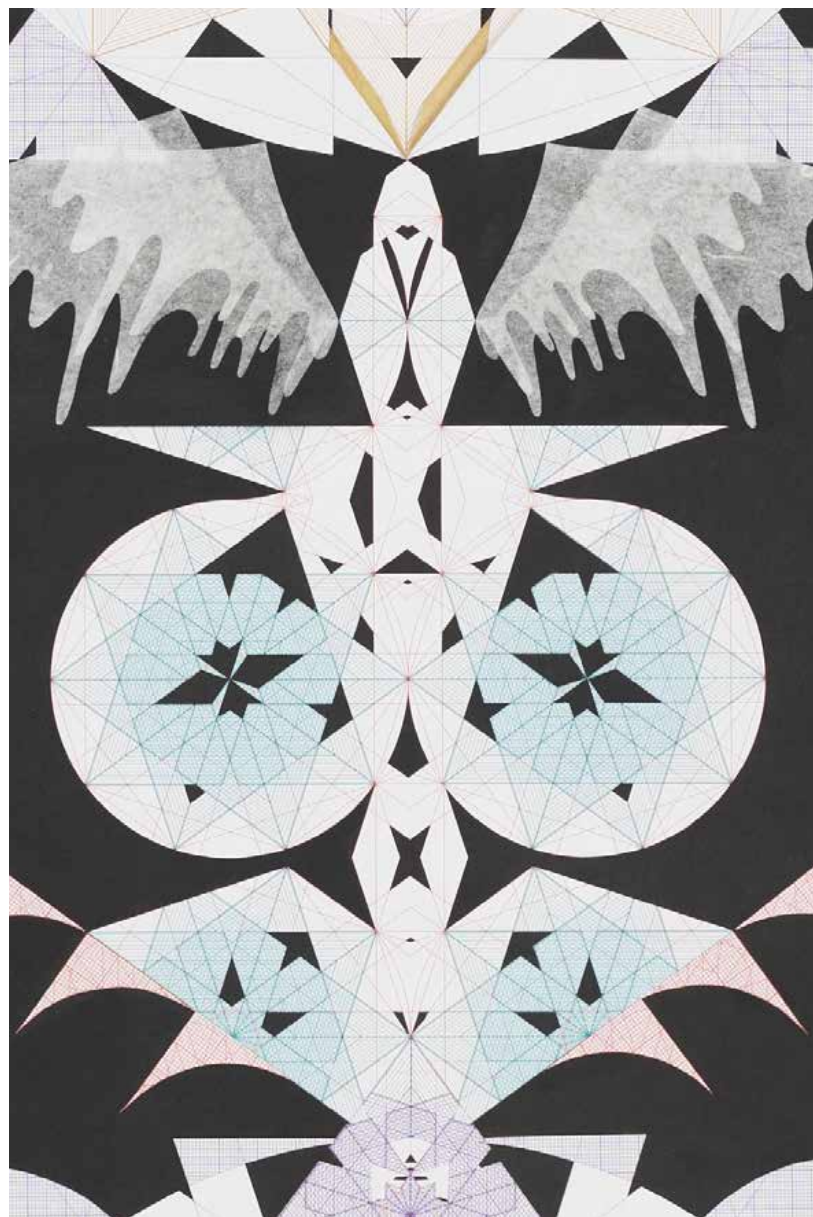
2022

Hanji, graph paper, reed sticks on alu-dibond, framed

Hanji, Millimeterpapier, Schilfrohrhalme auf Alu-Dibond, gerahmt

92 × 62 cm





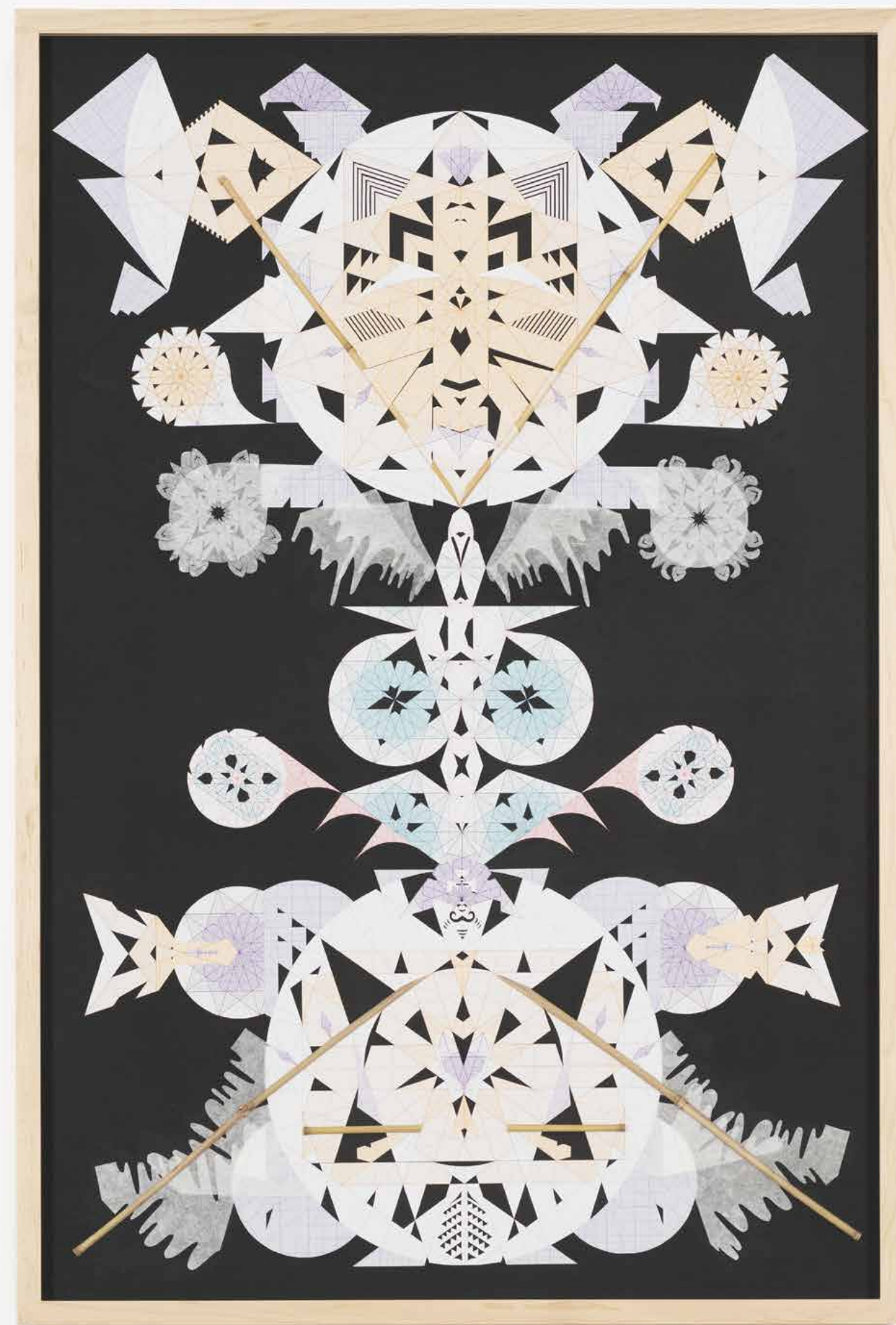
**Flapping Owl Radial Folds –
Mesmerizing Mesh #85**

2022

Hanji, graph paper, reed sticks on alu-dibond, framed

Hanji, Millimeterpapier, Schilfrohrhalme auf Alu-Dibond, gerahmt

92 × 62 cm



**Space Probe Radial Folds –
Mesmerizing Mesh #67**

2021

Hanji, graph paper on alu-dibond, framed

Hanji, Millimeterpapier auf Alu-Dibond, gerahmt
62 × 62 cm





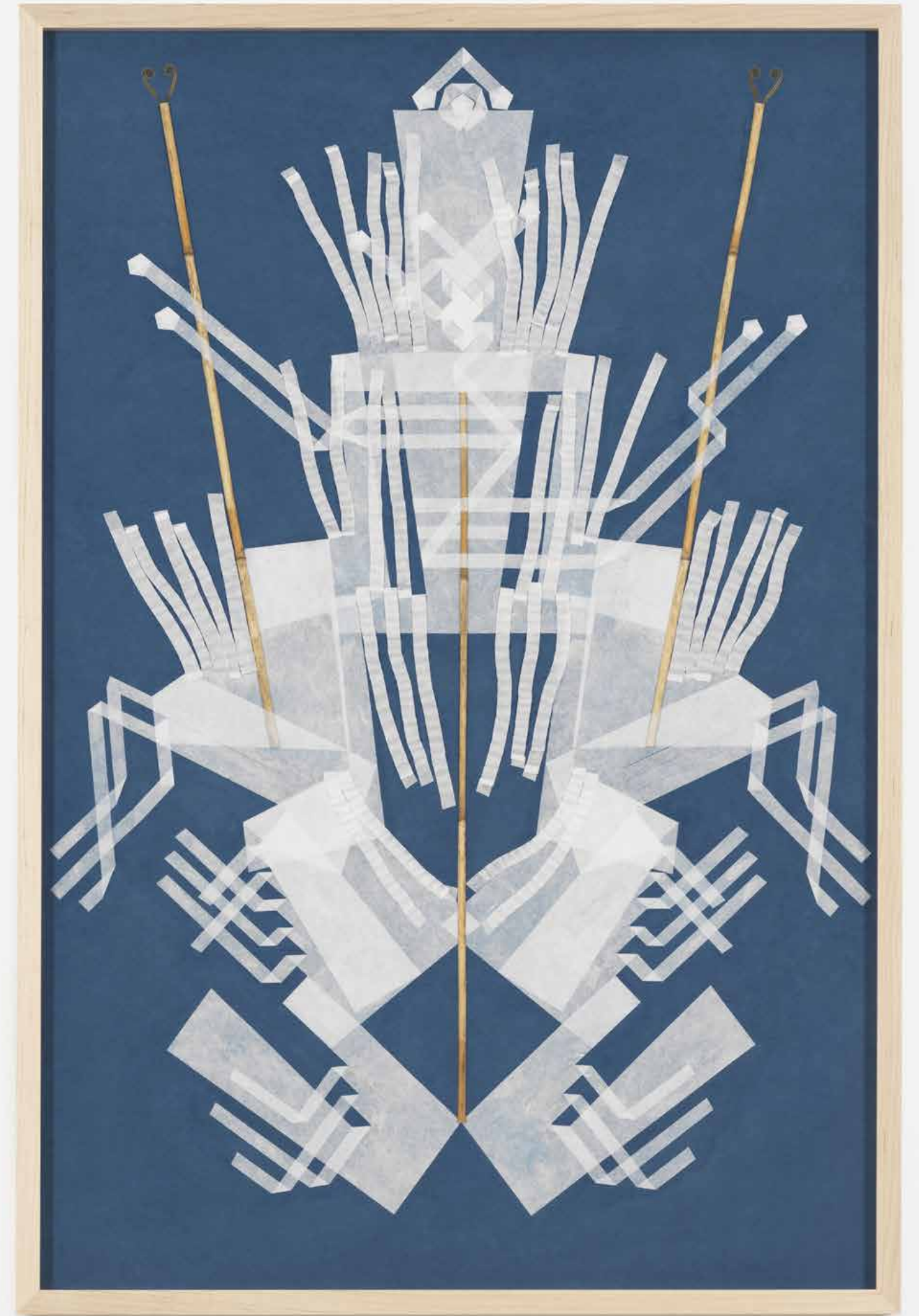
**Queen Mantis Soul Streamers –
Mesmerizing Mesh #86**

2022

Hanji, leaves, reed sticks on alu-dibond, framed

Hanji, Blätter, Schilfrohrhalme auf Alu-Dibond, gerahmt

92 × 62 cm



**Shadowland Full Bloom Formation –
Mesmerizing Mesh #90**

2022

Hanji on alu-dibond, framed

Hanji auf Alu-Dibond, gerahmt

62 × 62 cm





**Queen Squirrel Soul Streamers –
Mesmerizing Mesh #87**

2022

Hanji, leaves, reed sticks on alu-dibond, framed

Hanji, Blätter, Schilfrohrhalme auf Alu-Dibond, gerahmt

92 × 62 cm





Sonic Guard over Domestic Formation – Crimson

2022

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

Pulverbeschichtete Edstahlglöckchen, Spaltringe und optional Schüsseln, Kochgeschirr; Lebensmittelbehälter; Teekessel, Teekanne

25 × 198 × 184 cm (dimensions variable / Maße variabel)



Sonic Rotating Whatever Running on Hemisphere #20

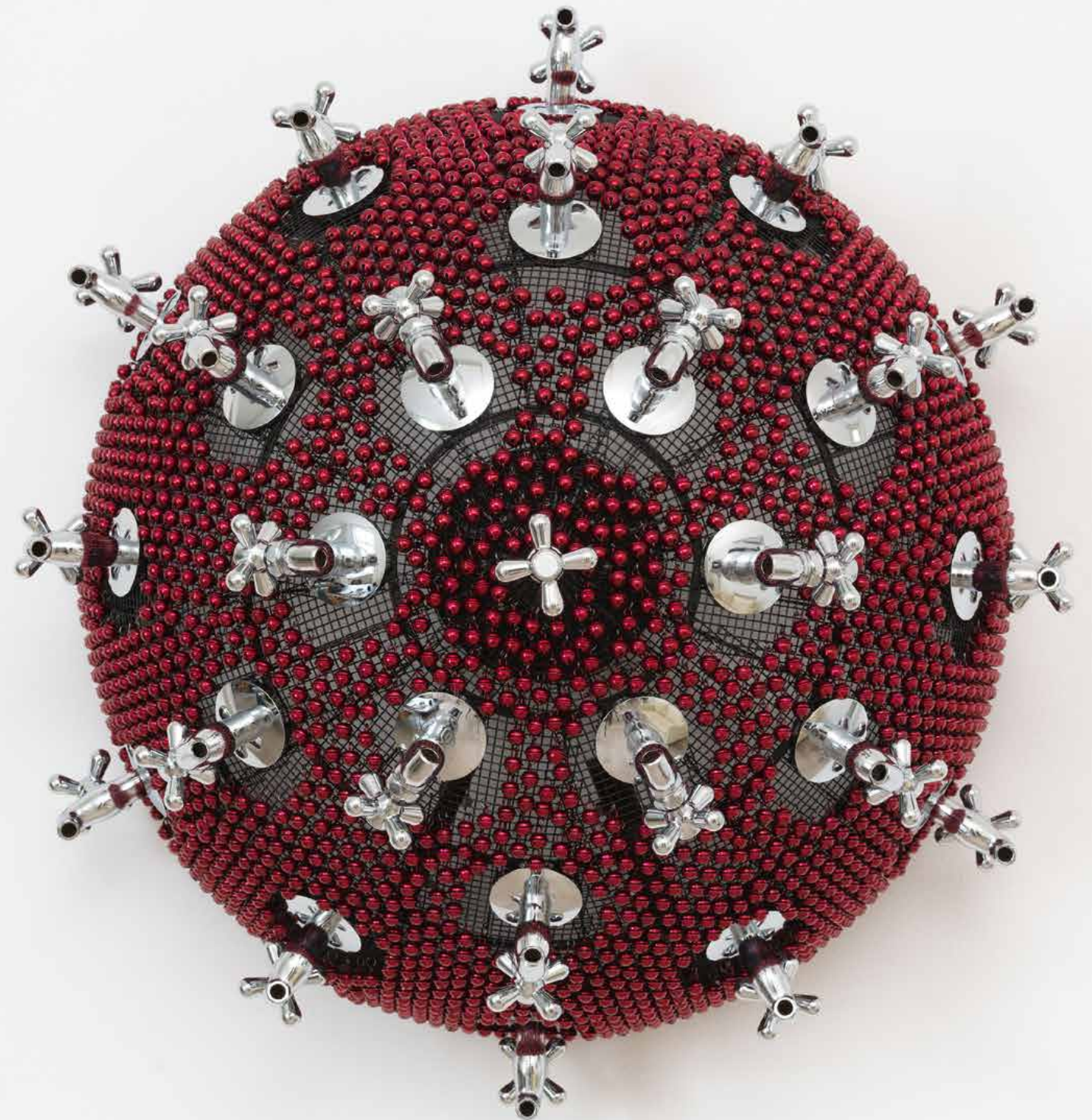
2022

Powder-coated stainless steel frame, powder-coated mesh,
ball bearing, powder-coated stainless steel bells, split rings, faucets

Pulverbeschichtetes Edelstahlgestell, pulverbeschichtetes Drahtgeflecht,
Kugellager, pulverbeschichtete Edstahlglockchen, Spaltringe, Wasserhähne

83 × 75 × 46 cm

Video: <https://vimeo.com/776965068>





Sonic Intermediates – Three Differential Equations
2020

Collection National Gallery of Australia, Kamberri/Canberra, purchased 2023



The Intermediate – Carbonous Linked Rings Edged Rocky Island

2019

Powder-coated stainless steel frame, powder-coated mesh, plastic twine

Pulverbeschichtetes Edelstahlgestell, pulverbeschichtetes Metallgitter, Kunststoffzwirn

125 × 113 × 56 cm



Trumpeting Female Root

2019

Root carving (zelkova), wood varnish, powder-coated stainless steel frame, casters, plastic twine, eggs

Wurzelschnitzerei (Zelkova), Holzklarlack, pulverbeschichtetes Edelstahlgestell, Lenkrollen, Kunststoffzwirn, Eier

148 × 91 × 65 cm





The Intermediate – Weary Hairy Hug Junior

2018

Powder-coated steel frame, powder-coated mesh, casters, plastic twine

Pulverbeschichtetes Stahlgestell, pulverbeschichtetes Metallgitter, Lenkrollen, Kunststoffzwirn

132 × 66 × 58 cm

Installation *And Berlin Will Always Need You. Art, Craft and Concept Made in Berlin,*
Gropius Bau, Berlin, 2019





The Intermediate – Weary Hairy Hug Senior

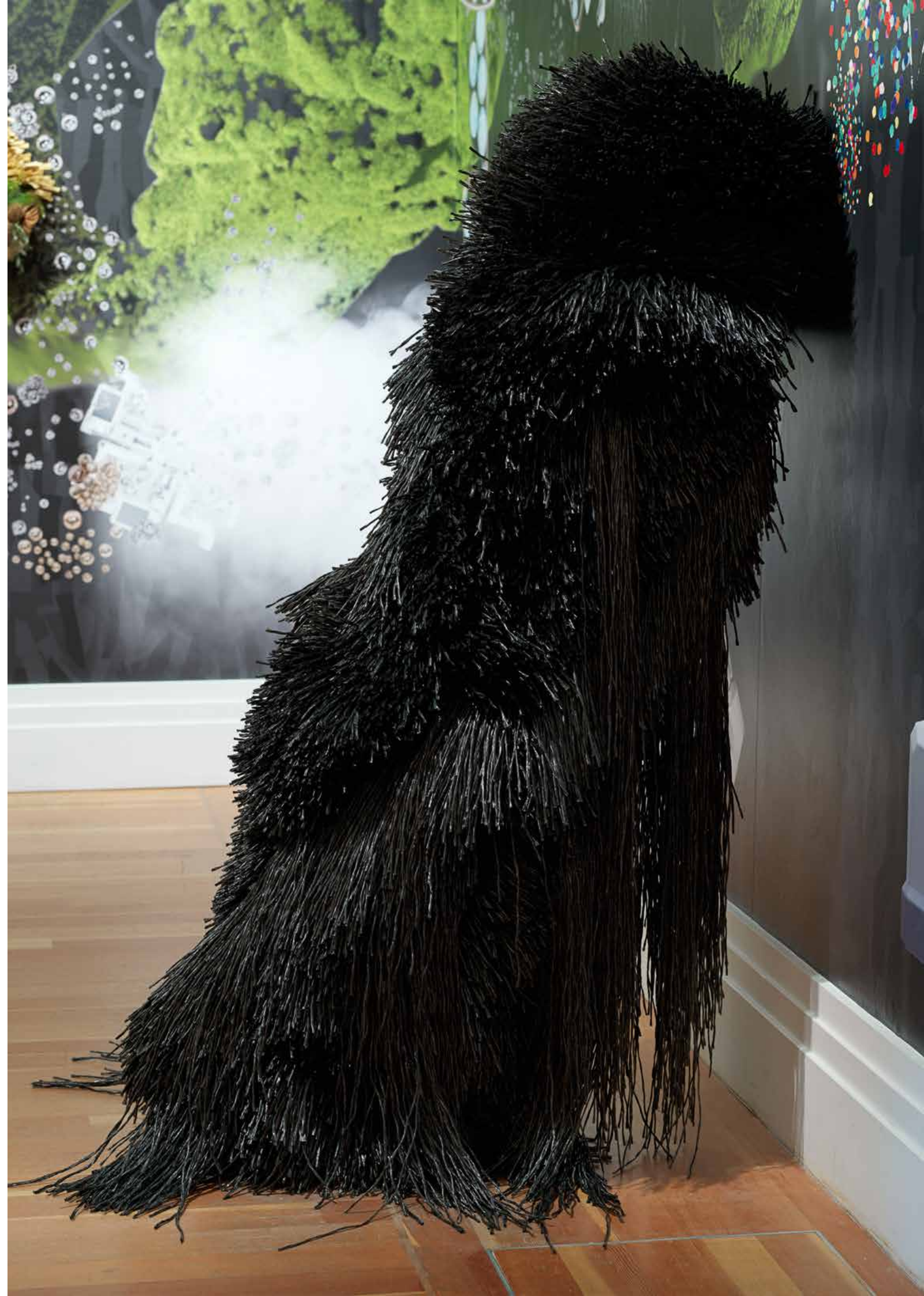
2018

Powder-coated steel frame, powder-coated mesh, casters, plastic twine

Pulverbeschichtetes Stahlgestell, pulverbeschichtetes Metallgitter, Lenkrollen, Kunststoffzwirn

168 × 68 × 60 cm

Installation *And Berlin Will Always Need You. Art, Craft and Concept Made in Berlin,*
Gropius Bau, Berlin, 2019





Installation *And Berlin Will Always Need You. Art, Craft and Concept Made in Berlin*, Gropius Bau, Berlin, 2019



The Intermediate – Unmanned Peacock Rocks

2017

Artificial straw, powder-coated stainless steel frame, powder-coated mesh,
feathers, artificial plants, dried durians, bushy yate buds, banksia cone

Künstliches Stroh, pulverbeschichtetes Edelstahlgestell, pulverbeschichtetes
Metallgitter, Federn, künstliche Pflanzen,

getrocknete Durianfrüchte, Bushy-Yate-Knospen, Banksiazapfen

95 × 111 × 31 cm



The Intermediate – Airflow of Pyramid Winnow

2015

Artificial straw, powder-coated steel stand, casters, plastic raffia string, artificial plants

Künstliches Stroh, pulverbeschichteter Stahlständer, Lenkrollen, Kunstbast, künstliche Pflanzen

180 × 95 × 95 cm





Dry Spell at Villeperdue

2016

Willow basket, wooden tripod, iron stove, artificial plants,
mahogany seedpods, lotus seedpods, suicide tree seeds, pine cones
Weidenkorb, Holzstativ, Eisenofen, künstliche Pflanzen, Mahagoni-Samenkapseln,
Lotus-Samenkapseln, Zerberusbaumsamen, Kiefernzapfen
225 × 103 × 91 cm





Woven Archi-Head in Six Folds – Accentuated Nature

2018

Powder-coated steel frame, steel wire rope, jute twine, metal rings, bells, screw eyes, spirit level keychains, beads, beaded medallion, stainless steel barbecue skewers, steel wool, banksia cone, mahogany cone
 Pulverbeschichtetes Stahlgestell, Stahlseil, Jutegarn, Metallringe, Glöckchen, Ösenschrauben, Wasserwaage-Schlüsselanhänger, Perlen, Perlenmedaillon, Edelstahl-Grillspieße, Stahlwolle, Banksiazapfen, Mahagonizapfen
 106 × 58 × 58 cm

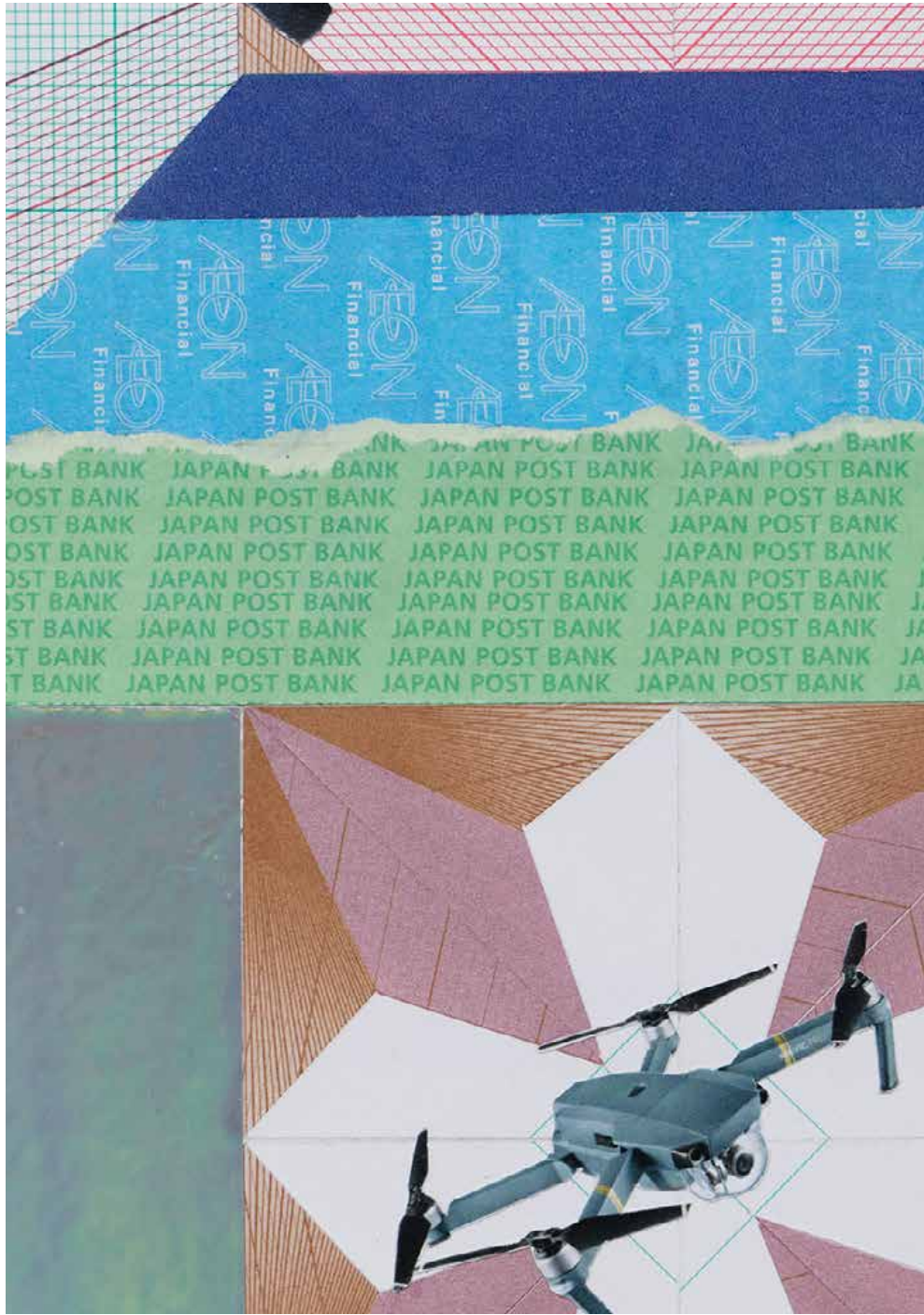




Wired Feelers and Dichoptic Viewing – Trustworthy #370

2018

Various security envelopes, graph paper, laser prints, self-adhesive holographic and reflective vinyl film, mounted on alu-dibond, framed, self-adhesive holographic and digitally color printed vinyl film, 2 parts
 Verschiedene Sicherheitskuverts, Millimeterpapier, Laserdrucke, selbstklebende holografische Vinylfolie und Reflexfolie auf Alu-Dibond, gerahmt, selbstklebende holografische Vinylfolie und Digitaldruckfolie, 2-teilig
 Frames / Rahmen: 29.2 × 29.2 cm; 57.2 × 57.2 cm; overall dimensions / Gesamtmaße: 138 × 86 cm



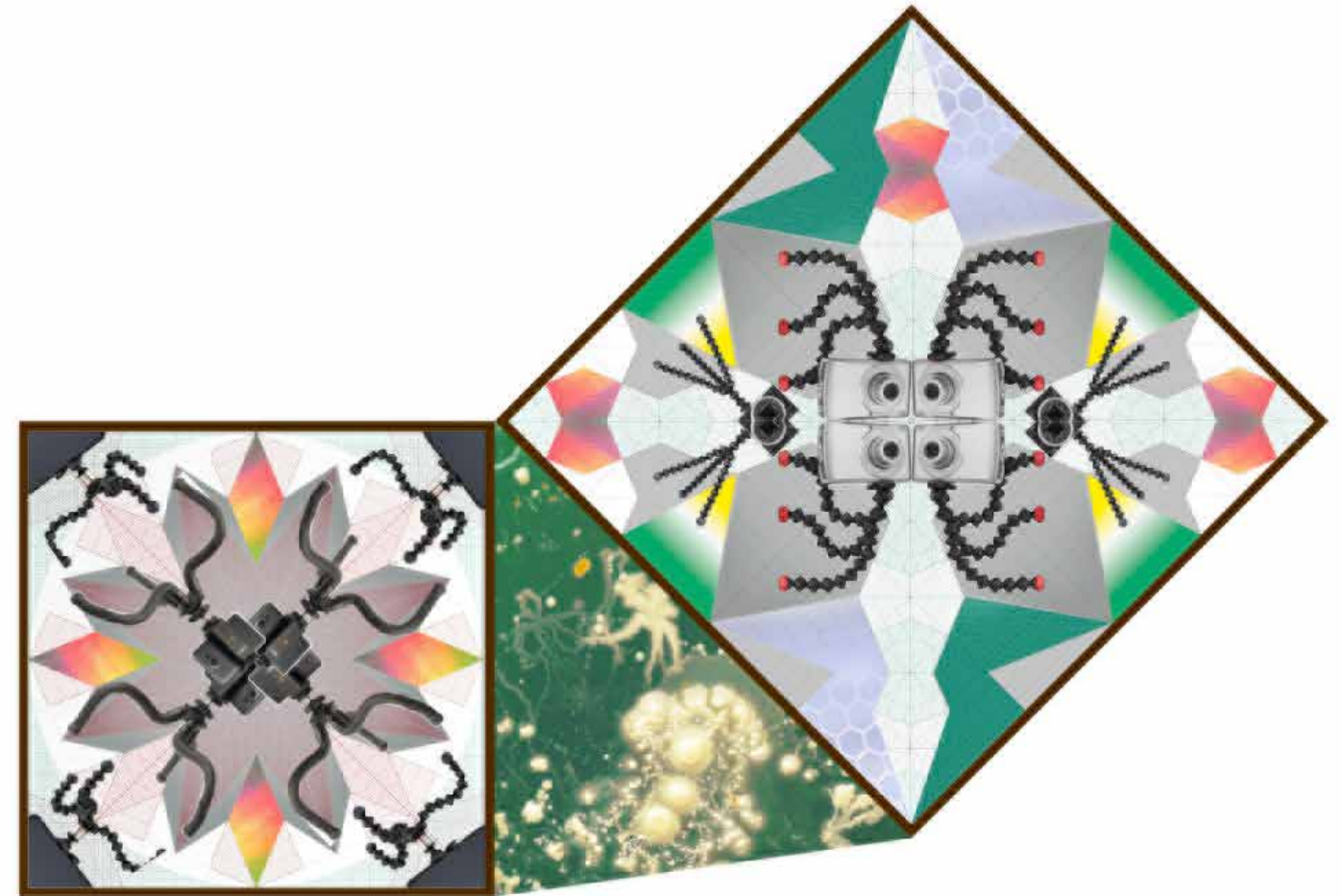
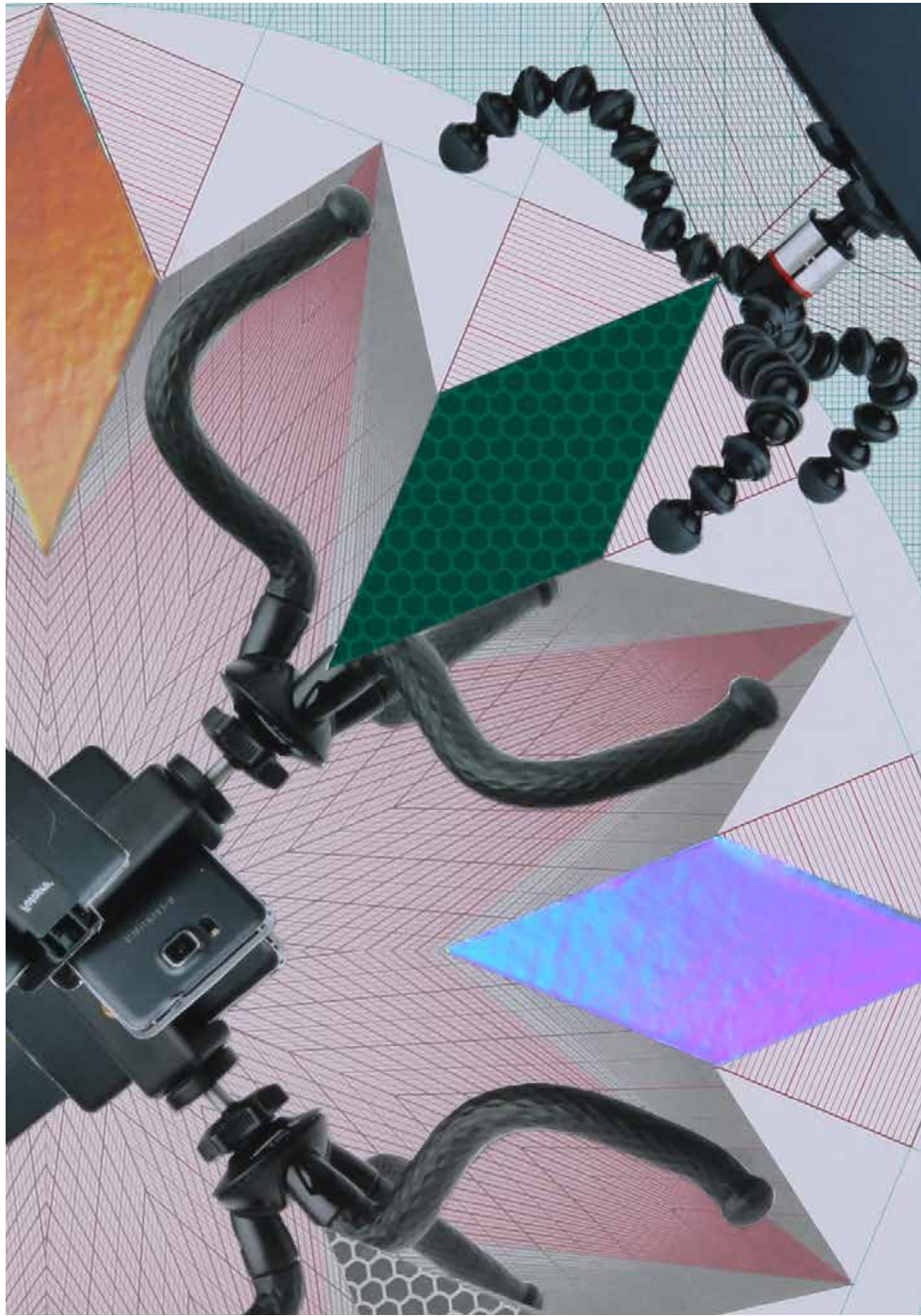
Hawk-eyed Weave – Trustworthy #37 I

2018

Various security envelopes, graph paper, laser prints, self-adhesive holographic and reflective vinyl film, mounted on alu-dibond, framed, self-adhesive holographic and digitally color printed vinyl film

Verschiedene Sicherheitskuverts, Millimeterpapier, Laserdrucke, selbstklebende holografische Vinylfolie und Reflexfolie auf Alu-Dibond, gerahmt, selbstklebende holografische Vinylfolie und Digitaldruckfolie

Frame / Rahmen: 36.2 × 36.2 cm; overall dimensions / Gesamtmaße: 63 × 83 cm

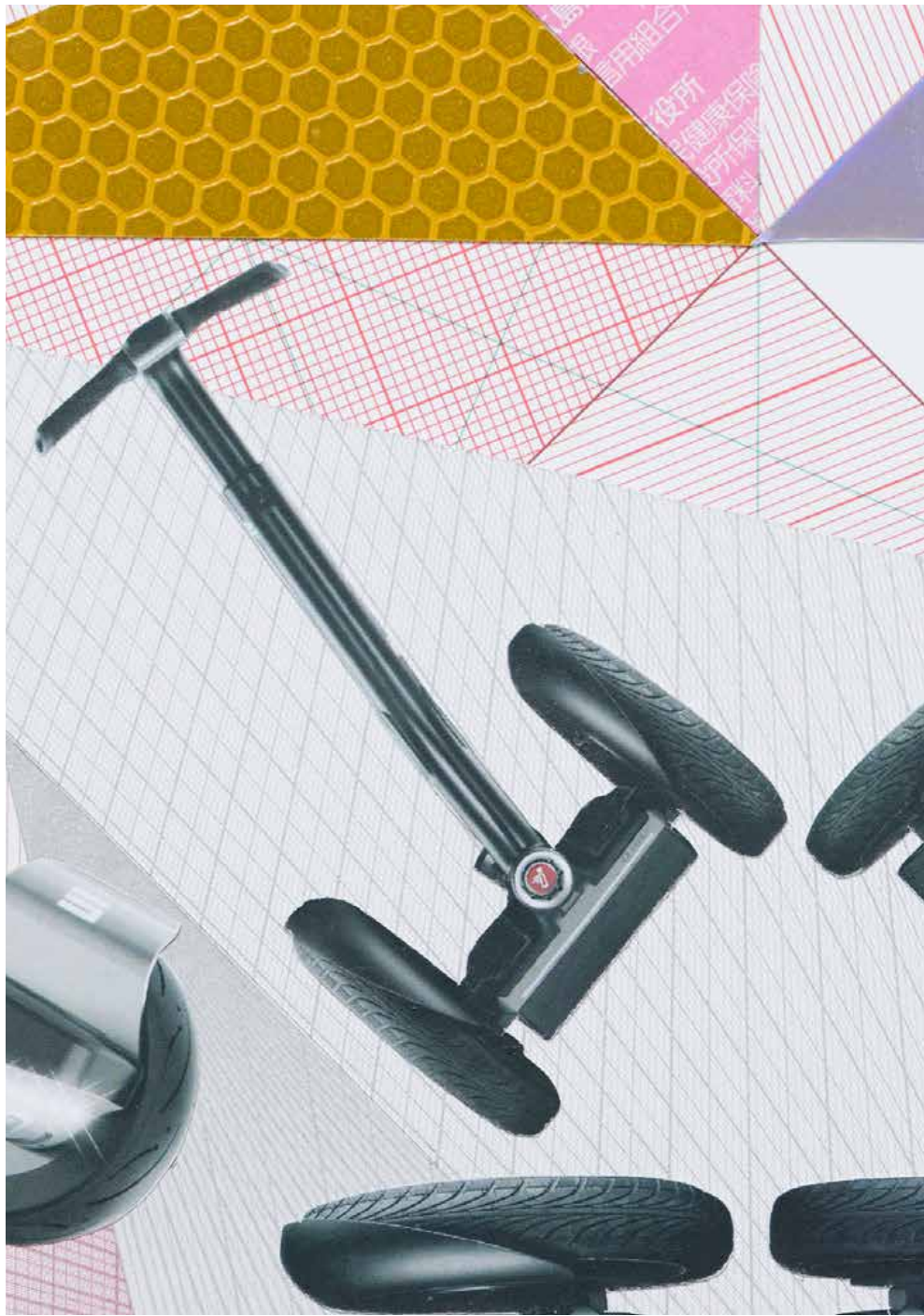


Simulation

Tripod Tendrils in Spring – Trustworthy #374

2018

Various security envelopes, graph paper, laser prints, self-adhesive holographic and reflective vinyl film, mounted on alu-dibond, framed, self-adhesive digitally color printed vinyl film, 2 parts
Verschiedene Sicherheitskuverts, Millimeterpapier, Laserdrucke, selbstklebende holografische Vinylfolie und Reflexfolie auf Alu-Dibond, gerahmt, selbstklebende Digitaldruckfolie, 2-teilig
Frames / Rahmen: 29.2 × 29.2 cm; 36.2 × 36.2 cm; overall dimensions / Gesamtmaße: 55 × 81 cm



Self-balancing Beams – Trustworthy #375

2018

Various security envelopes, graph paper, laser prints, self-adhesive holographic and reflective vinyl film, mounted on alu-dibond, framed, self-adhesive holographic and digitally color printed vinyl film, 2 parts
Verschiedene Sicherheitskuverts, Millimeterpapier, Laserdrucke, selbstklebende holografische Vinylfolie und Reflexfolie auf Alu-Dibond, gerahmt, selbstklebende holografische Vinylfolie und Digitaldruckfolie, 2-teilig
Frames each / Rahmen je: 29.2 × 29.2 cm; overall dimensions / Gesamtmaße: 83 × 103 cm





Tipsy Sparky Stitches – Trustworthy #288

2016

Various security envelopes and graph paper on cardboard, framed

Verschiedene Sicherheitskuverts und Millimeterpapier auf Karton, gerahmt

72.2 × 72.2 cm



Trustworthy Triple Clowns #5, #6, #7

2010

Various security envelopes and graph paper on cardboard, framed, 3 parts

Verschiedene Sicherheitskuverts und Millimeterpapier auf Karton, gerahmt, 3-teilig

Each / je 27 × 39 cm (frame each / Rahmen je 28.1 × 40.1 × 3 cm)



Trustworthy Triple Clowns #6
2010
Detail



Seven Dircksenstraße Moisture – CI22358

2022

Aluminum venetian blind, powder-coated aluminum frame, stainless steel kitchen sink, LED light bar, cable, cable clamp, terminal strip

Aluminiumjalousie, pulverbeschichtetes Aluminiumgestell, Edelstahlspülbecken, LED-Lichtleiste, Kabel, Kabelklemme, Lüsterklemme

80 × 46 × 22 cm

Edition 1/2 (+ I.A.P.)



Seven Dircksenstraße Moisture – NP27120

2022

Aluminum venetian blind, powder-coated aluminum frame, stainless steel kitchen sink, LED light bar, cable, cable clamp, terminal strip

Aluminiumjalousie, pulverbeschichtetes Aluminiumgestell, Edelstahlspülbecken, LED-Lichtleiste, Kabel, Kabelklemme, Lüsterklemme

80 × 46 × 22 cm

Edition 1/2 (+ 1 A.P.)



Seven Dircksenstraße Moisture – HY114

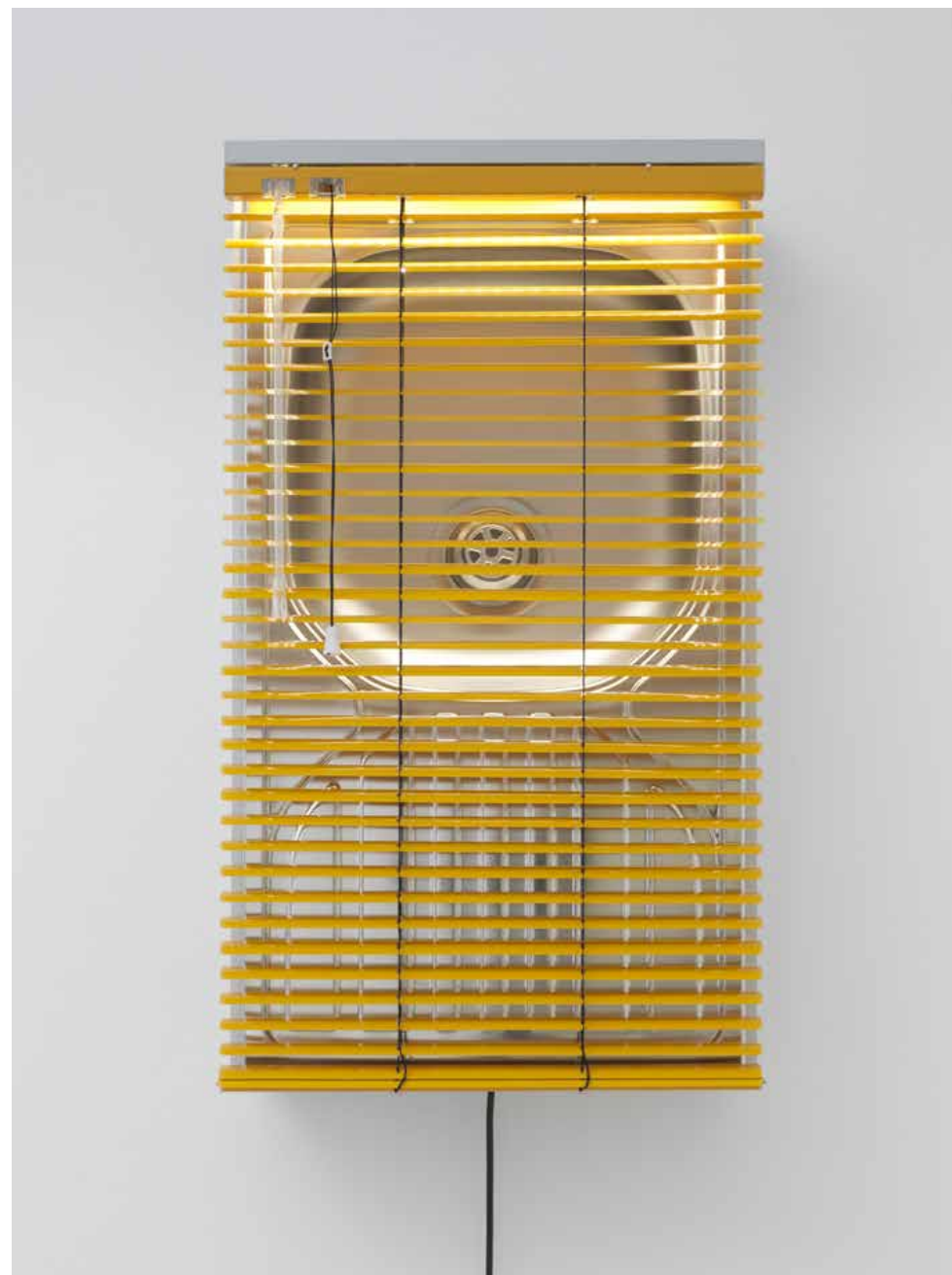
2022

Aluminum venetian blind, powder-coated aluminum frame, stainless steel kitchen sink, LED light bar, cable, cable clamp, terminal strip

Aluminiumjalousie, pulverbeschichtetes Aluminiumgestell, Edelstahlspülbecken, LED-Lichtleiste, Kabel, Kabelklemme, Lüsterklemme

80 × 46 × 22 cm

Edition 1/2 (+ 1 A.P.)



Seven Dircksenstraße Moisture – KS24022

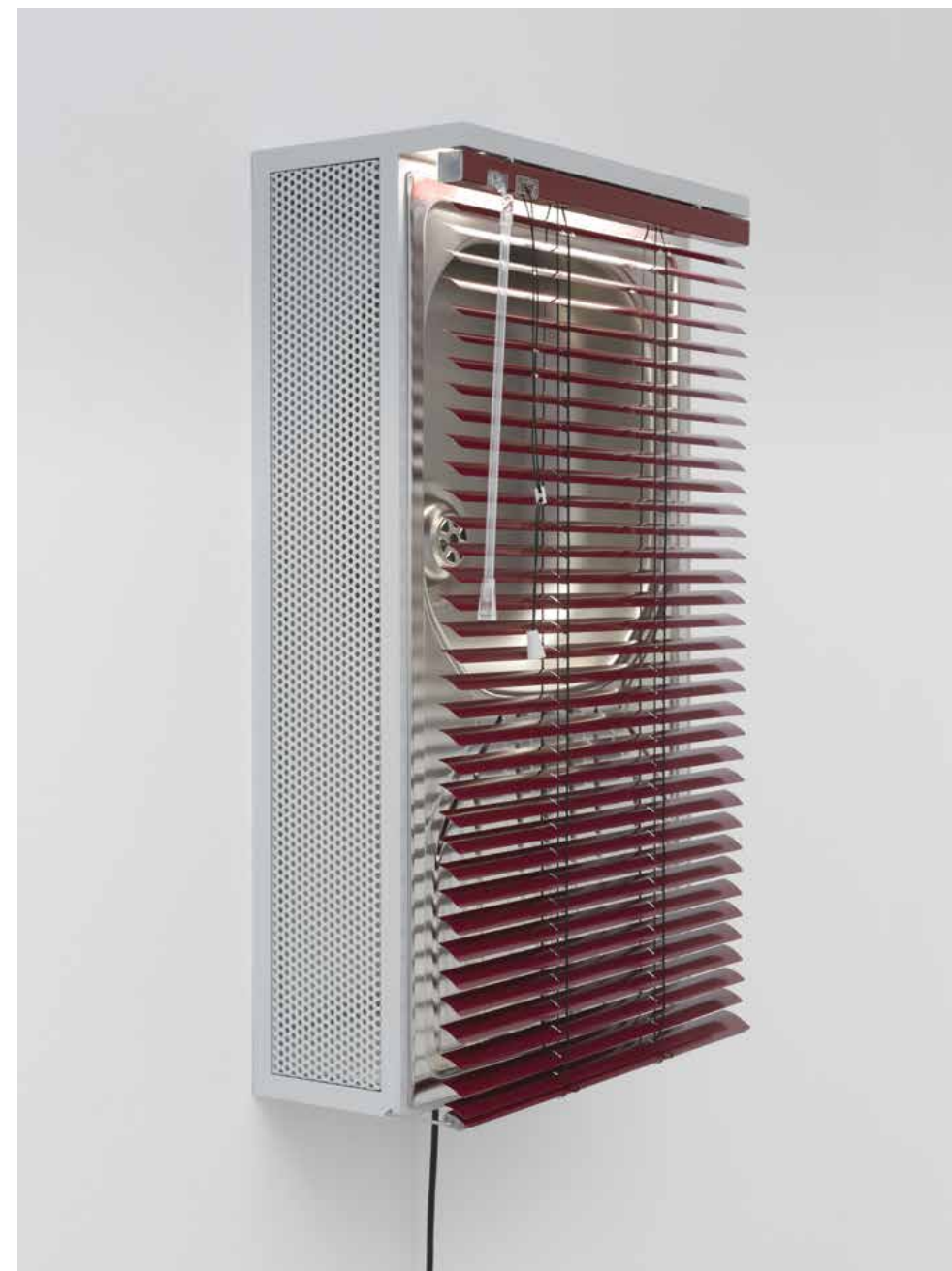
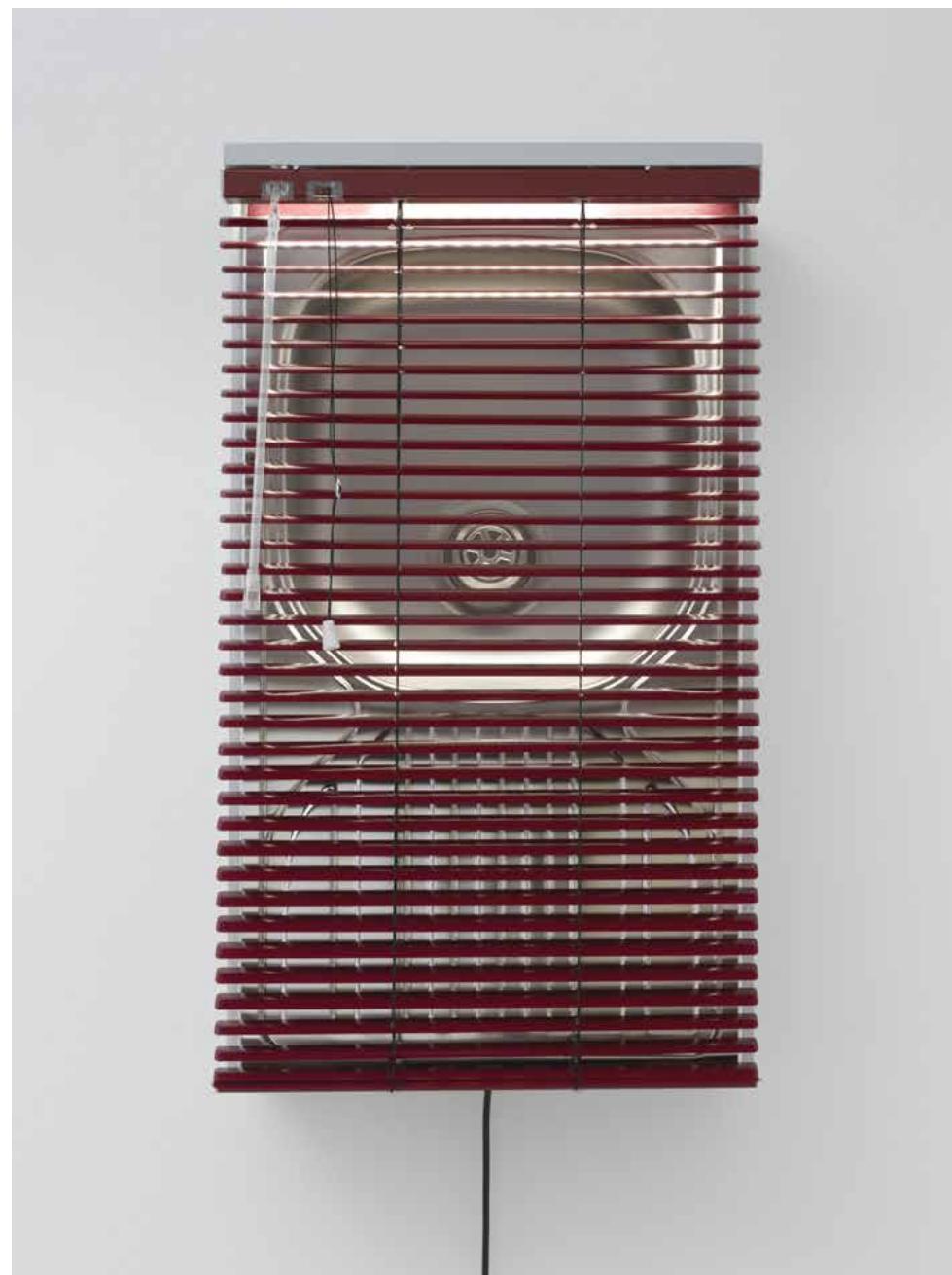
2022

Aluminum venetian blind, powder-coated aluminum frame, stainless steel kitchen sink, LED light bar, cable, cable clamp, terminal strip

Aluminiumjalousie, pulverbeschichtetes Aluminiumgestell, Edelstahlspülbecken, LED-Lichtleiste, Kabel, Kabelklemme, Lüsterklemme

80 × 46 × 22 cm

Edition 1/2 (+ I.A.P.)



Seven Dircksenstraße Moisture – LH25050

2022

Aluminum venetian blind, powder-coated aluminum frame, stainless steel kitchen sink, LED light bar, cable, cable clamp, terminal strip

Aluminiumjalousie, pulverbeschichtetes Aluminiumgestell, Edelstahlspülbecken, LED-Lichtleiste, Kabel, Kabelklemme, Lüsterklemme

80 × 46 × 22 cm

Edition 1/2 (+ I.A.P.)



Seven Dircksenstraße Moisture – CK22056

2022

Aluminum venetian blind, powder-coated aluminum frame, stainless steel kitchen sink, LED light bar, cable, cable clamp, terminal strip

Aluminiumjalousie, pulverbeschichtetes Aluminiumgestell, Edelstahlspülbecken, LED-Lichtleiste, Kabel, Kabelklemme, Lüsterklemme

80 × 46 × 22 cm

Edition 1/2 (+ I.A.P.)



Twelve Pyeongchang-gil Moisture – #1 MJ134

2022

Aluminum venetian blind, powder-coated stainless steel frame, stainless steel kitchen sink, dish rack, sink drain cover, soap dispenser, LED downlight, cable, zip ties, terminal strips

Aluminiumjalousie, pulverbeschichtetes Edelstahlgestell, Edelstahlspülbecken, Abtropfgestell, Ablaufblende, Seifenspender, LED-Einbaustrahler, Kabel, Kabelbinder, Lüsterklemmen

89 × 48 × 28 cm

Edition 1/2 (+ 1 A.P.)

Lethal Love

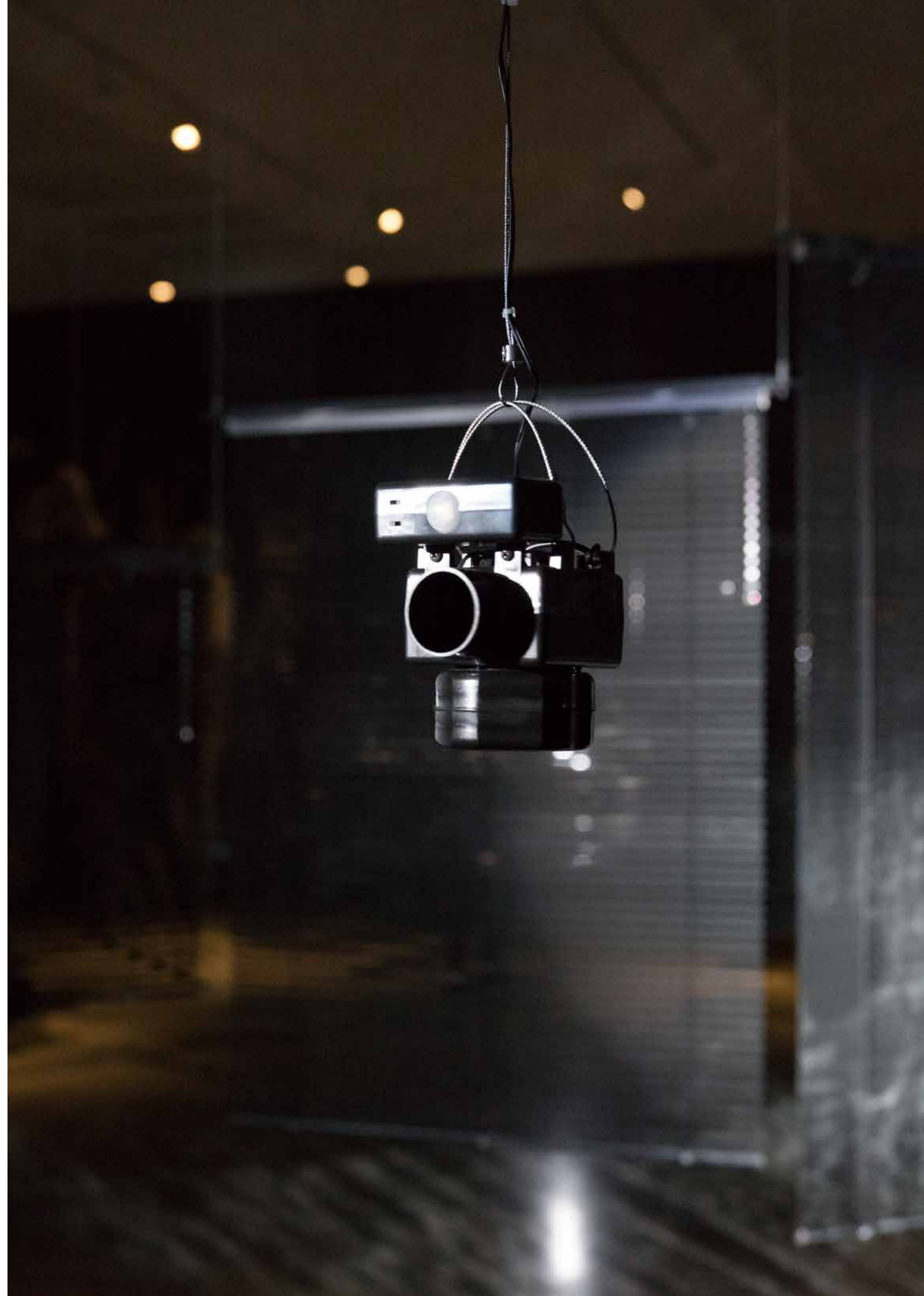
2008/2018

Aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, free-standing mirror wall, moving spotlights, scent emitters (Wildflower, Gunpowder)

Aluminiumjalousien, pulverbeschichtete Aluminiumhängestruktur, Stahlseil, freistehende Spiegelwand, bewegliche Scheinwerfer, Geruchsmaschinen (Wildflower, Gunpowder)

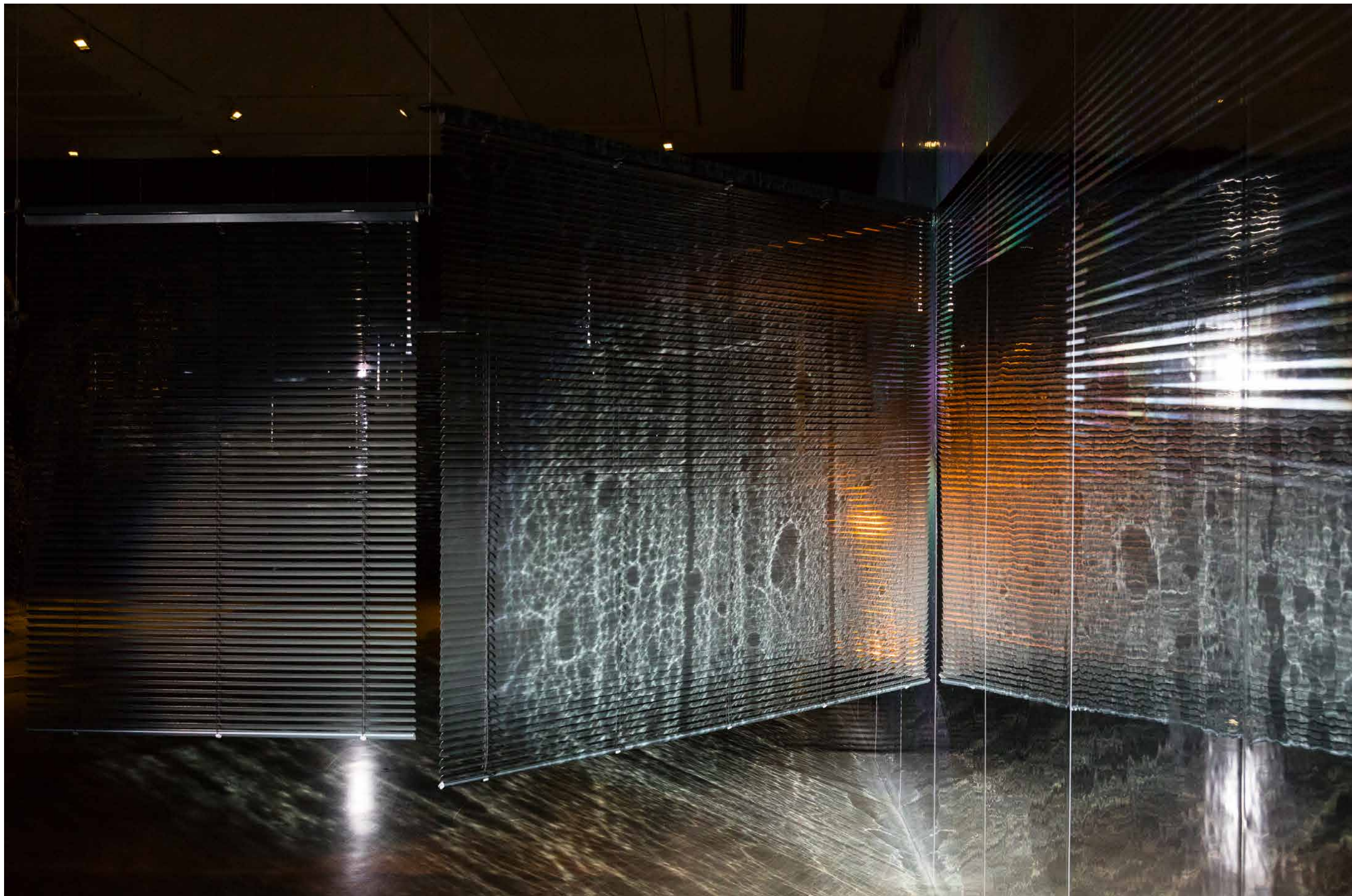
232 × 911 × 587 cm

Video: <https://vimeo.com/276470508> (01:30 – 02:30)

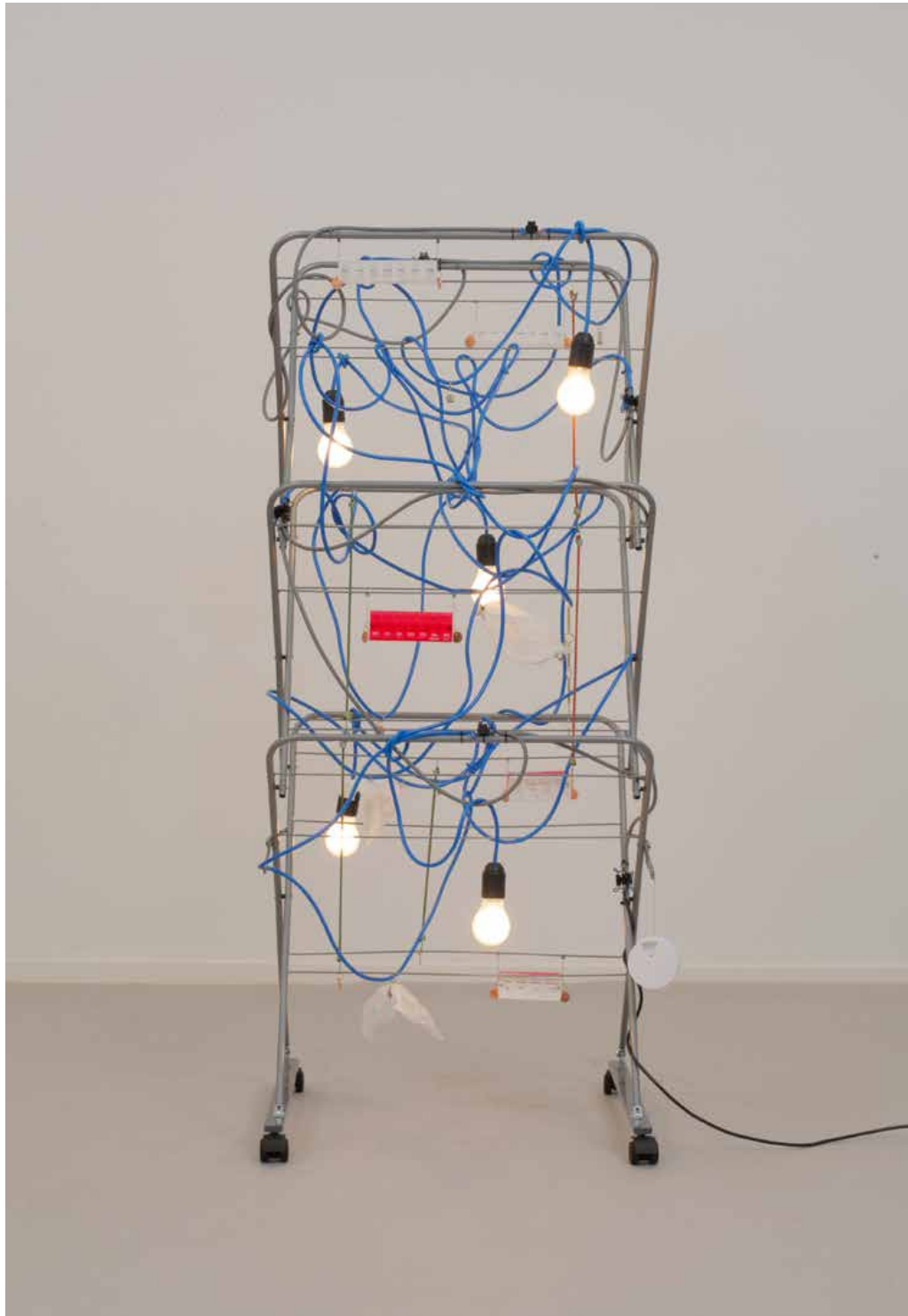




Installation *Super position: Equilibrium & Engagement*, 21st Biennale of Sydney, 2018



Installation *Super position: Equilibrium & Engagement*, 21st Biennale of Sydney, 2018

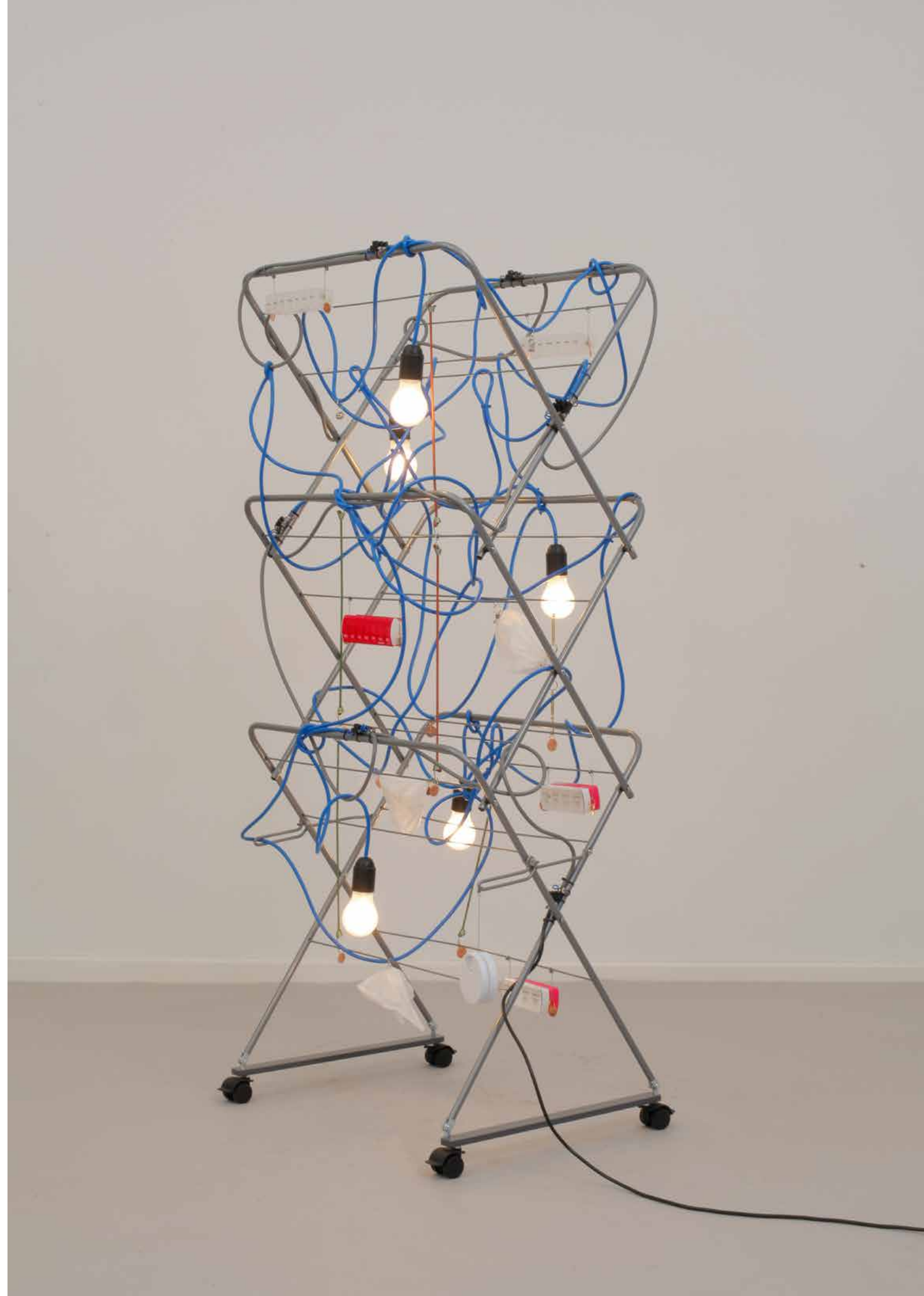


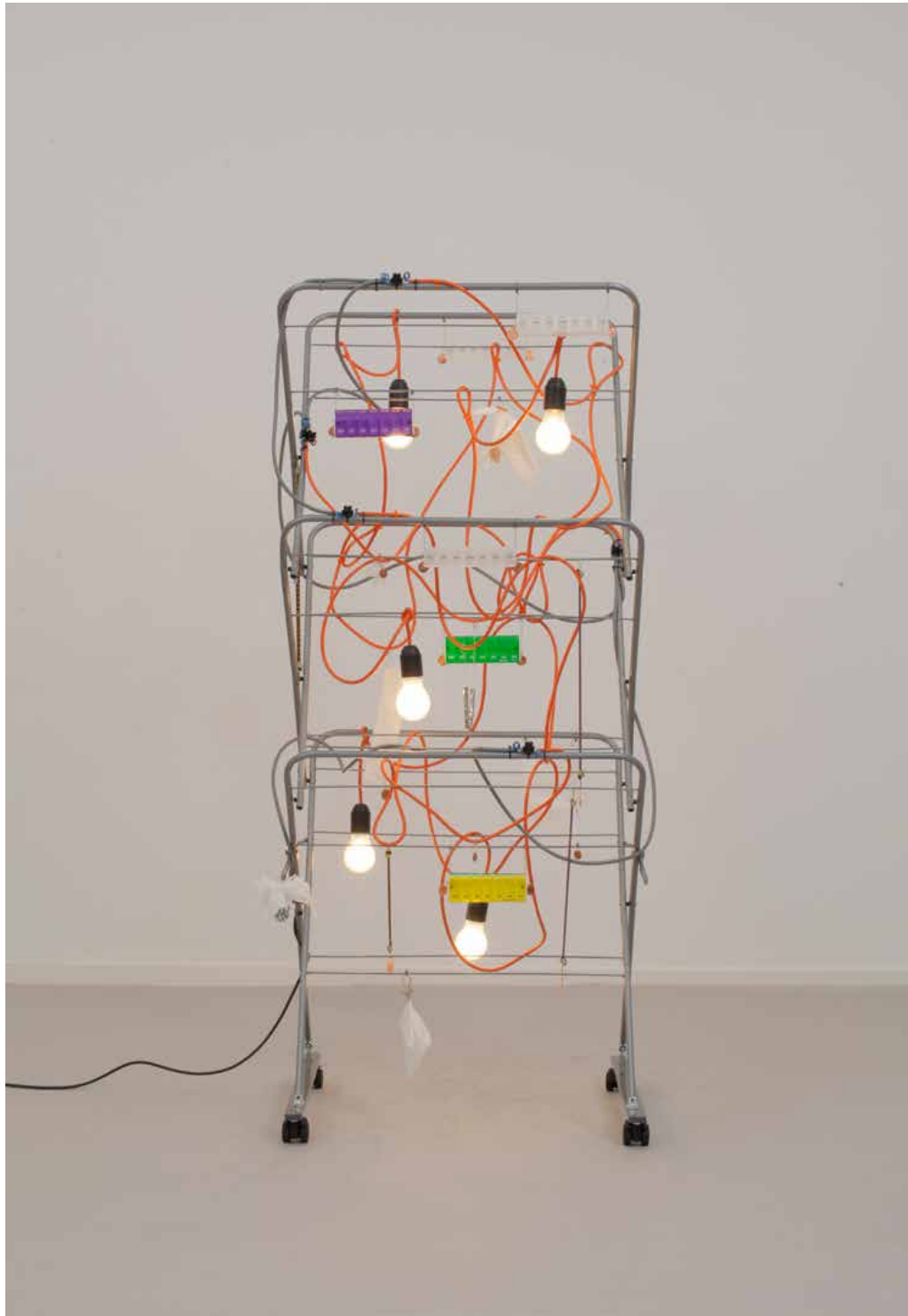
Non-Indépliable, nue – Strive and Stake Blue

2018

Drying rack, powder-coated aluminum, casters, light bulbs, cable, zip ties, terminal strips, elastic cord with metal hooks, extension springs, metal rings, metal chains, bells, safety pins, coins, tissues, pill boxes, bolts, nuts, washers
Wäscheständer, pulverbeschichtetes Aluminium, Lenkrollen, Glühbirnen, Kabel, Kabelbinder, Lüsterklemmen, Gummiseil mit Metallhaken, Zugfedern, Metallringe, Metallketten, Glöckchen, Sicherheitsnadeln, Münzen, Taschentücher, Pillendosen, Schrauben, Schraubenmuttern, Unterlegscheiben

148 × 58 × 71 cm





Non-Indépliable, nue – Strive and Stake Orange

2018

Drying rack, powder-coated aluminum, casters, light bulbs, cable, zip ties, terminal strips, elastic cord with metal hooks, metal rings, metal chains, metal clips, coins, tissues, pill boxes, bolts, nuts, washers

Wäscheständer, pulverbeschichtetes Aluminium, Lenkrollen, Glühbirnen, Kabel, Kabelbinder, Lüsterklammern, Gummiseil mit Metallhaken, Metallringe, Metallketten, Metallklammern, Münzen, Taschentücher, Pillendosen, Schrauben, Schraubenmutter, Unterlegscheiben

148 × 50 × 68 cm

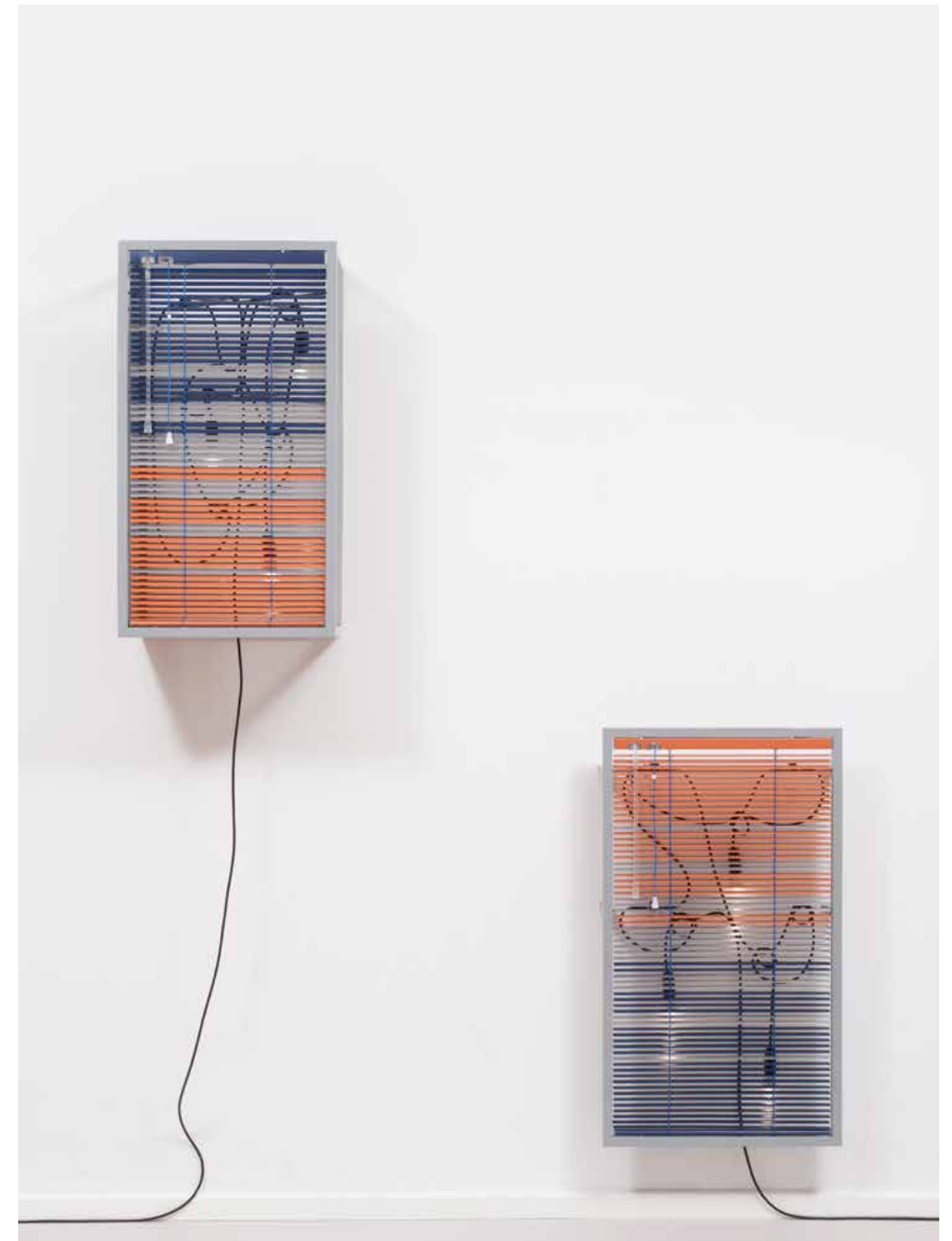




Bathroom Radiator / Badezimmerheizung: 60 × 81 × 12 cm



Living Room Radiators / Wohnzimmerheizungen: each / je: 60 × 81 × 12 cm



Kitchen Boiler / Küchenboiler: 80 × 44 × 32 cm

Kitchen Radiator / Küchenheizung: 91 × 51 × 12 cm

Jahnstraße 5

2017

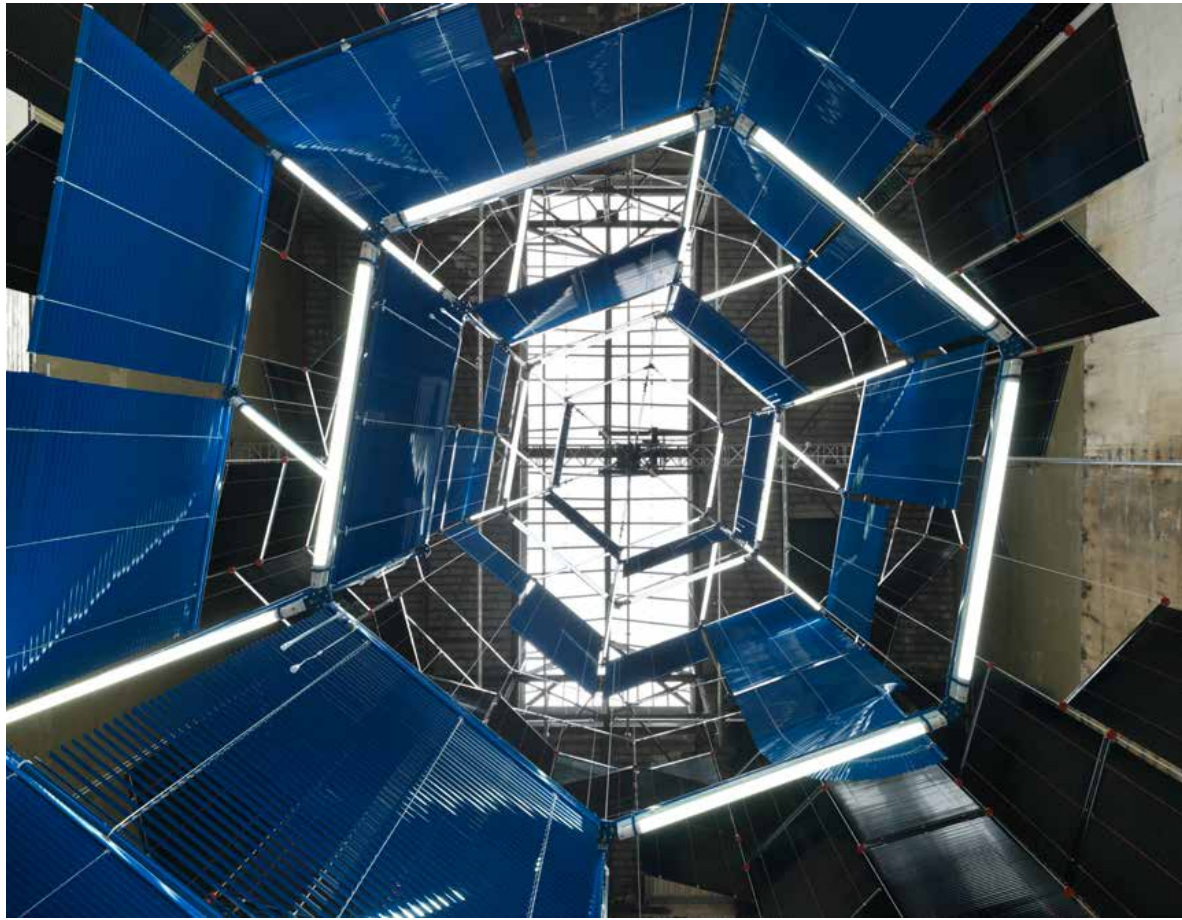
Aluminum venetian blinds, powder-coated aluminum frame, powder-coated perforated aluminum plates, light bulbs, cable, zip ties, terminal strips, 5 parts

Aluminiumjalousien, pulverbeschichtetes Aluminiumgestell, pulverbeschichtete perforierte

Aluminiumplatten, Glühbirnen, Kabel, Kabelbinder, Lüsterklemmen, 5-teilig

Dimensions / Maße variable

Edition 5/5 (+ 2 A.P.)

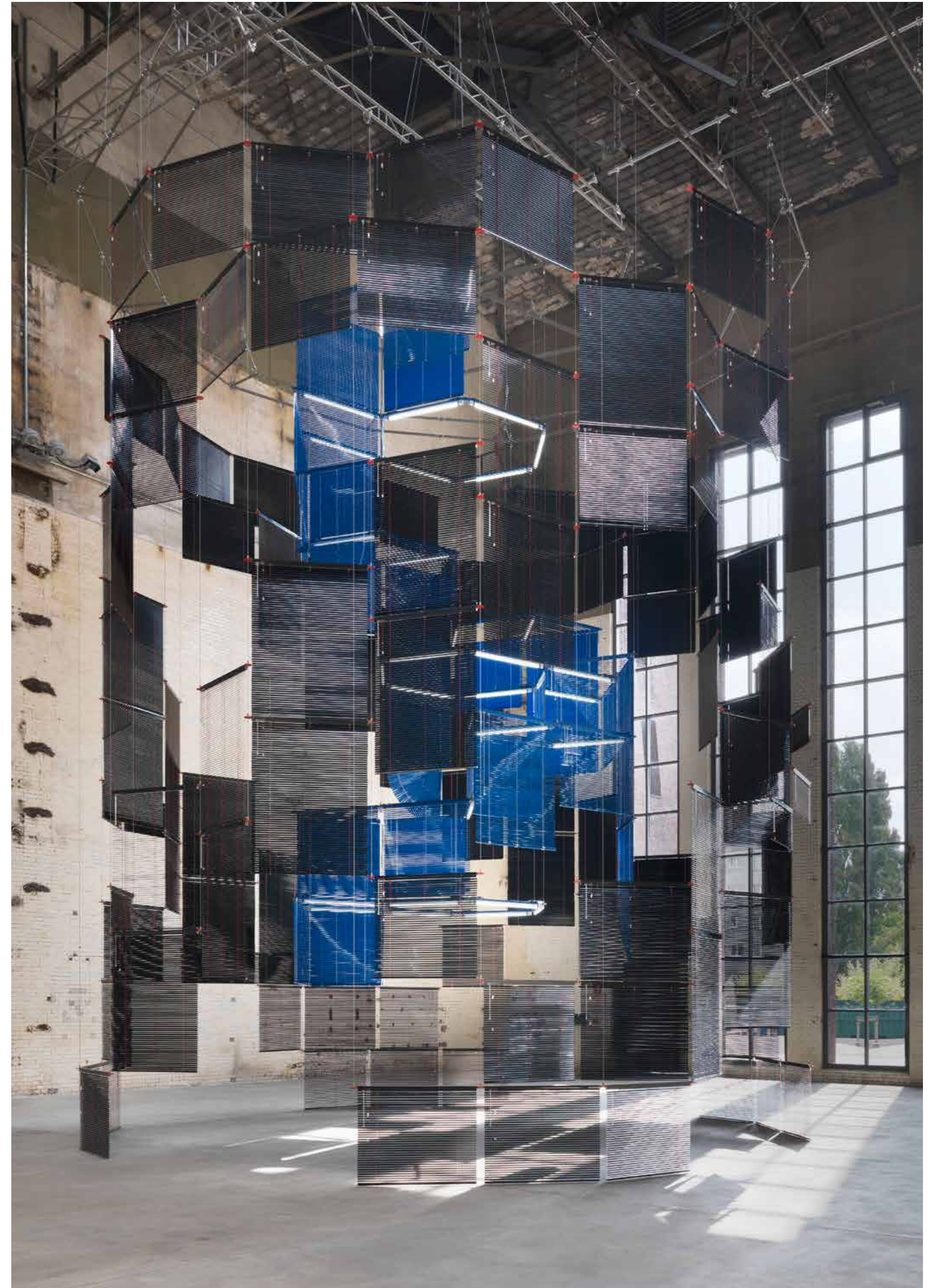


Silo of Silence – Clicked Core

2017

Aluminum venetian blinds, powder-coated aluminum and steel hanging structure, steel wire rope, revolving stage, LED tubes, cable
Aluminiumjalousien, pulverbeschichtete Aluminium- und Stahl-
Hängestruktur, Stahlseil, Drehbühne, LED-Röhren, Kabel
1105 × 780 × 780 cm

Installation *Silo of Silence - Clicked Core*, Kesselhaus,
KINDL – Zentrum für zeitgenössische Kunst, Berlin, 2017-2018



Lacquer Paintings

1999-ongoing

Lacquer paintings are made of wood varnish poured on wooden panels. The process of the lacquer layers is determined by various methods. On the one hand there are compositional elements that are decided by the artist, such as the choice of matt or gloss varnish, the thickness of the lacquer layer and the choice of objects that appear in the varnish layers. The lacquer paintings *Sesame Summer-Harvest*, *Shiso Summer-Harvest*, *Sesame Summer-Harvest – thin* und *Sesame Summer-Harvest – thin dripping* include sesame and Shiso leaves of plants growing on the balcony of the artist, means that they are from the artist's immediate environment. On the other hand the production of lacquer paintings is an open process because it requires a long drying period outdoors. Meanwhile dust, insects, hair and other objects fall and get sealed in the layers of varnish. Similarly, rain affects the work production, as raindrops cause an unevenness. The result is a unique texture on the varnish surface as you can see in *Rain Gravity Mono I*. Stored tilted or leaned against the wall due to space constrain, the lacquer paintings often experience changes of the surface, it leads to bulges or wrinkles – as you can see in *Gravity Mono – Ikea Cupboard*. Here the lacquer layers are mounted on a door of an Ikea cupboard that was left after a new kitchen has been built.

The lacquer paintings are not intended to pursue the notion of painting in a classical sense, however a pictorial quality is generated. Yang employs her own extraordinary and not media-related way of working. Her works often incorporate elements that are unfamiliar and distant to her, unless she refers to her own circumstances. For Yang this process is an appropriation of objects/circumstances by observing the domestic sphere, a kind of 'domestication' – which is reoccurring in the production of lacquer paintings. The not yet dried varnish surface records the influence of these alien yet neighboring or surrounding elements over the time, thus reflecting the environment, weather, season as well as location.



Soaring Seedlings

2019-2023

Chipboard, wood varnish, found plants,
artificial plants, wig, seeds, dust, insects, hair
Spanplatte, Holzklarlack, gefundene Pflanzen,
künstliche Pflanzen, Perücke, Samen,
Staub, Insekten, Haar
60 × 60 × 2 cm





Fuzzy Trunks

2019-2023

Chipboard, wood varnish, found plant,
printed paper, wig, seeds, dust, insects, hair
Spanplatte, Holzklarlack, gefundene Pflanze,
bedrucktes Papier, Perücke, Samen, Staub, Insekten, Haar
70 × 50 × 2 cm



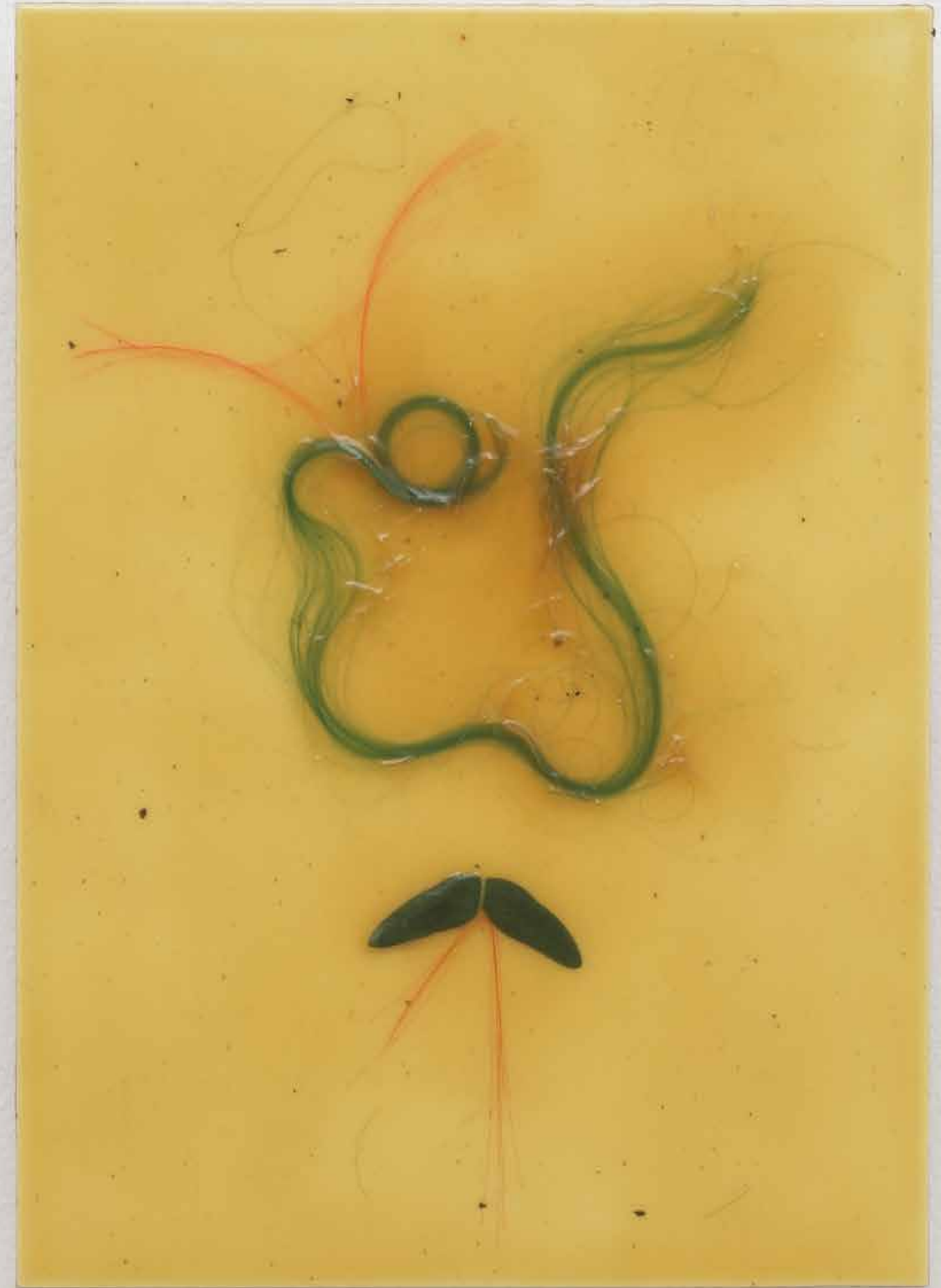
This is Not a Mustache

2023

Chipboard, wood varnish, wig, artificial plant,
seeds, dust, insects, hair

Spanplatte, Holzklarlack, Perücke, künstliche Pflanze,
Samen, Staub, Insekten, Haar

35 × 25 × 2 cm





Velvet Vacuum Cosmic Salon

2019-2023

Chipboard, wood varnish, printed paper,
found plant, seeds, dust, dirt, hair

Spanplatte, Holzklarlack, bedrucktes Papier,
gefundene Pflanze, Samen, Staub, Schmutz, Haar
90 × 90 × 2 cm



Blade Notations – Blade Blowing

2019

Chipboard, wood varnish, blades, seeds, dust, insect, hair
Spanplatte, Holzklarlack, Klingen, Samen, Staub, Insekten, Haar
70 × 25 × 2 cm





Blade Notations – Blade Blast and Cane

2019

Chipboard, wood varnish, blades, found plants, dust, hair

Spanplatte, Holzklarlack, Klingen, gefundene Pflanzen, Staub, Haar

35 × 25 × 2.4 cm



Old Twosome Crops – Sesame and Shiso

2016

Chipboard, wood varnish, sesame leaves, shiso leaves

Spanplatte, Holzklarlack, Sesamblätter, Shisoblätter

100 × 60 cm





Crocodile Tears in Riverside Woods

2016

Chipboard, wood varnish, sesame leaves, graph paper

Spanplatte, Holzklarlack, Sesamblätter, Millimeterpapier

30 × 100 cm



Shiso Summer-Harvest

2011

Chipboard, wood varnish, Shiso leaves

Spanplatte, Holzklarlack, Shisoblätter

125 × 90 cm





Rain Gravity Mono I
2011
Chipboard, wood varnish
Spanplatte, Holzklarlack
125 × 90 cm





Hardware Store Collage – Bauhaus Door Handles #1

2012

Clippings from hardware store catalogues on chromolux paper,
mounted on alu-dibond, framed

Ausschnitte aus Baumarktkatalogen auf Chromoluxpapier,
aufgezogen auf Alu-Dibond, gerahmt

51.2 × 71.2 cm



Hardware Store Collage – Hellweg Outdoor Furniture Barbeque Cover #1

2012

Clippings from hardware store catalogues on chromolux paper,
mounted on alu-dibond, framed

Ausschnitte aus Baumarktkatalogen auf Chromoluxpapier,
aufgezogen auf Alu-Dibond, gerahmt

51.2 × 71.2 cm



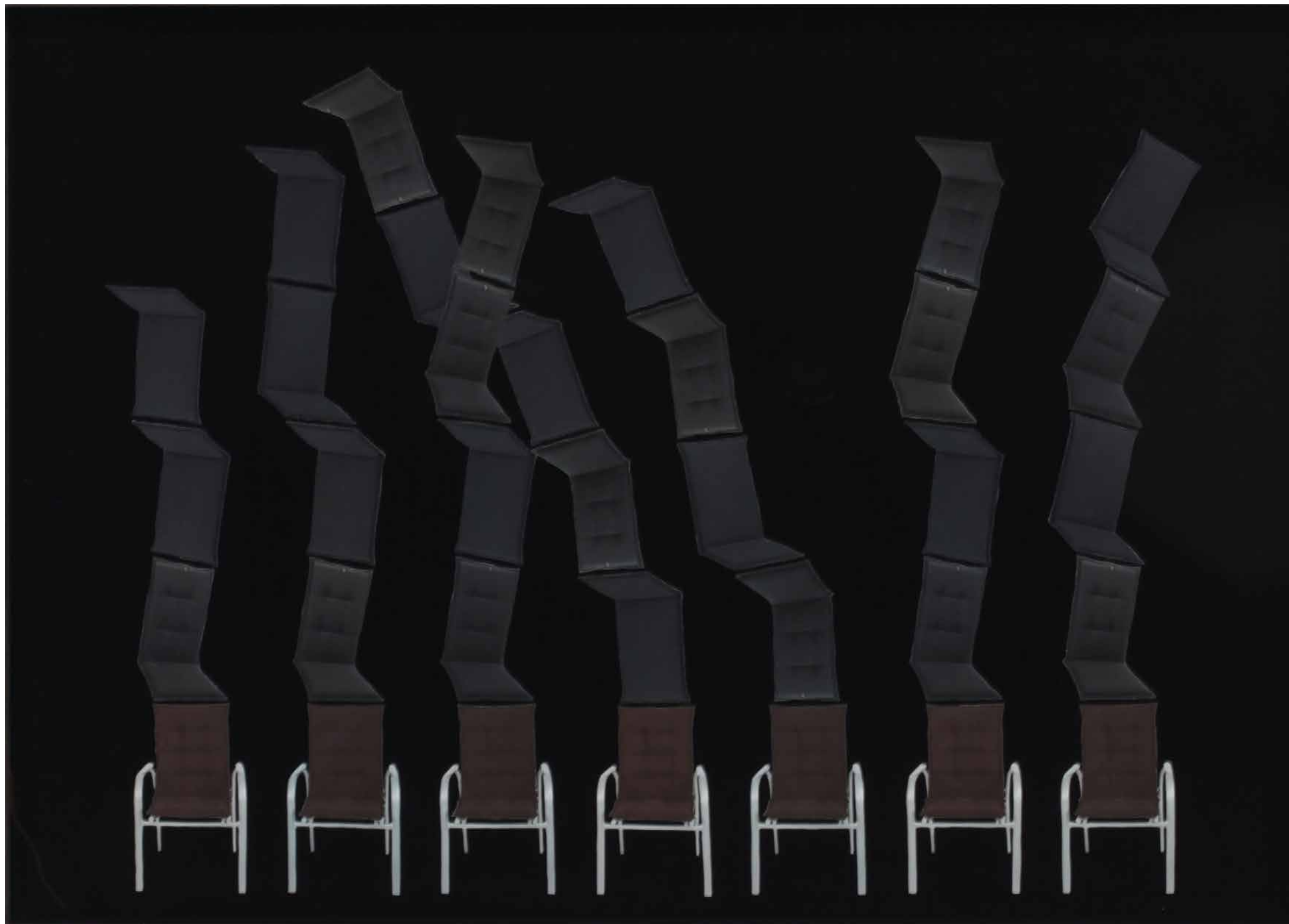
Hardware Store Collage – Bauhaus “Palma” Ceiling Fans with Light #1

2012

Clippings from hardware store catalogues on chromolux paper,
mounted on alu-dibond, framed

Ausschnitte aus Baumarktkatalogen auf Chromoluxpapier,
aufgezogen auf Alu-Dibond, gerahmt

51.2 × 71.2 cm



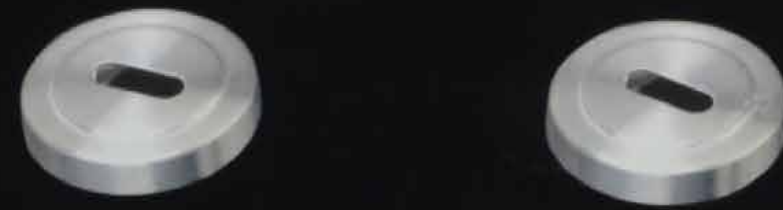
Hardware Store Collage – Hellweg Outdoor Furniture Cushions #1

2012

Clippings from hardware store catalogues on chromolux paper,
mounted on alu-dibond, framed

Ausschnitte aus Baummarktkatalogen auf Chromoluxpapier,
aufgezogen auf Alu-Dibond, gerahmt

51.2 × 71.2 cm



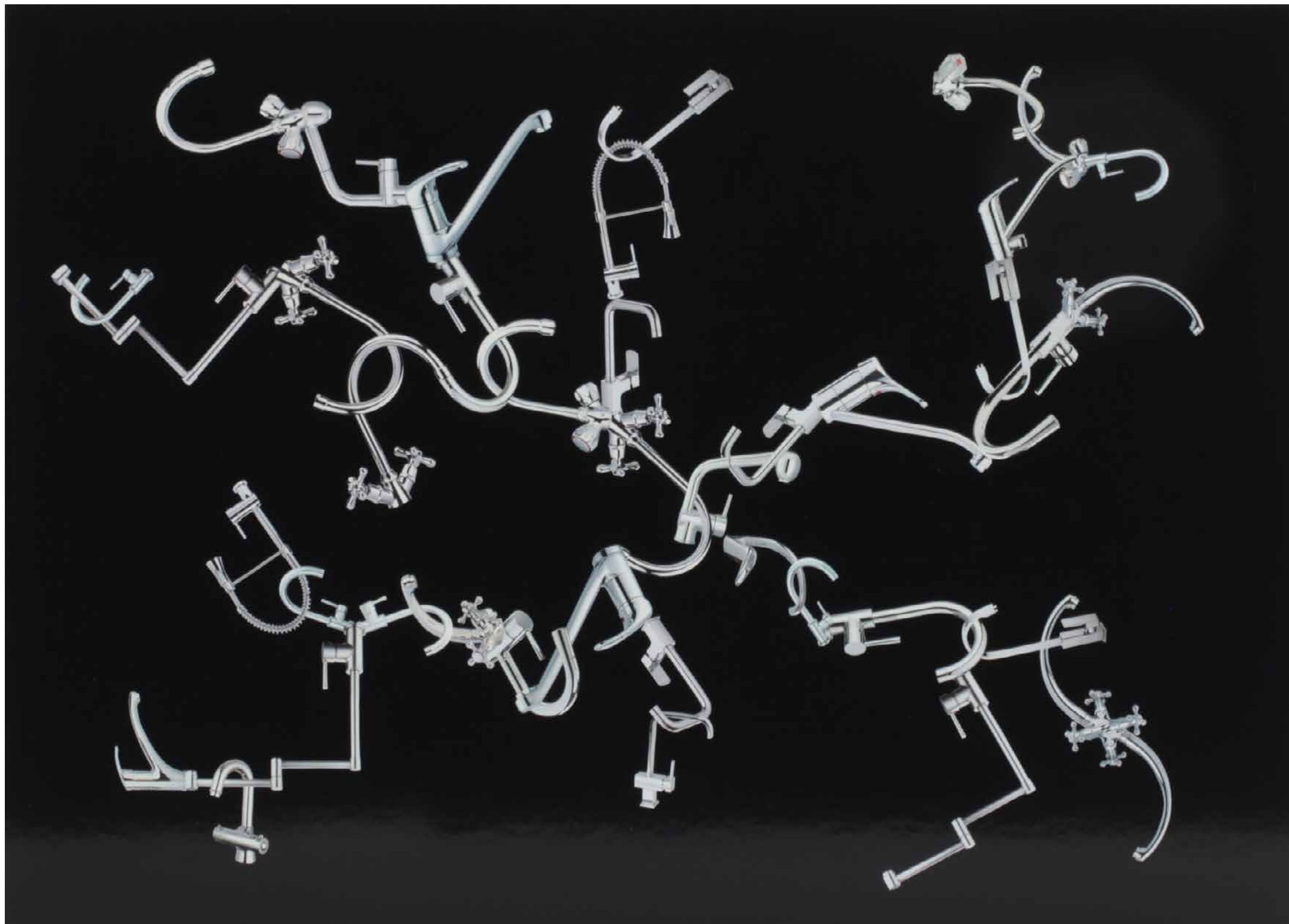
Hardware Store Collage – Bauhaus Keyholes #1

2012

Clippings from hardware store catalogues on chromolux paper,
mounted on alu-dibond, framed

Ausschnitte aus Baumarktkatalogen auf Chromoluxpapier,
aufgezogen auf Alu-Dibond, gerahmt

51.2 × 71.2 cm



Hardware Store Collage – Bauhaus Taps #2

2012

Clippings from hardware store catalogues on chromolux paper,
mounted on alu-dibond, framed

Ausschnitte aus Baumarktkatalogen auf Chromoluxpapier,
aufgezogen auf Alu-Dibond, gerahmt

51.2 × 71.2 cm

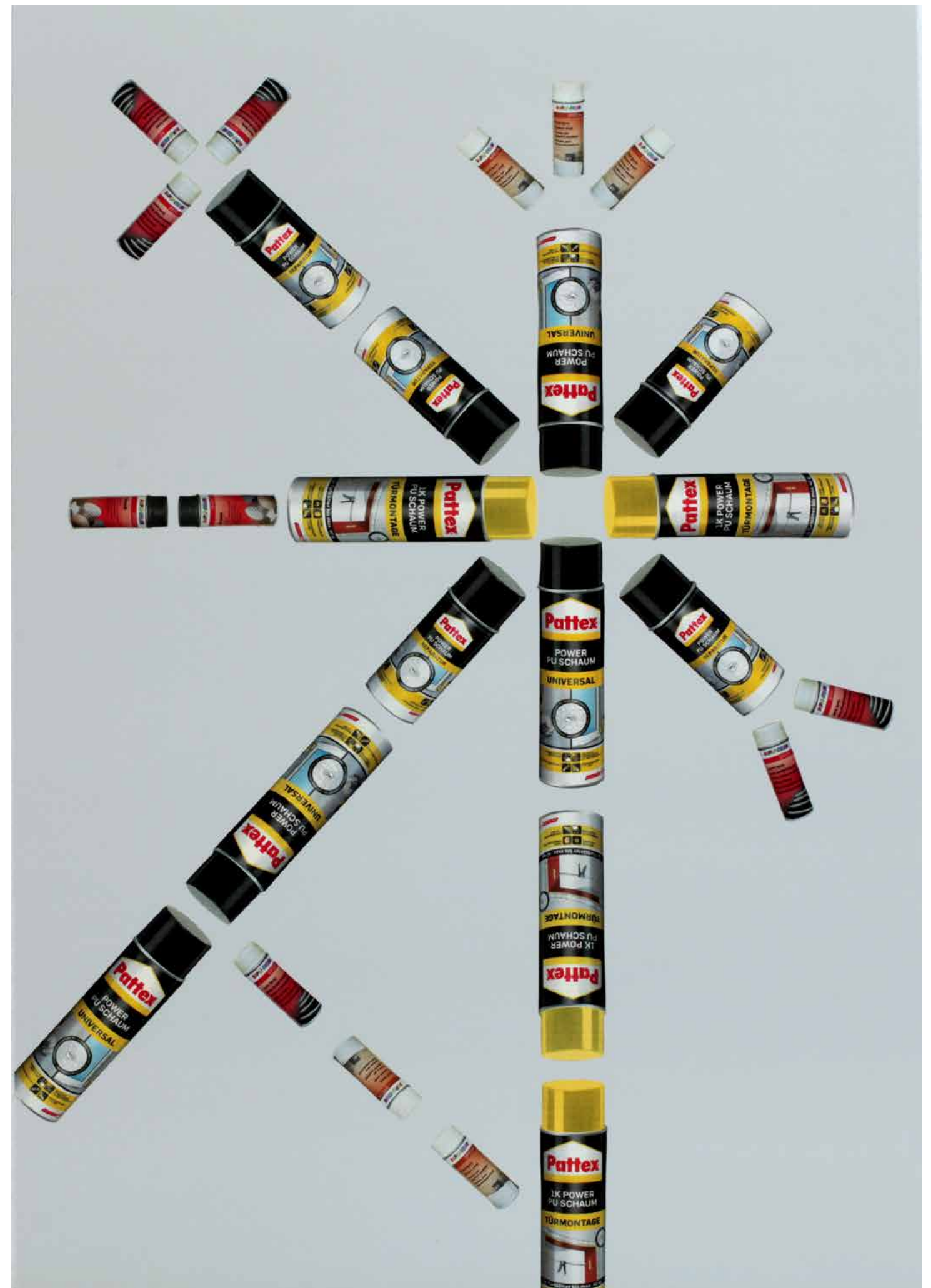
Hardware Store Collage – Bauhaus Spray Cans #1

2013

Clippings from hardware store catalogues on chromolux paper,
mounted on alu-dibond, framed

Ausschnitte aus Baumarktkatalogen auf Chromoluxpapier,
aufgezogen auf Alu-Dibond, gerahmt

51.2 × 36.2 cm





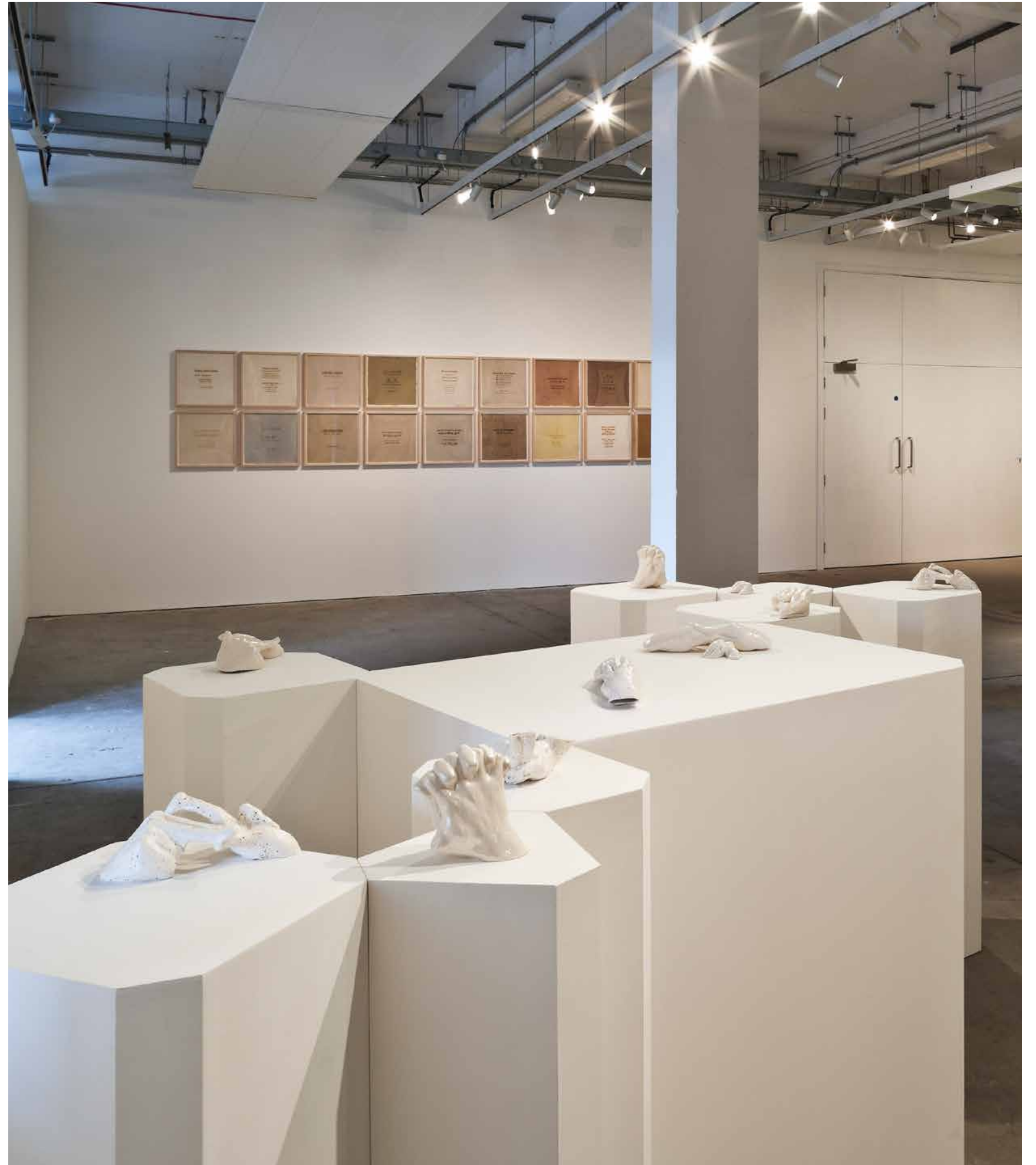
***Two Ends of One - Hugging, Protracting, Ringing,
Squeezing, Flattening, Clinging and Winding***

2013

28 parts of glazed earthenware (glossy, confetti blue, speckled moss,
and crackled), 7 parts of lustered earthenware (mother of pearl)

28 Teile glasiertes Steingut (glänzend, Konfettiblau, gesprenkeltes Moosgrün
und Krakele), 7 Teile glänzendes Steingut (Perlmutter)

Installation dimensions variable / Größe der Installation variabel



Installation *Journal of boubal/kiki*, Glasgow Sculpture Studios, Glasgow, 2013



Installation *Journal of buba/kiki*, Glasgow Sculpture Studios, Glasgow, 2013



**Two Ends of One - Hugging, Protracting, Ringing, Squeezing,
Flattening, Clinging and Winding**
2013
Details



Installation Journal of bouba/kiki, Glasgow Sculpture Studios, Glasgow, 2013



Three Folds and Multiple Twists

2013

Aluminum venetian blinds, powdercoated aluminum hanging structure,
mild steel, steel wire rope, ABS filament, 3D print, programmed electronics

Aluminiumjalousien, pulverbeschichtete Aluminiumhängestruktur, Baustahl,
Stahlseil, ABS-Filament, 3D-Druck, programmierte Elektronik

296 × 566 × 734 cm

Installation *Fit for Purpose*, Kunsthaus Glarus, 2015



Can Cosies – Teeny-Weeny Trio

2013

3 can towers, knitting yarn

Tower I: 14 cans of wasabi powder, each 30 g, 7 cans of tomato paste, each 70 g, 7 cans of tomato paste, each 140 g; Tower II: 9 cans of sardines in tomato sauce, each 155 g, 9 cans of coconut milk, each 165 ml; Tower III: 12 cans of precooked pork, each 200 g, 5 cans of grasshoppers, each 34 g, 5 cans of silkworms, each 34 g, 5 cans of mealworms, each 34 g, 5 cans of cat food with tuna and papaya, each 75 g, 5 cans of cat food with tuna and mango, each 75 g. 2013

Tower I: 21.5 × 18 × 18 cm; Tower II: 26.5 × 17.5 × 17.5 cm; Tower III: 27.5 × 17 × 20 cm

Turm I: 14 Dosen Wasabipulver, je 30 g, 7 Dosen Tomatenmark, je 70 g, 7 Dosen Tomatenmark, je 140 g; Turm II: 9 Dosen Sardinen in Tomatensauce, je 155 g, 9 Dosen Kokosmilch, je 165 ml; Turm III: 12 Dosen gekochtes Schweinefleisch, je 200 g, 5 Dosen Grashüpfer, je 34 g, 5 Dosen Seidenraupen, je 34 g, 5 Dosen Mehlwürmer, je 34 g, 5 Dosen Katzenfutter mit Thunfisch und Papaya, je 75 g, 5 Dosen Katzenfutter mit Thunfisch und Mango, je 75 g. 2013

Turm I: 21.5 × 18 × 18 cm; Turm II: 26.5 × 17.5 × 17.5 cm; Turm III: 27.5 × 17 × 20 cm

The Can Cosies started as a small edition piece for **Closures** (2010), solo exhibition at Galerie Wien Lukatsch, Berlin, with five 400 gram cans of the most commonly found food. The work started with Yang's general interest in domestic objects and spaces. For her the can is interesting because of the contradictory nature of the can and the differing time spans that exist within it; it is designed to preserve food and increase 'shelf life' but once opened the food spoils quickly. Considering that is used once and disposed of, it is a useless gesture to knit a cosie for cans. However, it is that sweet gesture of knitting the cosies that interests Yang as a sculptor, since it's not only ironic or absurd, but also manifests an insistence to illuminate a different attitude for understanding this object.

For Yang canned food is a reminder of her grandmother, who kept her cupboard full of all kinds of this type of food, enough to live from indefinitely. Understandable for a woman from the war time generation, and for whom canned food holds a particular meaning, as it was essential to her survival. For Koreans the first canned food was mostly of American origin after the Pacific War (1941-45) and during the Korean War (1950-53) and was distributed by the occupying US army.

Comparable to today's preference for fresh food with less preservatives or artificial treatment, Yang's childhood association to good long-life food such as Spam cans (Can Cosies Pyramid – Spam 340 g Gold, 2011) reflects an uncertainty for the future as well as the Korean national history. The can therefore recalls a sentiment about difficult or uncertain circumstances in particular geo-political narratives, such as the post-war era or conflict zones.

Yang's Can Cosies prompt direct focus on the contrast between familiarity and alienation in our food culture. The techniques of folding, wrapping, covering up, concealing and conserving, which Yang has practiced in previous works, opens a new quality to these ordinary objects. The contained body of the can naturally suggests the potential of opening or unfolding, yet to happen.

The new production for Fellbach Triennial of Small-Scale Sculpture is additionally based on Yang's observation of the industrial effort to diversify mass-production, which derives from a growing demand for the sophistication of taste. In contrast to the previous work, which transmits a strong sense of repulsion due to the sheer volume of food used, Can Cosies – Teeny-Weeny Trio introduces a mixture of can types in a 'single serve' portion. Each mini 'tower' is a stack of different kinds of small cans, the selection consists of confrontational juxtaposition of sweet and salty, Asian and European, luxurious food for pets and cheap food for humans. It is based on the observation of the industrial effort to diversify mass-production, which is based on a growing demand for the sophistication of taste.



Can Cosies – Teeny-Weeny Trio

2013

Detail



Non-Folding - Geometric Tipping #1

2013

Spray paint on paper, framed
Sprühfarbe auf Papier, gerahmt

100 × 72 cm



Non-Folding - Geometric Tipping #2

2013

Spray paint on paper, framed
Sprühfarbe auf Papier, gerahmt

100 × 72 cm

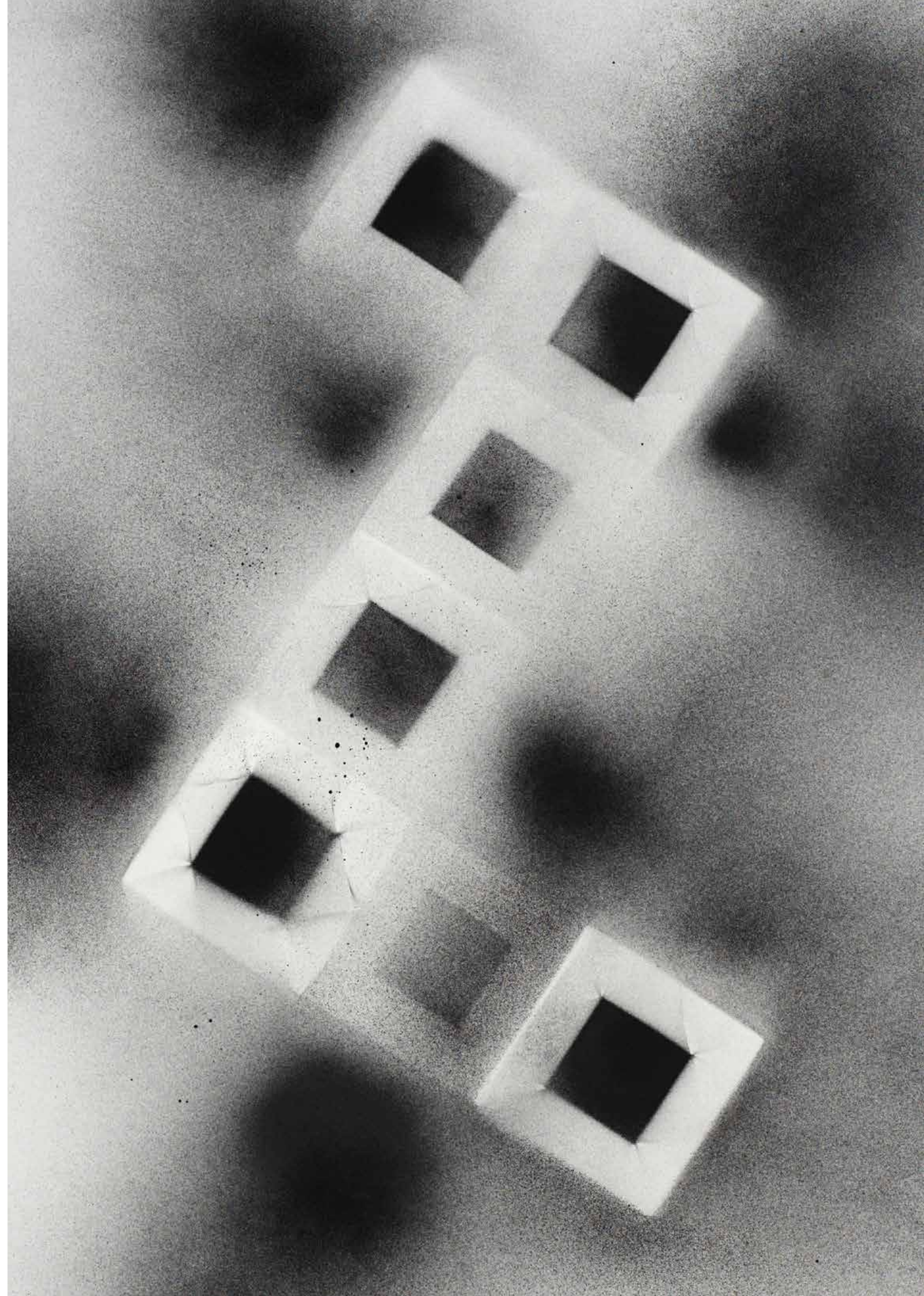


Non-Folding - Geometric Tipping #3

2013

Spray paint on paper, framed
Sprühfarbe auf Papier, gerahmt

100 × 72 cm





Holiday for Tomorrow – Version Modest Amenity #2

consists of traditional Korean wooden screens of differing patterns as well as the film ***Holiday Story*** which was shot in Seoul during the Korean national holiday Chuseok. It shows one of the quietest days of the year when the city is desert. Edition: A dense spoken text accompanies the film, reflecting on the topic of work and rest.

2007

MDF, paint, fan, sound output

The installation includes the two works

Yes-I-Know-Screen (Edition: 4/5) and
the video ***Holiday Story*** (Edition: 4/5)

Installation *how to write I*, Galerie Barbara Wien, Berlin, 2013



Yes-I-Know-Screen

2007

Detail

10 painted wooden screens, metal connectors, metal feet

10 Holzparavents, Metallverbindungen, Metallfüße

each /je 200 × 80 cm, Edition: 5 (+ 2 A.P.)



Holiday Story

2007

Single channel DV-NTSC, color, sound, 13:12 min.,
filmed in Seoul, voice-over (English); Katrin Einert (German),
MDF, paint, fan, headphones or speakers
Einkanal-Video, NTSC, Farbe, Ton, 13:12 Min., gefilmt in
Seoul,
Voice-over (English); Katrin Einert (Deutsch), MDF,
Farbe, Ventilator, Kopfhörer oder Lautsprecher

Excerpt: https://www.youtube.com/watch?v=IcUbHoy-WVa8&feature=emb_logo





Rotating Notes

2010

Powder-coated steel sheet, ball bearings, magnets, notes

Pulverbeschichtetes Stahlblech, Kugellager, Magnete, Notizen

5 parts / 5-teilig, each 144 × 109 cm

Installation *Family of Equivocations*, Aubette 1928 & Museum of Modern and Contemporary Art, Strasbourg, 2013

Rotating Notes consists of a series of five rotating wall mounted sculptures, to which sets of copied texts, images and photographs have been attached using magnets in a seemingly free-associative way. The folded steel plates are similar to a pin-board onto which notes and texts have been arranged, revealing subjects that Yang has been concerned with of late, such as the life and death of German activist and founder of the German Green Party Petra Kelly, the French author and novelist Marguerite Duras, the Black Panthers and the Belgian Congo. However viewers are invited to rotate the sculptures to make the notes unreadable as part of a process of things being 'unlearned'.



Rotating Notes
2010
Detail



Rotating Notes
2010
Detail



Rotating Notes
2010
Detail



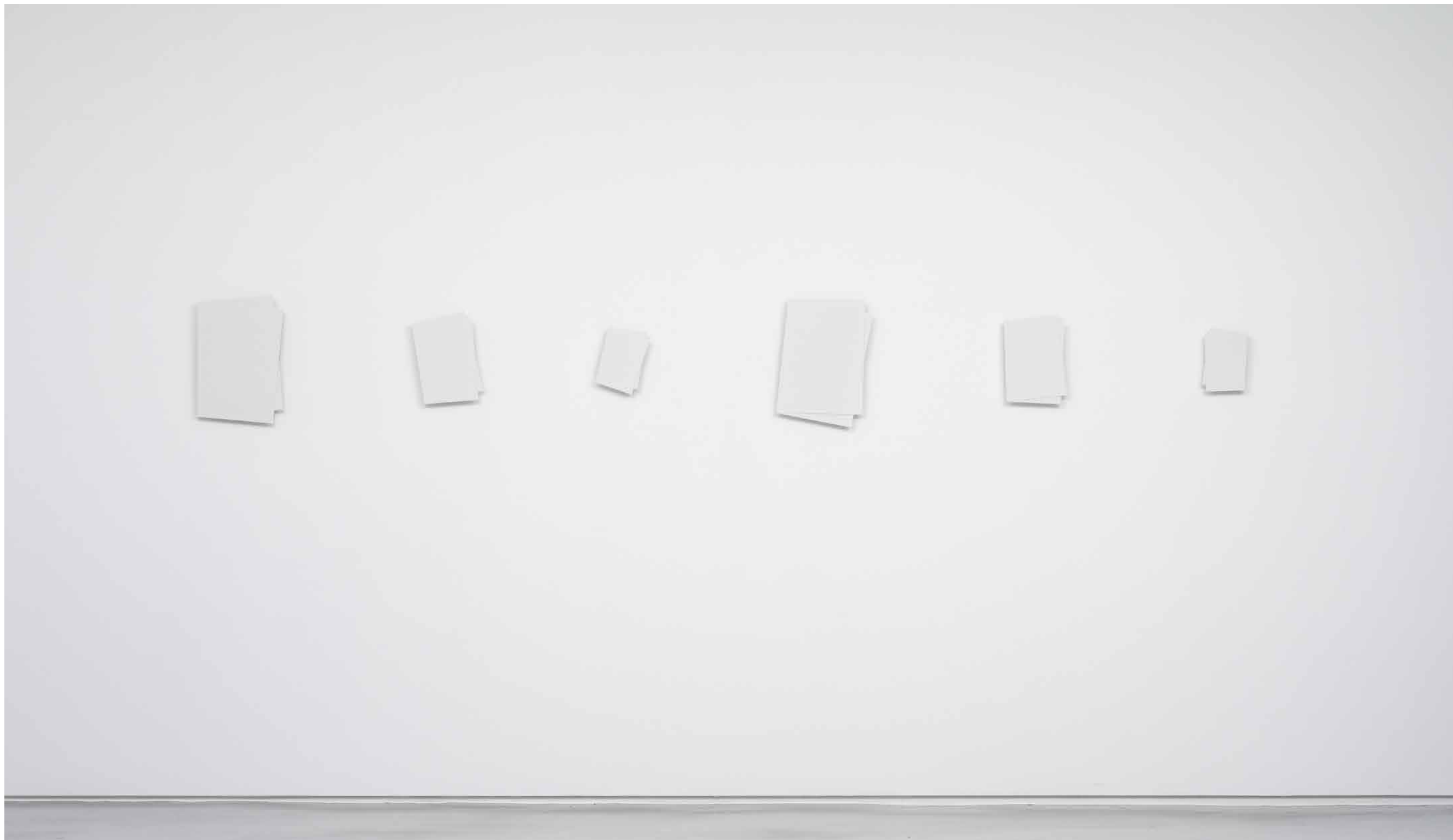
Rotating Notes
2010
Detail



Rotating Notes
2010
Detail



Installation *Family of Equivocations*, Aubette 1928 & Museum of Modern and Contemporary Art, Strasbourg, 2013



Blank Rotating Notes

2012

Powder-coated steel sheet, ball bearings, magnets, 6 parts

Pulverbeschichtetes Stahlblech, Kugellager, Magnete, 6-teilig

46.6 × 34.6 cm, 32.6 × 24.3 cm, 23.4 × 17.3 cm

Edition: 3 (+ 2 A.P.)

(only available as a set / nur verfügbar als ganzes Set)

from left to right / von links nach rechts

Blank Rotating Note DIN A3 – Asymmetric Fold I

Blank Rotating Note DIN A4 – Asymmetric Fold I

Blank Rotating Note DIN A5 – Asymmetric Fold I

Blank Rotating Note DIN A3 – Asymmetric Fold II

Blank Rotating Note DIN A4 – Asymmetric Fold II

Blank Rotating Note DIN A5 – Asymmetric Fold II



Blank Rotating Note DIN A4 – Asymmetric Fold I



Blank Rotating Note DIN A5 – Asymmetric Fold II



Light House (Osram): Foxed in the Forest – Flat

2010

Light bulb packaging, cardboard, coral stones, conch shells, origami paper

Glühbirnenkartons, Karton, Korallensteine, Schneckenmuschelhäuser, Origamipapier

ca. 7 × 70 × 48 cm



Imperfections

2010

Series of color photographs of origami objects

Serie von Farbfotografien von Origami-Objekten



Imperfections – Shabby Harlequin Dance

2010
 4 C-Prints, framed / 4 C-Prints, gerahmt
 66 × 204 cm, (each / je 47 × 47 cm), Edition: 5 (+ 2 A.P.)

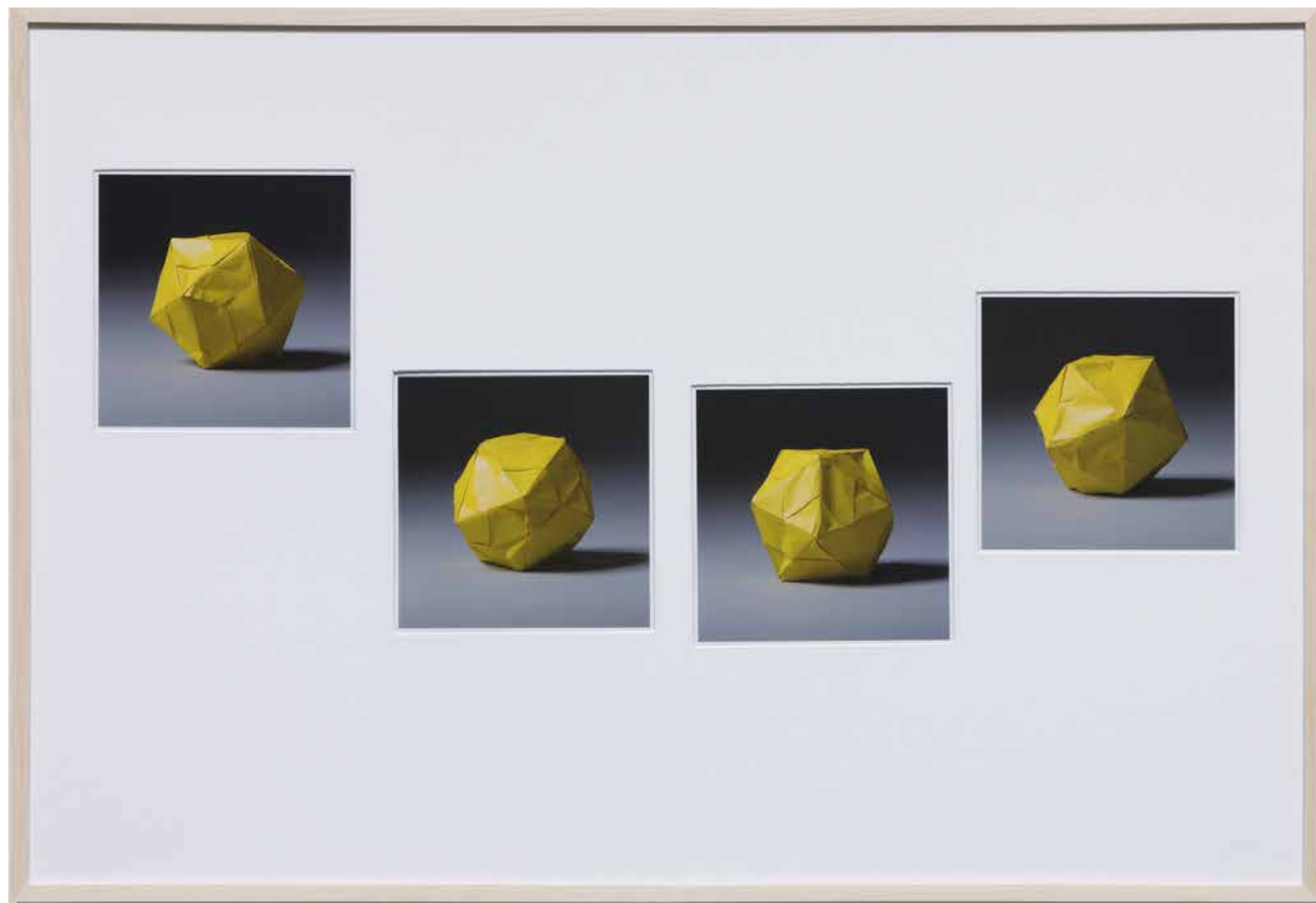
Imperfections – Shabby Hunchback Dance

2010
 4 C-Prints, framed / 4 C-Prints, gerahmt
 66 × 204 cm (each / je 47 × 47 cm), Edition: 5 (+ 2 A.P.)

Imperfections – Sassy Loaf

2010
 3 C-Prints, framed / 3 C-Prints, gerahmt
 44 × 99 cm (each / je 29 × 29 cm), Edition: 5 (+ 2 A.P.)





Imperfections – Baffled Rolling Head
2010
4 C-Prints, framed / 4 C-Prints, gerahmt
67 × 99 cm (each / je 21 × 21 cm), Edition: 5 (+ 2 A.P.)



Imperfections – Wrinkly-Beak says O and E
2010
2 C-Prints, framed / 2 C-Prints, gerahmt
54 × 81 cm (each / je 35 × 35 cm), Edition: 5 (+ 2 A.P.)

Imperfections – Vicious Brilliance

2010

5 C-Prints, framed / 5 C-Prints, gerahmt

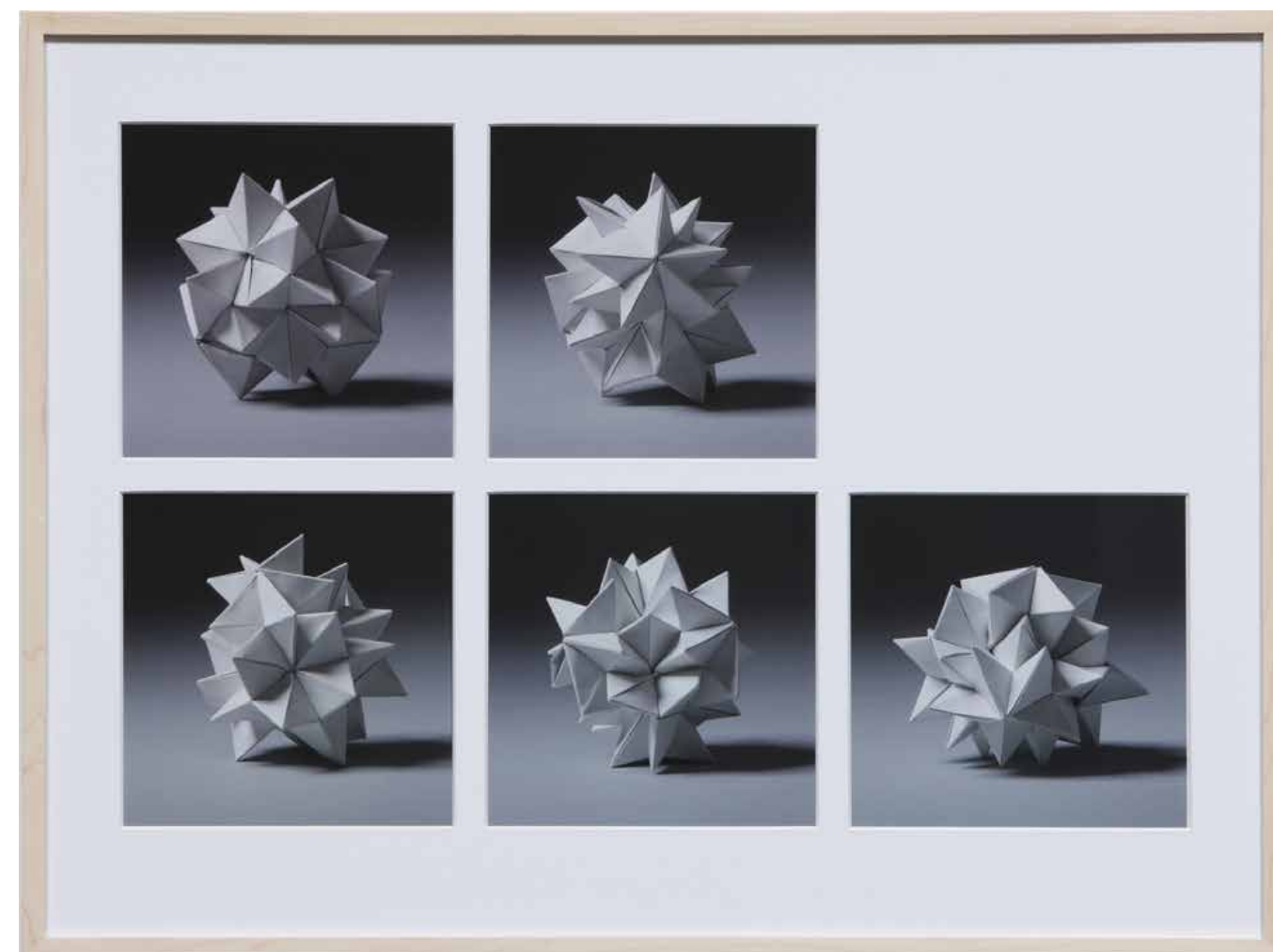
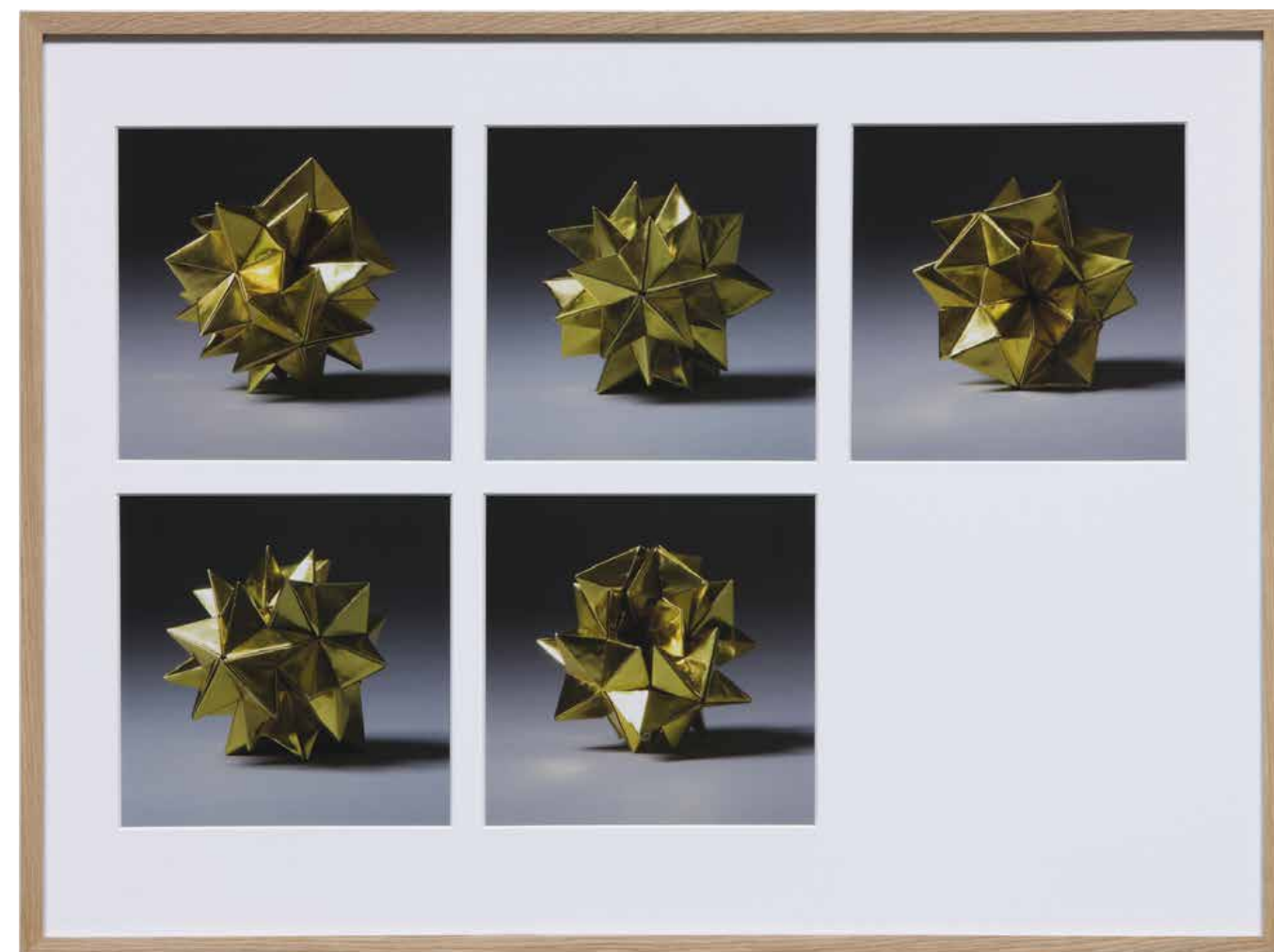
53.5 × 71.5 cm (each / je 21 × 21 cm), Edition: 5 (+ 2 A.P.)

Imperfections – Vicious Laughter

2010

5 C-Prints, framed / 5 C-Prints, gerahmt

53.5 × 71.5 cm (each / je 21 × 21 cm), Edition: 5 (+ 2 A.P.)



Imperfections – Haut-Relief, Bas-Relief

2010

2 C-Prints, framed / 2 C-Prints, gerahmt

38 × 68 cm (each / je 29 × 29 cm), Edition: 5 (+ 2 A.P.)

Imperfections – Hit Here and There

2010

2 C-Prints, framed / 2 C-Prints, gerahmt

38 × 68 cm (each / je 29 × 29 cm), Edition: 5 (+ 2 A.P.)

Imperfections – Legless and Headless

2010

2 C-Prints, framed / 2 C-Prints, gerahmt

38 × 68 cm (each / je 29 × 29 cm), Edition: 5 (+ 2 A.P.)



Imperfections – Hole in Flame

2010

2 C-Prints, framed / 2 C-Prints, gerahmt

30 × 49.5 cm (each / je 21 × 21 cm), Edition: 5 (+ 2 A.P.)

Imperfections – Laurel and Hardy on Fire

2010

2 C-Prints, framed / 2 C-Prints, gerahmt

30 × 49.5 cm (each / je 21 × 21 cm), Edition: 5 (+ 2 A.P.)

Imperfections – Two Times Frontal in Heat

2010

2 C-Prints, framed / 2 C-Prints, gerahmt

30 × 49.5 cm (each / je 21 × 21 cm), Edition: 5 (+ 2 A.P.)





Plate Mobile

2010

5 plates, metal brackets, metal chain

5 Teller, Metallklammern, Metallkette

Dimensions variable / Maße variabel

18 × 15 × 11 cm & 14 × 14 × 4 cm



Garlic Ufos

2010

3 plates, dried garlic

3 Teller, getrockneter Knoblauch

3 × 13 × 13 cm



Three Kinds

2008

Aluminum venetian blinds, aluminum hanging structure,
spray paint, steel wire rope, moving spotlights, floodlights
Aluminiumjalousien, Aluminiumhängestruktur, Sprühfarbe,
Stahlseil, bewegliche Scheinwerfer, Flutlichtstrahler
363 × 1000 × 715 cm

Installation *Life on Mars*, 55th Carnegie International, Carnegie Museum of Art, Pittsburgh, 2008



Three Kinds
2008
Details



Film stills

Three Kinds in Transition

2008

30-inch Apple Cinema Display, 235 images, loop

30-Zoll Apple Cinema Display, 235 Bilder, Loop

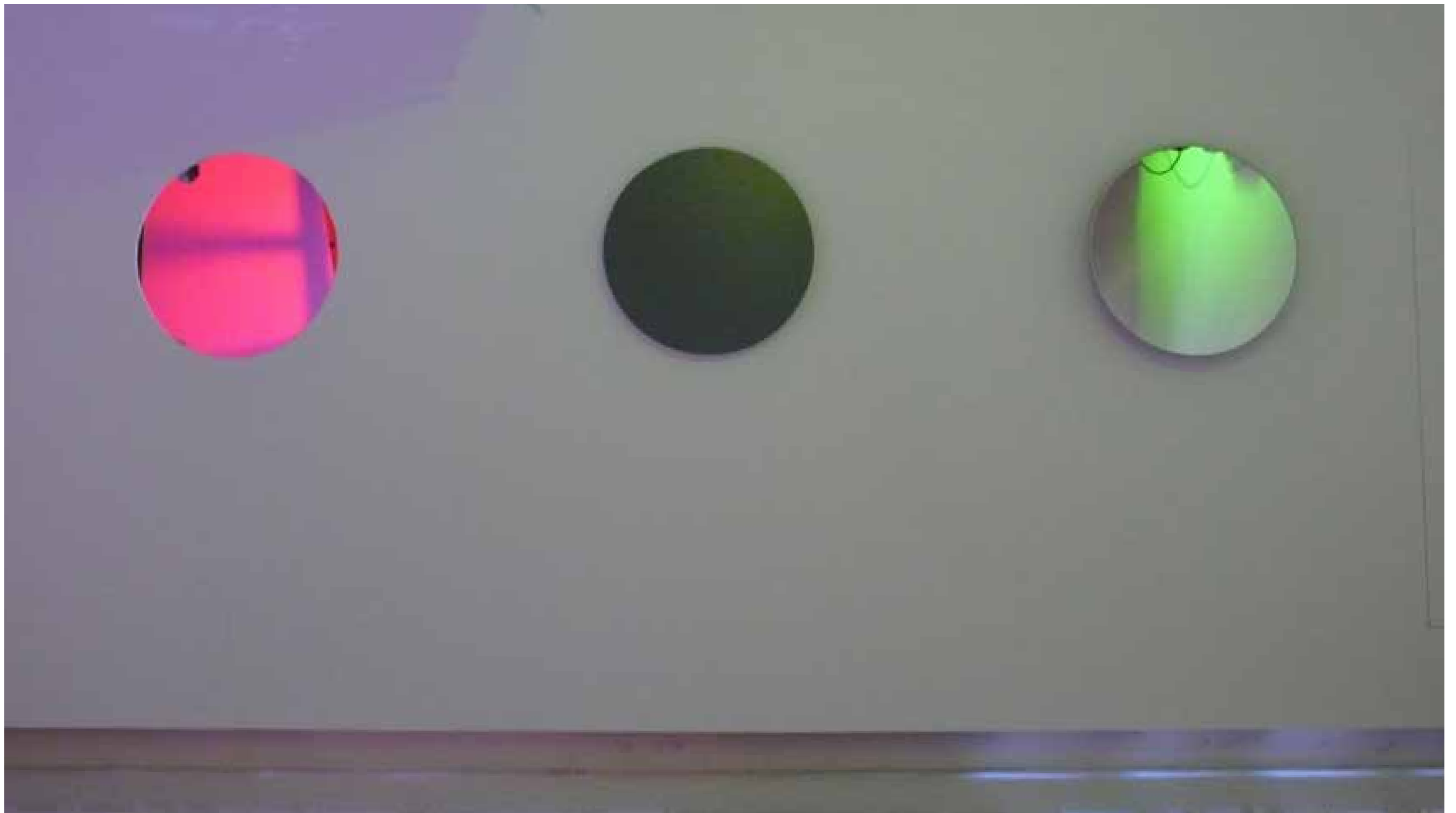
68.8 × 54.3 cm, Edition: 8 (+ 2 A.P.)

(Technical equipment not included /

Technisches Equipment nicht inbegriffen)



Installation *Voice over Three* Artsonje Center, Seoul, 2010



Three Kinds in Repetition

2008

2 round mirrors in diameter of 60 cm (one moving, one hangs backside) and a hole

2 runde Spiegel, Durchmesser 60 cm (ein beweglicher und einer von der Rückseite zu sehen) und ein Loch

Edition: 3 (+ 2 A.P.)



Three Kinds in Repetition
2008
Details



Relational Irrelevance – Version Domestic Berlin

2008

Globe table lamp, floodlight, tripod, time delay relay

Tischkugelleuchte, Flutlichtstrahler, Stativ, Zeitrelais

Dimensions variable / Maße variabel, Edition: 3 (+ 2 A.P.)

Mirror Series

2006 – 2007

6 parts / 6-teilig

Edition of 3 (+ 2 A.P.)

Last copy of the whole series

Each mirror shows a certain kind of interference that it negates or neglects to reflect the viewers image on it. **Back** (2006) is an elegantly shaped oval mirror, which simply turns its back to the viewer. In other words, it prefers to reflect the wall a la Bartleby!

Two round mirrors opposite to each other show their resistance against the duty of reflection through their movement. One goes constantly away from the position to reflect viewers **Eyes Off** (2007), the other rotates itself as subtle/silent yet persistent to its predefined nature to reflect **Non-Moving Self** (2007).

This series also includes three rectangular mirrors with sensor technique. Each of them changes its character depending on whether the viewer approaches the mirror or not. One changes from a simple reflecting surface to a TV **Watching You** (2007) when the viewer comes closer. The other turns into an image **Ulterior Thought** (2007) or text/time board **Foxed in the Forest** (2007).

What each mirrors performance suggests is what the artist observes in her own daily life, i.e. the frequent co-existence of radio or TV at work in order to keep herself alone without feeling alone. In her mirror series, she reveals her struggle with herself between being effectively concentrated and helplessly distracted by inspiring yet somewhat destructive thoughts while both are seamlessly overlapped in the mirror.



Mirror Series – Back

2006

Oval mirror

Ovaler Spiegel

ca. 70 × 50 × 10 cm, Edition: 3 (+ 2 A.P.)

Mirror Series – Foxed in the Forest

2007

Rectangular mirror, digital clock with segment display, motion sensor
Rechteckiger Spiegel, Digitaluhr mit Segmentanzeige, Bewegungssensor
ca. 70 × 40 × 10 cm

Edition: 3 (+ 2 A.P.)

* A digital clock with segment display is turned
on and off by a motion sensor.

Die Digitaluhr mit Segmentanzeige wird mittels
eines Bewegungsschalters ein- und ausgeschaltet.

The object is working with voltage 110 – 240 and 50/60 Hz

Das Objekt funktionieren bei Netzspannungen von
110 – 240 Volt und 50/60 Hz





Mirror Series – Eyes Off

2007

Circular mirror, rotating metal armature, motor

Runder Spiegel, Metalldrehanke, Motor

ca. 60 × 60 × 10 cm, Edition: 3 (+ 2 A.P.)

The object is working with voltage 110 – 240 and 50/60 Hz

Das Objekt funktionieren bei Netzspannungen von

110 – 240 Volt und 50/60 Hz



Mirror Series – Watching You

2007

One-way mirror, LCD screen, cable box,

TV broadcast/signal, motion sensor,

Einwegspiegel, LCD-Bildschirm, Kabelanschluss,

Kabelempfangsgerät, Bewegungssensor

ca. 60 × 40 × 10 cm, Edition: 3 (+ 2 A.P.)

The object is working with voltage 110 – 240 and 50/60 Hz

Das Objekt funktionieren bei Netzspannungen von

110 – 240 Volt und 50/60 Hz



Mirror Series – Non-Moving Self

2007

Circular mirror, rotating metal armature, motor
Runder Spiegel, Metalldrehanke, Motor
ca. 60 × 60 × 10 cm, Edition: 3 (+ 2 A.P.)

The object is working with voltage 110 – 240 and 50/60 Hz
Das Objekt funktioniert bei Netzspannungen von
110 – 240 Volt und 50/60 Hz



Mirror Series – Ulterior Thought

2007

Rectangular mirror, LED light panel, backlit film, motion sensor
Rechteckiger Spiegel, LED-Flächenlicht, Backlit-Film, Bewegungssensor
ca. 44 × 55 × 10 cm, Edition: 3 (+ 2 A.P.)

The object is working with voltage 110 – 240 and 50/60 Hz
Das Objekt funktioniert bei Netzspannungen von
110 – 240 Volt und 50/60 Hz



Lovers - Smiling Inwardly

2006

6 origami objects, plywood, fluorescent tube

6 Origami-Objekte, Tischlerplatte, Leuchtstoffröhre

ca. 20 × 100 × 200 cm



Flat Utopia

2004

49 unique newspaper clippings of real estate advertisements, felt-tip pen

49 unikate Zeitungsausschnitte von Immobilienanzeigen, Filzstift

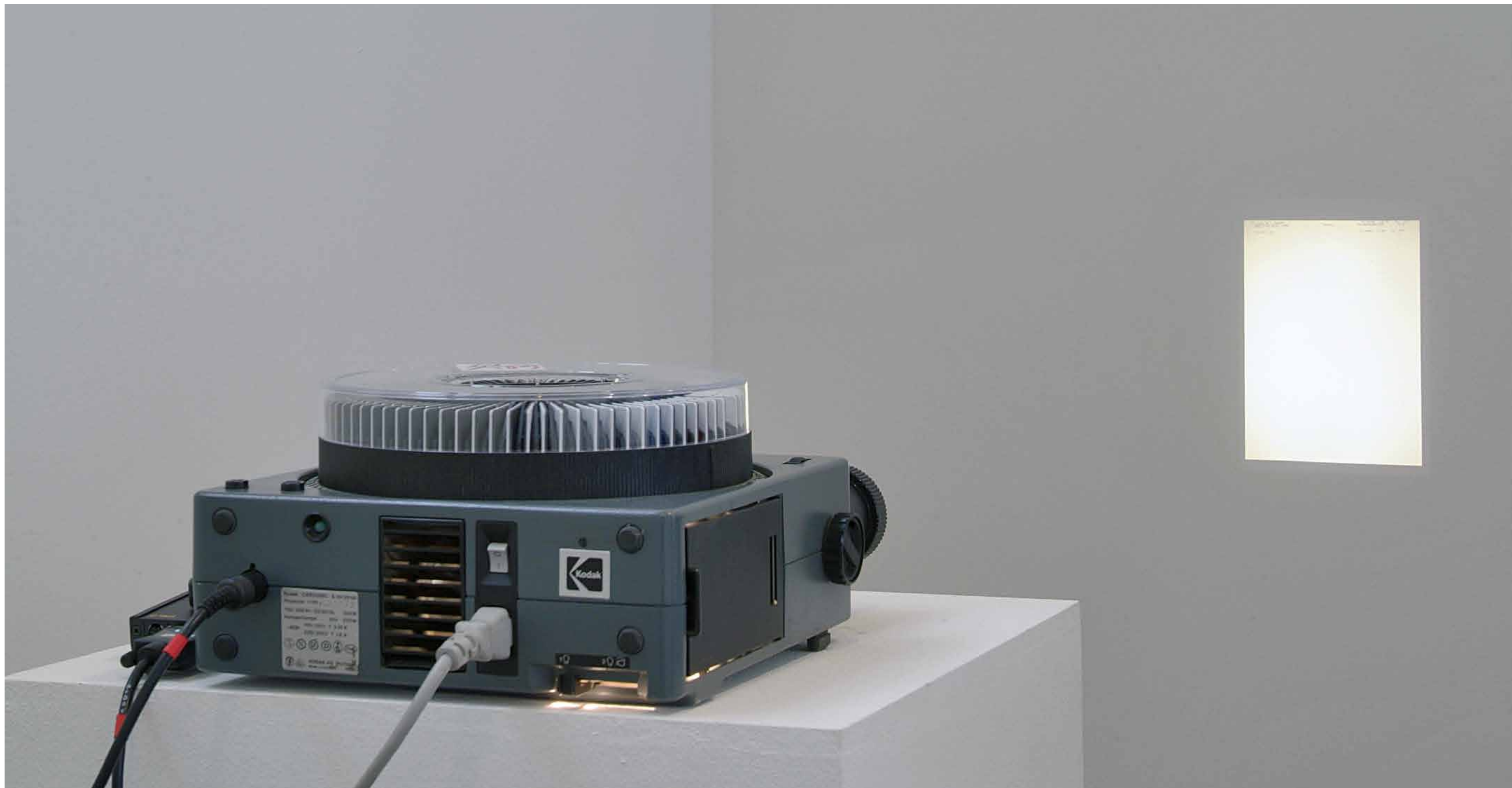
Ca. 237 × 703.3 cm

(With professional high resolution scans of each original newspaper clipping /

Mit professionellen high res Scans von allen originalen Zeitungsausschnitten)



Flat Utopia
2004
Details



Illiterate Leftovers

2004

Slide projection: 80 sheets of facsimile transmissions, loop

Diaprojektion: 80 Faxseiten, Loop

Projektion / projection: 29.7 × 21 cm, Edition: 2 (+ 2 A.P.), 2004

This work is projected images of A 4 sheets, which are resulted from the exchange of blank pages via fax machine with various peoples. The communication project is reduced in silent ritual of sending pages without any messages. The actual practicality of giving a specific message is dismissed and replaced by minimal traces of mechanical transmission, which however often demonstrate individual composition on each sheet.

Fax reçu de : +869555741 DECKER/PANTZER 13/10/02 03:31 Pg: 1/1
Empfangen von: 13/10/02 19:34 S.: 2

Fax reçu de : 8049584324848 12/10/02 20:32 Pg: 1/1

Fax reçu de : 81 44 92 94 78 08/12/02 22:56 Pg: 1/1
Fax reçu par : 08/12/02 18:16 Pg: 2/2



Practising Profession, minus 2002 #1 Beruf ausüben, minus 2002 #1
2002

C-Print, framed / C-Print, gerahmt

61.5 × 58.5 cm

Edition: 8 (+ 2 A.P.)

* Photo documentation of the designing and wearing of a suit as an artist's outfit
Fotodokumentation des Entwurfs und Tragens eines Anzugs als Künstler-Outfit

The work, ***Practising Profession, Minus 2002***, was initiated by the participation in the exhibition "40 Jahre: Fluxus und die Folgen (40 Years: Fluxus and the Consequences)". The invitation to the exhibition is rewarded with a project in which I have work clothes made for me, and only with this offer the expected performance and competence. The clothes are valuable because, in this case, the competence expected from me cannot be offered without an increase in stamina effected by the suit. My performance is replaced by the claim that with this suit I am a better artist.

Section 1: The suit is personal work clothing for all occasions which I find to be interesting or relevant in professional terms. The jacket was made by a well-known fashion designer. In contrast to this, the pants were bought second-hand. The clothes actually look simple in a timeless way, except that they are turned completely inside-out. The suit therefore loses its representative look, for whatever reason. It indirectly demands a new use, but at the same time this seems impeded.

Section 2: During the entire course of the exhibition, I wear the suit no matter where I am. Daily use is decisive for the work, only in this way does it attain a presence in my professional life. In other words, the suit becomes part of my professional life no matter what happens to it. And in yet other words, the suit becomes an object in my profession and thus creates intentional and unintentional things.

Section 3: In and outside the exhibition I perform provocative actions on certain days with the help of the suit. These actions not only create a certain tangible visibility, but also dense moments in regard to the work. This section functions under the motto innovation and provocation, bodily and psychological limits are tested in order to show whether the suit really helps.



Traces of anonymous pupil authors / Spuren anonymer Schülerautoren

2001

16 b/w offset prints

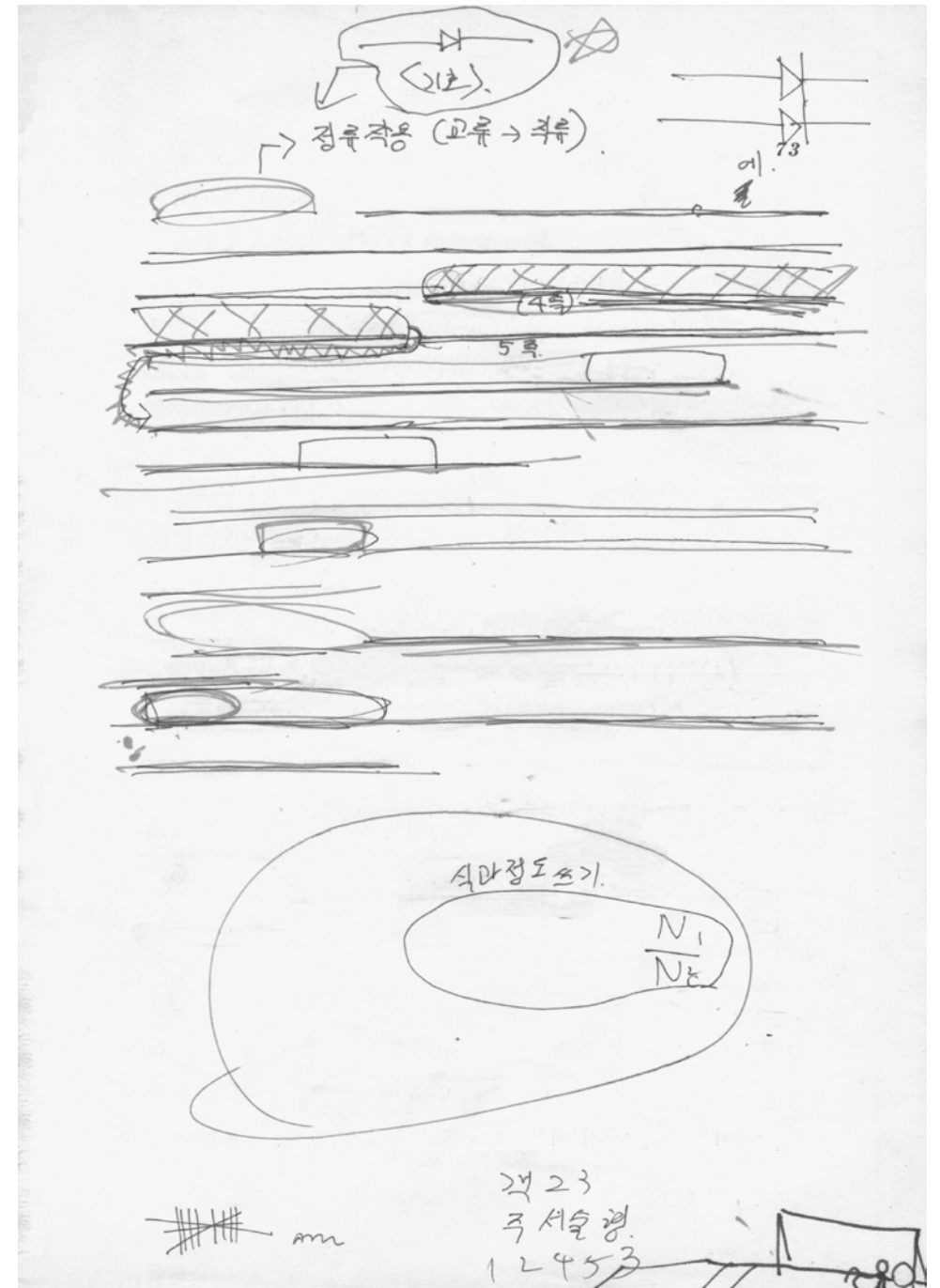
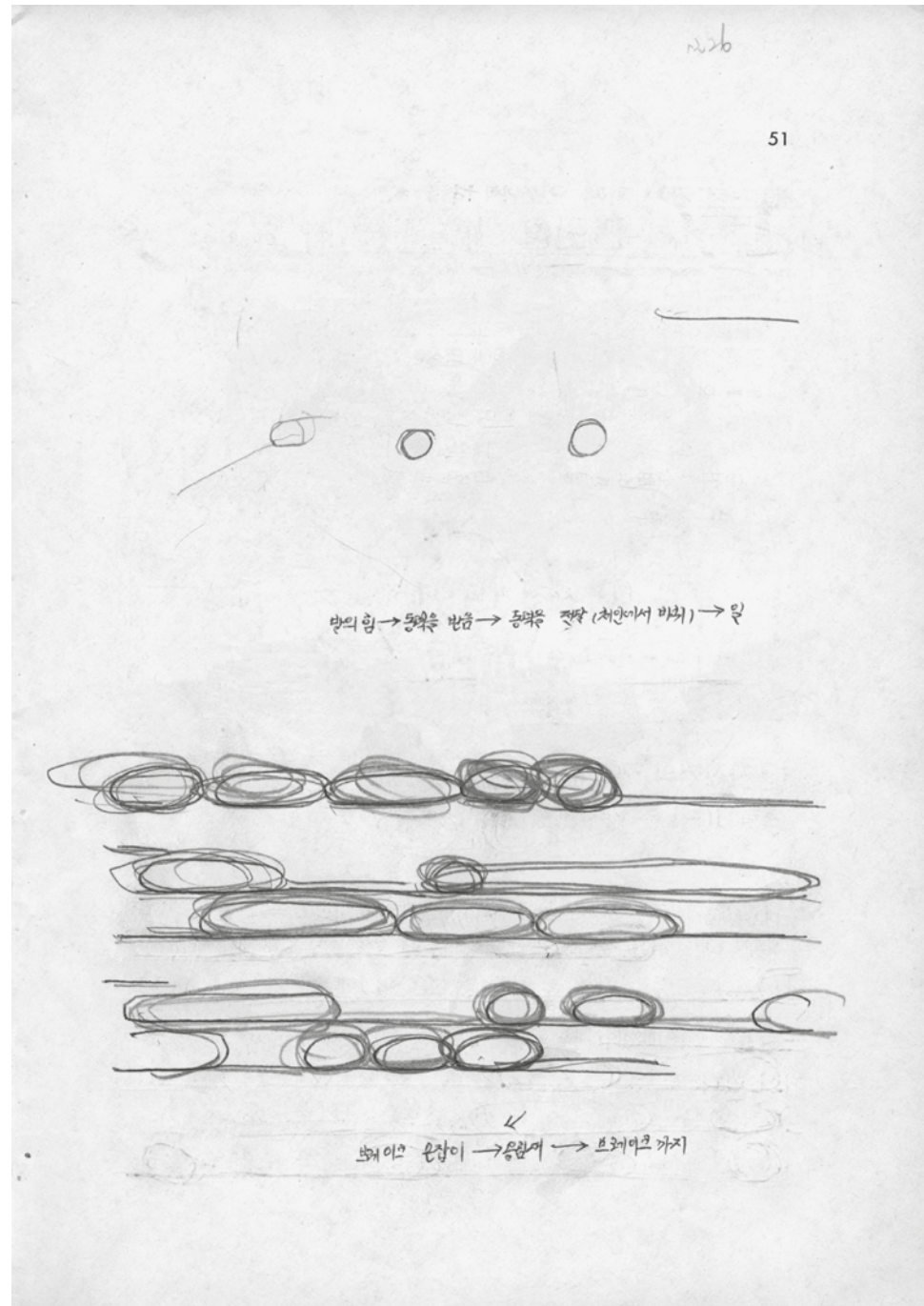
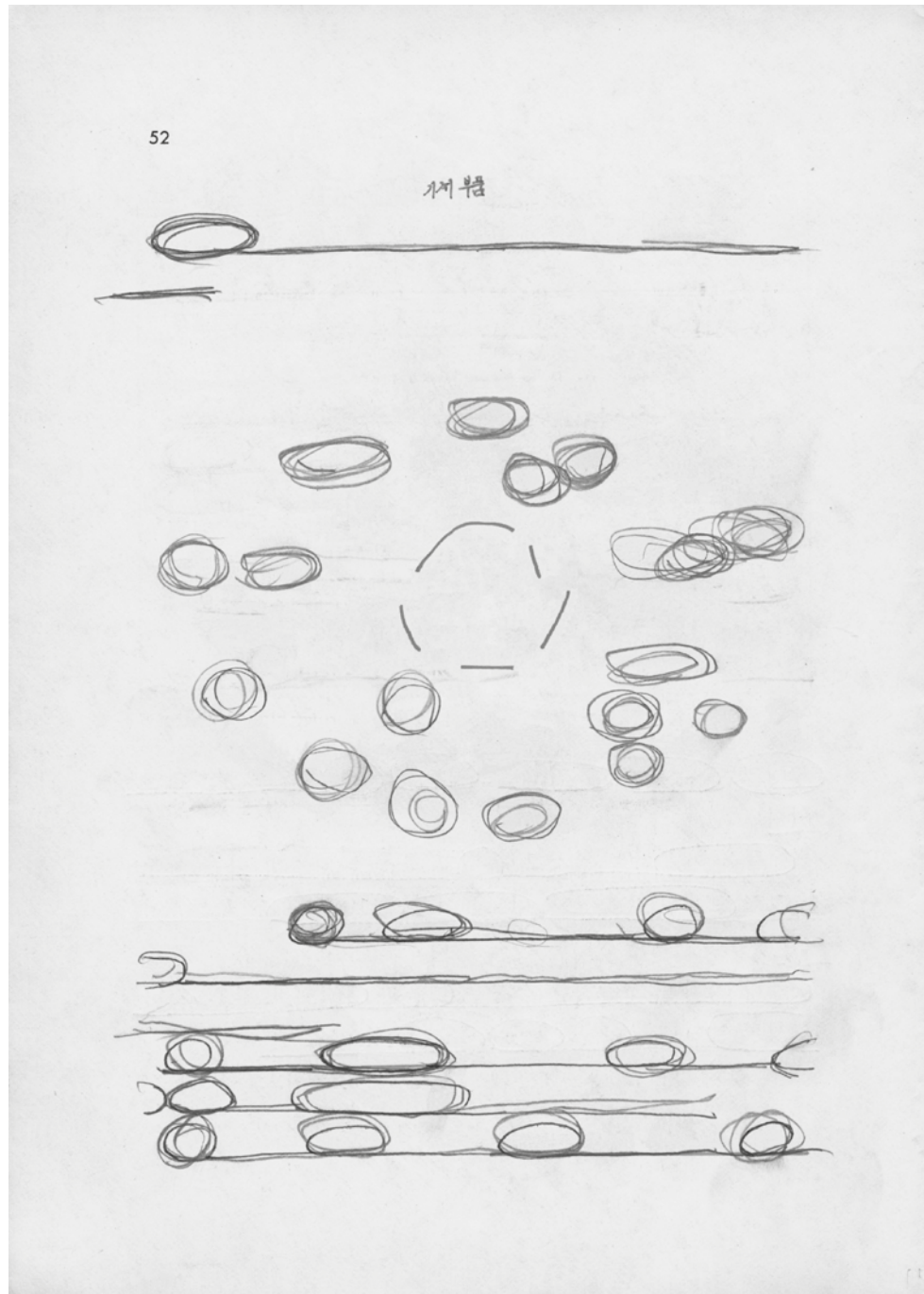
16 S/W-Offsetdrucke

Each / je 44 × 31.7 cm

Edition: 30 (+ 6 A.P.)

Installation *Family of Equivocations*, Aubette 1928 and
Museum of Modern and Contemporary Art, Strasbourg, 2013

This work is based on Korean school-books for the subjects social studies and general engineering in 7th to 9th grade. The workbooks belonged to the pupils themselves and show the markings they made while studying, i.e. circling, underlining, marking, crossing-out, completions, as well as additional instructions. They represent the pupils own connections, structuring and highlighting. In other words, it is the addition of one's own system to a system which, from the viewpoint of the pupils, is given and unalterable, in order to, in the end, fulfil the requirements of that system. I delete the given texts, so that only the personal notes added remain. I isolate the self-placed learning aids, so that they gain a degree of independence making one aware of the limitations of the given learning aids.



Traces of anonymous pupil authors (Spuren anonymer Schülerautoren)
2001
Details