

## Unlimited at Art Basel

June, 2016

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Sol LeWitt  
*Upside Down – Structure with  
Three Towers, Expanded 23 Times,  
Split in Three, 2015*



Haegue Yang Art Basel Unlimited



Simulation image of the Serralves Park in  
Porto, Portugal

### Messe Basel, Messe Basel

Basel, 4005, Switzerland

Wednesday, June 15, 2016–Sunday, June 19, 2016

Booth U85

Art Basel's European edition brings the international art world together, with more than 280 of the world's leading galleries showing the work of over 4,000 artists, ranging from Modern Art's great masters to the youngest generation's emerging stars. A full program of art world talks takes place each day. Further afield, exhibitions and events are offered by the renowned cultural institutions of Basel and the entire region, creating an exciting art week for visitors.

We are happy to announce Haegue Yang is participating in Art Basel's Unlimited Sector from June 16 to 19, 2016. This year marks the artist's third participation in Unlimited at Art Basel, and in the 2016 edition Yang will present the major work from her series Sol LeWitt Upside Down, from 2015. Sol LeWitt Upside Down.

Sol LeWitt Upside Down – Structure with Three Towers, Expanded 23 Times, Split in Three (2015) is composed of more than 500 individual Venetian blinds. Directly referencing the form and composition of Sol LeWitt's major work Structure with Three Towers (1986), Yang's sculptural interpretation is expanded 23 times and hung upside down. The work recreates one of LeWitt's signature works from 1986—connecting LeWitt's oeuvre to Yang's own attempts to be liberated from the urge to compose, and the way modular thinking leads towards proliferation. This will be the third iteration of the work presented in a major venue. The first showing was Yang's solo exhibition Shooting the Elephant 象 Thinking the Elephant at Leeum, Samsung Museum of Art in 2015 where a single array was displayed. The second was in September of the same year at the Lyon Biennial; in this exhibition the work was split into three individual forms with fluorescent tube installed on top.

For her installation at Art Basel the work is again divided into three monolithic forms composed of blinds, however, it now hovers very close to the floor. By lowering the entire sculpture to eye-level, the work physically occupies its site and suggests a free-standing sculpture. The blinds, forming intersecting planes, create layers and discrete groupings where the play of light and shadow changes depending on the angle of approach. Appearing opaque and then translucent, Sol LeWitt Upside Down creates an immersive environment that plays with familiarity but resists being perceived as a definitive object, a hallmark of Yang's current work using Venetian blinds.