

haegue yang

*ornament
and
abstraction*

april 1 – may 6, 2017

opening
april 1, 12 – 2 pm

kurimanzutto
gob. rafael rebollar 94
col. san miguel chapultepec
11850 mexico city

tue – thu, 11 am – 6 pm
fri – sat, 11 am – 4 pm

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kurimanzutto is pleased to present *Ornament and Abstraction*, Haegue Yang's first solo exhibition at the gallery and her first in Latin America.

Yang explores the language of visual abstraction through the affective power of materials. Her practice illustrates the infinite complexity of putting together mere things, and in the process causing devastating creative disruption. Yang's work does not reject narrative or language; rather it exploits the associative and sensorial overtones of certain objects, that can be read and interpreted, both perceived and imagined. Through murals, sculptures and installations the artist tells a story, but one that is implied as a possible interpretation of forms that do not actively depend on it.

Yang suggests a shared methodology that informs both ornamentation and the western canon of abstraction. Her understanding of repetition embraces these seemingly opposing fields; they are in dialogue and inform one another, sharing a mesmerizing, almost spiritual impulse toward mechanic expansion. The common ground of folk craftsmanship and industrial fabrication often associated with minimalism becomes evident in her work and furthermore in the title of this show. Referencing the book and exhibition title, *Ornament and Abstraction* (Yale University Press, 2001), which is again leaning on a critical reading of modernist architect Adolf Loos' essay *Ornament and Crime* (1910), Yang vindicates the decorative in art.

The works in the exhibition provide an overview of Yang's recent development across various mediums. Arranged in different subgroups, each section explores different aspects of this expansive installation through a wide range of tactics. The artist destabilizes the distinction between the modern and pre-modern materials by combining synthetic straw, artificial plants, Indian vintage bells, plastic twine, turbine vents, casters and steel frames. These elements give life to *The Intermediates* (since 2015), a sculptural group with anthropomorphic features that inhabits the gallery space.

Found at the center of the gallery, *Sol LeWitt Upside Down - K123456, Expanded 1078 Times, Doubled and Mirrored* (2015) appropriates and transforms the modular sequence of

accumulated cubes that became artist Sol Lewitt's trademark in the 1960s. **Consisting of twin volumetric shapes, the piece expands and mirrors his iconic minimalist structures with Venetian blinds**, echoing ornamental designs through its steady repetition of horizontal lines and its hypnotizing depth and density.

Two corners of the gallery space are covered with examples from the ongoing paper collage series *Trustworthies* (since 2010), which are interconnected by geometric vinyl arrangements. Each work incorporates her own graph paper, as developed in the *Grid Bloc* series (since 2000) and the covert patterns hidden inside the internal body of envelopes. The ordinarily unseen is inverted and constructed to form kaleidoscopic shapes and complex grid- and angle-oriented compositions. **Yang's eclectic practice is in constant evolution, perpetually rearranging and articulating space in various ways.** The artist complements the installation with sensory experiences that include a variety of scents and the theatrical use of light and shadow.

about the artist

Haegue Yang's (b. 1971 Seoul, South Korea) notable exhibitions include *Lingering Nous*, Centre Pompidou, Paris, France (2016); *An Opaque Wind Park in Six Folds*, Serralves Museum of Contemporary Art, Porto, Portugal (2016); *The Malady of Death: Écrire et Lire* (commissioned for Mobile M+: Live Art), M+, Hong Kong, China (2015); *Come Shower or Shine, It Is Equally Blissful*, Ullens Center for Contemporary Art, Beijing, China (2015); *Shooting the Elephant 象 Thinking the Elephant*, Leeum, Samsung Museum of Art, Seoul, South Korea (2015); *Family of Equivocations*, Aubette 1928 and Museum of Modern and Contemporary Art, Strasbourg, France (2013); *Accommodating the Epic Dispersion*, Haus der Kunst, Munich, Germany (2012); *Arrivals*, Kunsthau Bregenz, Bregenz, Austria (2011); *Voice and Wind*, New Museum, New York, United States (2010); and *Asymmetric Equality*, REDCAT, Los Angeles, United States (2008). She has also participated in the 13th Lyon Biennale, Lyon, France (2015); the Sharjah Biennial 12, Sharjah, UAE (2015); dOCUMENTA (13), Kassel, Germany (2012); the 8th Gwangju Biennale, Gwangju, South Korea (2010); and the 53rd Venice Biennale, Venice, Italy (2009).

Yang's work is included in multiple permanent collections including the Carnegie Museum of Art, Pittsburgh, United States; Leeum,

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Samsung Museum of Art, Seoul, South Korea; Los Angeles County Museum of Art, Los Angeles, United States; Museum Ludwig, Cologne, Germany; Museum of Modern Art, New York, USA; M+, Hong Kong, China; National Museum of Modern and Contemporary Art, South Korea; and The Solomon R. Guggenheim Museum, New York, United States



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Haegue Yang, *The Intermediate - Monsoon Mourning Saekdong Cone*, 2017

Artificial straw, stainless steel stand, powder coating, plastic twine, artificial plants, Indian bells, Saekdong fabric, turbine vent, casters

165 x 110 x 110 cm

Courtesy of the artist and kurimanzutto, Mexico City.

Photo: Studio Haegue Yang