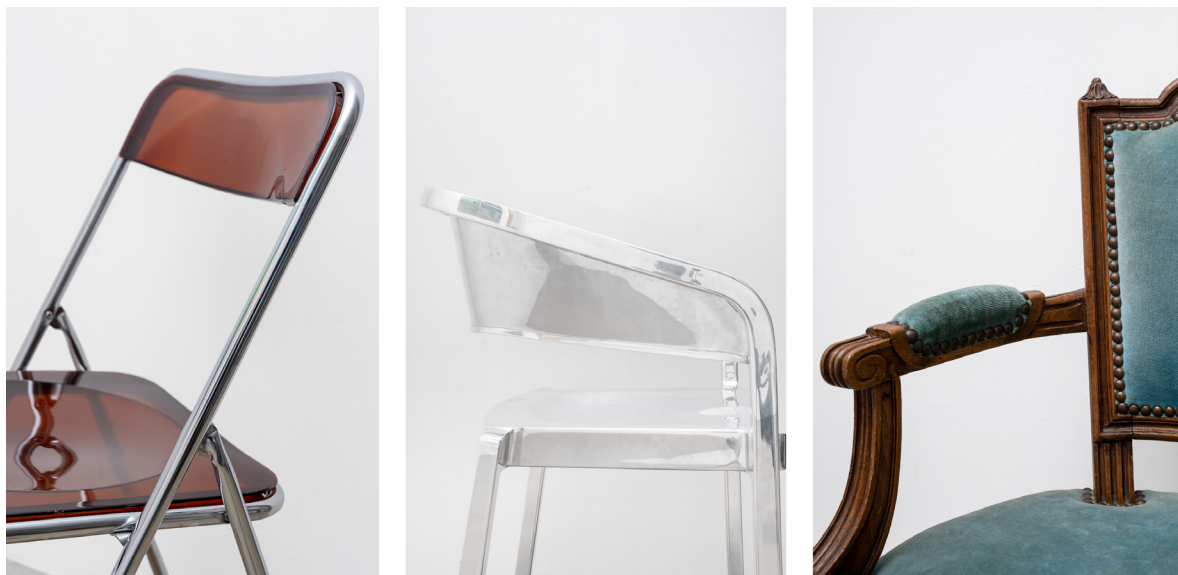


Haegue Yang

VIP's Union Petite, 2001/2022

December 10, 2022 — February 4, 2023



Haegue Yang, *VIP's Union Petite*, 2001/2022 (details). Photos: Pauline Assathiany.

First presented in Berlin in 2001, Haegue Yang's *VIP's Union* (since 2001) is a collaborative conceptual artwork that consists of chairs and tables borrowed from a group of individuals considered "very important" within their own fields of local society, in this case Paris. Each time *VIP's Union* is presented, the meaning of who is regarded as "very important" is shaped by and according to the context. From the various domestic or work spaces of their respective owners, these items of furniture gather in the gallery space to form a temporary community. Yang creates a kind of reversed VIP hospitality area, which is non-exclusive and freely accessible, enabled by the generosity and engagement of the lenders agreeing to share their items with the public.

VIP's Union has been shown in institutions such as Arnolfini, Bristol (2011), Leeum Museum of Art, Seoul (2015), Kunsthaus Graz (2017-18), Govett-Brewster, New Plymouth (2018), Barcelona Contemporary Art Center (2020), and Museum of Contemporary Art Antwerp (2022), among others. For this petite version of the project in Paris, we are happy to welcome chairs of VIPs such as Jean-Paul Agon, Inaki Aizpitarte, Sarah Andelman, Audrey Azoulay/UNESCO, Agnès B, Jeanne Balibar, Lauren Bastide, Etienne Brain, Nicolas Bureau, Barbara Cassin, Catherine Deneuve, Gustavo Dudamel, Mohamed El Khatib, Didier Faustino, Gaëlle Lauriot-Prevost & Dominique Perrault, Laurent Lebon, Hampus Lindwall, Olivier Mantei, Raphael Navot, Jean Nouvel, Thomas Porcher, Alain Prochiantz, Claudia Tagbo, Jacques Toubon, Nadège Vanhee-Cybulski, Hala Wardé, Sonia Wieder-Atherton, Pedro Winter.

Haegue Yang

Born in 1971 in Seoul, lives and works in Berlin and Seoul.

Haegue Yang creates installations that include photographic, video, and sculptural elements informed by her philosophical and political research. Responding to the places where she exhibits, Yang creates site-specific new work that incorporates both the architecture of the exhibition space and materials gathered from the region. Her highly refined and particular handling of materiality, combined with an elegant sense of space and atmosphere, contribute to her enveloping and resonant installations.

Yang was awarded the Wolfgang Hahn Prize by the Gesellschaft für Moderne Kunst, Museum Ludwig, Cologne in 2018 and the 13th Benesse Prize at the Singapore Biennale in 2022. Her work has been presented in solo exhibition by the following institutions: National Gallery of Denmark, Copenhagen (2022); Tate St Ives, St Ives (2020); Museum Of Modern Art, New York (2019); The Bass, Miami Beach (2019); South London Gallery (2019); Museum Ludwig, Cologne (2018); KINDL - Centre for Contemporary Art, Berlin (2017); Musée National d'Art Moderne, Centre Georges Pompidou, Paris (2016); Leeum Museum of Art, Seoul (2015); Solomon R. Guggenheim Museum, New York (2015); Tate Modern, London (2012); South Korean Pavilion, 53rd Venice Biennale (2009); among others.