

Haegue Yang

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View of "Haegue Yang: When the Year 2000 Comes," 2019.

SEOUL

Haegue Yang

KUKJE GALLERY

54 Samcheong-ro, Jongno-gu

September 3–November 17, 2019

Diverging from the object-oriented impulse characteristic of her recent solo museum presentations, Haegue Yang stages an immersive environment without a defined center for her first exhibition at Kukje Gallery. A room-enveloping wallpaper work, *Incubation and Exhaustion*, 2018, juxtaposes cutting-edge surgical robots, primordial moss-covered rock formations, and age-old agricultural imagery from Occitania in France. Beneath a layer of artificial fog swirling underfoot, a massive holographic vinyl grid evokes the playing board used in Korean chess, a traditional game whose Chinese precursor dates back millennia. Themed around historical continuity and regional specificity, these elements highlight the ways in which cultural assets transmute and attain dominance within local cultures, in flux with changing times and landscapes across the centuries.

A dialectic between tradition and technology surfaces repeatedly in the show, amid a plurality of other features including sound, scent, and text that collectively propose a platform for reconsidering the here and now in the context of disparate timelines and territories.

Populating the gallery space are several sculptures that escalate the exhibition's sense of indeterminacy, soliciting performative interventions to activate their dynamic potential. Two towering structures from Yang's "Sol LeWitt Vehicles," 2018–, consisting of stacked modular armatures on wheels fitted with sets of Venetian blinds, can be moved throughout the gallery's open floor plan to manipulate viewers' sight lines and circulation. Complementing these mobile sculptures are four works from the "Sonic Gym" series, 2019, yoga ball-size spheres hanging at or above eye level from the ceiling. Covered with bells and fitted with handles, they reveal unexpected visual and acoustic patterns when rotated, asserting a relational liminality that intensifies the confounding complexity and sensorial overload of Yang's multivalent environment.