

Arts Council Korea is pleased to announce “Condensation,” a solo presentation of new work by Haegue Yang at the Korean Pavilion of the 53rd Venice Biennale from June 7 to November 22, 2009. The exhibition will feature three newly commissioned works in sculpture, video, and installation that reflect the breadth of Yang’s work and her concern with the potential of marginalized spaces and the possibilities for alternate forms of public engagement. “Condensation” is curated by Eungie Joo of the New Museum, New York, and is the first solo exhibition by a woman artist in the Korean Pavilion at Venice. Yang’s work will also be installed in the Arsenale as part of Daniel Birnbaum’s main exhibition, “Making Worlds.”

In the exhibition “Condensation,” Haegue Yang explores hidden spaces that might be considered marginal, but to the artist constitute profound backdrops for understanding: vulnerable sites where informal development can occur. Using condensation as a metaphor, Yang seeks direct communication with unknown people through a seemingly intangible path of exchange—one that imparts nonfunctional yet ontologically significant information.

Yang’s three new works include the video essay *Doubles and Halves—Events with Nameless Neighbors* (2009), which integrates footage shot in two overlooked places—the declining neighborhood of Ahyun-dong, Seoul, where Yang used to live, and the seasonally abandoned Biennale grounds near the Korean Pavilion during the off-season. Juxtaposing nonsynchronous voiceovers in Korean, English, and Italian, with a lingering visual composition that features the residue of residents and their activities at these sites, the artist speculates on the experience of disappeared inhabitants in order to consider the unwantedness and resonance of marginal spaces.

For her sculpture *Sallim* (2009), Yang reproduces a full-scale model of her Berlin kitchen. *Sallim* (roughly translated from Korean as “running a household”) considers the noncommercial space of the kitchen as a site of preparation for action and the organization of life. Yang’s kitchen is, as she says, “free from many of the things that are attributes of the ordinary concept of work in terms of social effectiveness/productivity,” thereby nurturing a different connection to the outside world, to others, and to her work. The main gallery, features the ambitious installation *Series of Vulnerable Arrangements—Voice and Wind* (2009), a labyrinthine system of stacked venetian blinds. Six ventilators placed around the gallery generate wind at various intervals, altering both the stability of the blinds as suspended barriers and the movement of visitors. Scent emitters infuse the installation with moments of sensory experience, calling upon the visitors’ subjectivity as a key element in the definition of the space. As in previous works and her new light sculptures in the “Making Worlds” exhibition, in *Voice and Wind*, Yang introduces electricity as an invisible connection between objects, people, and ideas.

*(This document was automatically generated by Contemporary Art Library.)*