

**HAEGUE YANG****IN THE CONE OF UNCERTAINTY – THE COMPLEX SELF**

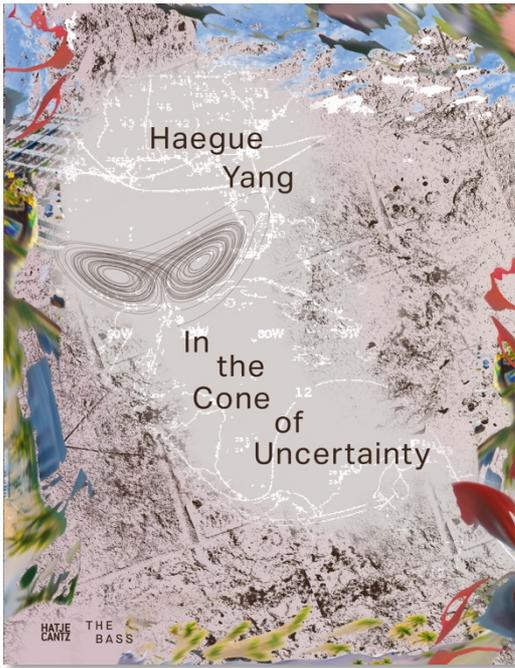
The artist Haegue Yang's body of work is characterized by the extraordinary diversity of its media and methods, yet at the same time, it bears a clear signature, in which the poetic and the political meld with each other. To accompany her solo show *In the Cone of Uncertainty* at The Bass Museum in Miami, a new volume featuring an extensive selection of her works from the past decade is now being released.

Berlin, December 13, 2019 – The Korean artist Haegue Yang (\*1971, Seoul) produces complex, poetic, and conceptual installations, sculptures, objects, photographs, video collages, and paintings that avoid unambiguous interpretation and classification. The works themselves frequently refer to historical figures or political events, or often explore folk art and the techniques of traditional arts and crafts.

Yang's solo show, *In the Cone of Uncertainty* at The Bass, features newer and older works from the past decade. It shifts focus to the artist's consistent curiosity about the world, and her tireless experimentation with various ways of looking at the complex, constantly changing states of the self. The exhibit contains a large selection of her works with an extended focus on her growing series of mural-like graphic wall pieces, for which Yang works with wood, paper or geometrical forms among others. It also includes installations made with window blinds—the genre that made her famous around the world. In *Red Broken Mountainous Labyrinth* and *Yearning Melancholy Red*, red window blinds hang from the ceiling, creating a space both intimate and open, in which interior and exterior intermingle.

A recurring motif appears again and again in Yang's window blind works: the exploration of the relationship between the self and the Other, and the ways that the self is constituted through the gaze of the Other. "I've come to understand that the window blind can be a metaphor for the relationship between the self and the other, the subject and the world. How light, odors, or wind pass through them, how wide open or closed they are—something is articulated through that," says the artist about this crucial aspect of her work.

Accompanied by essays by the curators Silvia Karman Cubiñá and Leilani Lynch and by Philippe Vergne, the publication also features anthropomorphic sculptures along with the wall pieces and window blind works, as well as light sculptures, collages, and objects.



**HAEGUE YANG  
IN THE CONE OF UNCERTAINTY**

Texts by Silvia Karman Cubiñá, Leilani Lynch, Philippe Vergne

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Hatje Cantz is a groundbreaking international publishing company specializing in art, architecture, and photography. Since 1945 Hatje Cantz has been using its profound expertise and enthusiasm for craftsmanship to produce and publish books of the highest quality.

Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION HATJE CANTZ as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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