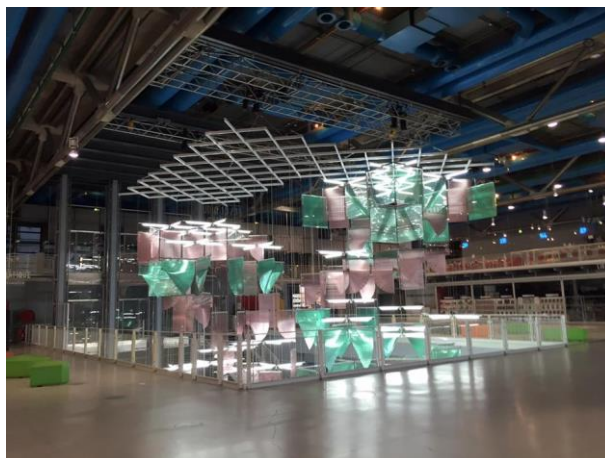


Haegue Yang Opens New Installation at Centre Pompidou

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▲ View of Haegue Yang's installation at the Forum of the Centre Pompidou
(Courtesy Bo Young Song)

2016 has been a productive year for Haegue Yang. Following her solo exhibition "Quasi-Pagan Minimal" that opened at the Hamburger Kunsthalle in April, a much-feted showcase at Art Basel Unlimited in June, and another exhibition at the Serralves Museum in Porto, Yang has just unveiled an ambitious site-specific installation in the Forum of the Centre Pompidou in Paris.

Entitled "Lingering Nous," Yang's new work is an installation that could easily have been overwhelmed by the cavernous scale of the space, which extends over three levels. By turns ethereal in its semi-translucency and varied in the degree of extension and color exhibited by each set of Venetian blinds, the work nonetheless adheres to a strict formal logic.

"At first glance, the installation looks quite expressive, freed of any constraint," curator Nicolas Liucci-Goutnikov tells ARTINFO. "But if you look more carefully, you realize that Haegue has set up a series of strict rules, to which she always submits herself delightfully."

"A grid determines the system by which the blinds are hung, which in turn determines the colors of the blinds, which she has chosen beforehand from an industrial catalog," he adds. "The whole is then rawly illuminated by lights placed within the structure itself, as well as around it. The result, for me, is a radiant beauty."

"Lingering Nous" is the latest addition to Yang's "Sol LeWitt" series, which she has been working on ever since her exhibition "Shooting the Elephant 象 Thinking the Elephant" at the Leeum, Samsung Museum of Art in Seoul last year.

"The 12 or so installations in the Sol LeWitt series are characterized by their modular systems, which led Haegue to propose very dense and compact installations that prevent our gaze from seeing through them," notes Liucci-Goutnikov.

"With 'Lingering Nous,' I feel that Haegue has reached a breakthrough in the context of this series, thanks to its green and pink hues, its sparse and articulated installation, and 'butterfly' shapes."

For Liucci-Goutnikov, Yang's mastery of such an innocuous and seemingly mundane material as Venetian blinds points toward a more general flair for "working with utilitarian objects, by organizing a transfigured 'rendez-vous' — as Marcel Duchamp said about ready-mades — between them and the viewer."

"Incorporated into abstract compositions, those objects find themselves emancipated from their function, and acquire a new existence," he adds. "Their aesthetic qualities are fully revealed, thanks to Haegue's unique mastery of the material — a mastery that is acquired piece after piece, recalling in many ways the field of crafts."

"In this regard, I think the way in which Haegue deals with Venetian blinds, one of her signature materials, is exemplary," says Liucci-Goutnikov. "Instead of relying on what she has already learned about them, Haegue keeps researching and experimenting with new ways to uncover the aesthetic possibilities embedded in their functionality."

Haegue Yang's "Lingering Nous" runs through September 5 at Centre Pompidou.