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Haegue Yang: Shooting the Elephant Thinking the Elephant at Leeum, Samsung Museum of Art

02 Mar. 2015



Haegue Yang, Storage Piece, 2004. Wrapped and stacked art works, europallets, dimensions variable. Haubrok Collection, Berlin. Photo: Kim Hyunsoo

Leeum, Samsung Museum of Art is pleased to present solo exhibition of Haegue Yang: Shooting the Elephant Thinking the Elephant from Feb 12 to May 10. Haegue Yang began to draw the attention of the art world in the mid-2000s with her works addressing questions of the individual and community. After graduating with a degree in Sculpture from Seoul National University in Korea, she relocated to Germany in 1994 and has alternated her practice between Berlin and Seoul ever since. Yang has staged solo exhibitions at major international contemporary art institutions and has received critical acclaim at distinguished exhibitions that include the Venice Biennale and Kassel documenta. Through conceptual works made of everyday objects and industrial materials that traverse the realms of politics, history, and culture, she has established herself at the forefront of contemporary art.

Haegue Yang: Shooting the Elephant Thinking the Elephant is the artist's first solo exhibition in Korea in five years. In this exhibition, inspired by George Orwell's essay Shooting an Elephant and Romain Gary's novel The Roots of Heaven, the artist adopts the elephant as a metaphorical medium through which to reveal her thoughts on, and imagination of, the coexistence between nature and man.



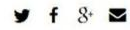
Haegue Yang, Sol LeWitt Upside Down – Structure with Three Towers, Expanded 23 Times, 2015. Aluminum Venetian blinds, aluminum hanging structure, powder coating, steel wire, 350 x 1052.5 x 352.5 cm. Courtesy of the artist and Kukje Gallery. Photo: Kim Hyunsoo

This exhibition brings together Yang's representative works over the past decade as well as newly commissioned works. On view at the entrance to the exhibition space is Sol LeWitt Upside Down – Structure with Three Towers, Expanded 23 Times, a new Venetian blind artwork that references Sol LeWitt's work, as well as the artist's wearable metal-plated bell sculptures, Sonicwears. The focal point of the Ground Gallery is the artist's new straw-craft work, The Intermediates, which addresses the individuality and universality of culture; also on display are Seoul Guts, Trustworthy, and VIP's Union, which explore issues of the individual and the collective. In the Black Box, large-scale Venetian blind work Cittadella and bell sculpture Sonic Figures create a synesthetic environment.

This solo exhibition of Haegue Yang provides visitors an opportunity to appreciate, in a single location, major works by the artist that have previously rarely been shown in Korea; at the same time, this exhibition offers a place from which to examine the diverse facets of an artist whose endeavors continue to reveal new trajectories in her art practice.



Haegue Yang, *The Intermediate – After Borobudur*, 2015. Artificial straw, aluminum profile, powder coating, plastic twine, 275 x 489 x 585 cm. Courtesy of the artist and Kukje Gallery. Photo: Kim Hyunsoo



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