



Haegue Yang, *Series of Vulnerable Arrangements—Voice and Wind*, 2009

Aluminum venetian blinds, aluminum frame, industrial electric fans, wind machines, scent emitters, and scents (Buddha Temple, Fresh Cut Grass, Rainforest, Ocean Mist, Cedar Wood, and Eucalyptus), dimensions variable. Solomon R. Guggenheim Museum, New York, Purchased with funds contributed by the International Director's Council 2011.8 © Haegue Yang. Photo: Benoit Pailley

About the Work / Writer Response

Haegue Yang's multisensory, immersive environments are rooted in a global narrative of travel and displacement, yet they appear enigmatic and suggestive, inviting personal projection and contemplation. In *Series of Vulnerable Arrangements—Voice and Wind* (2009), Yang's use of blinds and fans alludes to the concept of home, while simultaneously partitioning the space and dividing viewers from their surroundings and each other. The domestic materials are unfettered from their mundane roles, engaged as elements of an artwork meant to provoke subjective associations by bringing the private into the public realm. Interspersed amid the subtle sway of the blinds are chemically manufactured scents, emanating from commercial scent emitters and branded with names like Buddha Temple and Ocean Mist. Yang questions why mass production would attempt to capture sensations and stimuli that are variable, culturally bound, and sublime. Within this environment, olfactory, tactile, and visual experience collapse together, encouraging the viewer's personal interpretations.

URL: <http://exhibitions.guggenheim.org/storylines/haegue-yang-2?index=1>