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Exhibition featuring major new commission by internationally renowned artist Haegue Yang opens at CAM on September 5, 2025



Haegue Yang, *Dress Vehicle – Yin Yang*, 2012. Aluminum venetian blinds, powder-coated aluminum frame, powder-coated handles, casters, magnets, knitting yarn, bells, elastic cord. 221 x 310 x 310 cm. Collection of M+, Hong Kong. Installation view of *Haegue Yang: Ajar*, La Douane, Galerie Chantal Crousel, Paris, France, 2012. Photo: Florian Kleinfenn.

May 13, 2025 (St. Louis, MO)—The Contemporary Art Museum St. Louis (CAM) will present a solo exhibition by internationally renowned artist Haegue Yang. Based in both Seoul and Berlin, Yang is known for her versatile works ranging from room-scaled installations and performative sculptures, to paper collages and staged performances as well as her use of sensory and sentimental elements. Her work has been widely exhibited and collected throughout Europe and Asia. The presentation at CAM will include a major new commission alongside a concise selection of works, marking Yang's first solo museum exhibition in the midwest in more than fifteen years. [*Haegue Yang: Quasi-Heartland*](#) will be on view **September 5, 2025–February 8, 2026**.

Through her multi-faceted installations, Yang dissociates everyday objects and materials—like venetian blinds, metal bells, artificial straw, and plastic twine—from their traditional, mundane roles to recast them in multi-component sculptures or sensory experiences. She uses scent, sound, light, and tactility to communicate ideas in a primordial way. Yang engages the disciplines of art history, political biography, folk culture, and uses

them to reimagine recurrent themes of quasi-migration such as artistic exile, postcolonial diasporas, social mobility, and the liminal space between figuration and abstraction.

“Haegue Yang is one of the most influential voices in visual culture and I have long admired her deft skill at creating emotional, weighty, and referential sculptures that bring heightened sensitivity to the nuances of our surroundings,” said Associate Curator Misa Jeffereis. “Her work resonates internationally for its sensory power and conceptual depth, and we’re honored to present her captivating works with audiences here in St. Louis for the first time.”

Across CAM’s lobby and main galleries, *Quasi-Heartland* will feature a selection of sculptures and installations spanning the last twenty-five years of her practice. *Umbra Creatures by Rockhole* (2017–18)—a sculpture in seven parts and Yang’s most complex sculptural ensemble to date—evokes shadow creatures found in various cultures and folkloric mythologies. Influenced by her personal history and transnational perspective, the work reflects Yang’s preoccupation with cultural hybridity through a combination of divergent techniques, materials, and objects. Some of the sculptures are suspended from the ceiling and appear like giant serpents or sea animals boasting voluminous and tentacled bodies, while others are freestanding sculptures on casters with bushy, hairy, woven, or metallic surfaces. *Umbra Creatures by Rockhole* bridges two series: *Sonic Sculptures* (2013–present), a body of work drawing on the ritualistic use of bells, and *The Intermediates* (2015–present). While the early *Intermediates* were made of natural-looking artificial straw and evoke weaving crafts practiced by agricultural societies, *Umbra Creatures by Rockhole* employs black synthetic cords with subtle shine, which free the material from its folk connotations and create an enigmatic and captivating presence.

In the same gallery will be a piece from an ongoing early series of thread installations in which lengths of ordinary red cotton threads are stretched horizontally—in precisely measured intervals of 10 cm—across an architectural opening. The work draws from Minimalist traditions, yet simultaneously deviates from them through the exact, yet random, offness of tilting in one degree. At CAM, thread will be installed across the opening of the front gallery, both preventing visitor access and containing *Umbra Creatures by Rockhole* in a kind of enclosure or cage to hint at their anthropomorphic quality. The chunky sculptural shapes and volumes build a contrast to the delicate and vulnerable quality of the threads, creating an intentional juxtaposition between the minimalistic and figurative.

CAM is commissioning a new work, *Mound Vehicles* (2025), a four-part venetian blind sculpture that responds to the Museum’s architecture, sited within the bay of windows and visible from outdoors. *Mound Vehicles* engages the region’s pre-colonial history and the Mississippi River landscape. Inspired by CAM’s proximity to Cahokia, the site of large-scale earthen constructions initiated by Native Americans at the confluence of the Missouri and Mississippi Rivers in the 9th century, *Mound Vehicles* references Cahokia in its form and history. Taking the shape of a mound in four component parts, the green blinds are associated with the grass that covers most of the extant mounds, while the blue blinds serve as a representation of the Mississippi River or subterranean water. Outfitted with brown branch-like handlebars and casters, the sculpture is meant to be activated by facilitators. Maneuverable sculptures trace back to the emergence of Yang’s *Dress Vehicles* (2011–present), which can be set in motion by one person alone inside the sculpture, while other vehicles with outward handles often require coordinated maneuvering by multiple facilitators owing to the sheer weight and size of the works. This is especially true in the

context of Yang's *Sol LeWitt Vehicles* (2018) where facilitators need to collaborate to maneuver the vehicle. *Mound Vehicles* follows this logic; however, due to its lower height and lighter weight, it can be gently pushed or pulled. During the run of the exhibition, the work will be activated by local facilitators at CAM's free First Fridays.

"The new commission *Mound Vehicles* exemplifies Yang's desire to learn about foreign yet admirable places—relating herself to the landscape and layered histories of our region while incorporating the Museum's architecture into part of the experience," stated Jeffereis. "I'm especially excited that this piece will be brought to life through live activations, deepening the connection between the work, the community, and the space it inhabits."

Yang's *Airborne Paper Creatures* (2025) comprise *hanji* (Korean mulberry paper) and birch plywood, adorned with fabric ornaments and metal goat bells from Lahore and diverse beads and marbling papers. This new type of sculpture reflects the artist's desire that her works become physically "small and light," as well as an inclination towards exploring the immaterial quality of natural elements, such as air movement. The forms reference the often abstracted figures of birds, insects, and aquatic animals in centuries-old kite-making traditions with mulberry papers that have flourished throughout Asia. Installed above *Mound Vehicles* in a gallery with floor-to-ceiling windows, *Airborne Paper Creatures* call attention to the felt and heard environment: airflow and the sound of the bells on the kites are prompted by the intermittent movement of visitors just beneath.

Haegue Yang: Quasi-Heartland is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Associate Curator, with support from Grace Early, Exhibitions Assistant.

This exhibition is generously supported in part by the Whitaker Foundation.

WHITAKER FOUNDATION

CAM will host a press preview on September 5, 2025. For press inquiries, including access to the preview or interview opportunities with the artist or curator, contact Alexia Majors at amajors@camstl.org.

About the artist



Since the mid-1990s, **Haegue Yang** (b. 1971 in Seoul, South Korea) has lived and worked in Seoul and Berlin and currently teaches at her alma mater, the Städelschule in Frankfurt am Main, Germany. In 2018, Yang won the Wolfgang Hahn Prize at Ludwig Museum in Cologne and in 2022 was awarded the 13th Benesse Prize during the Singapore Biennale. Yang's work is represented in prominent institutional and private collections all over the world, including the Guggenheim New York; Walker Art Center, Minneapolis; Centre Pompidou, Paris; Tate Modern, London; and Mori Art Museum, Tokyo, among others and currently on view at MOCA LA; Museum Ludwig, Cologne; Museum of Modern Art, New York. A prolific artist, Yang has

been the subject of many solo shows and projects at the aforementioned institutions and others, including the New Museum, New York (2010); Haus der Kunst, Munich (2012); SMK – National Gallery of Denmark, Copenhagen (2022); Pinacoteca de São Paulo (2023); S.M.A.K., Ghent (2023); ACC Chicago (2024); and Nasher Sculpture Center, Dallas (2025). Her work has also featured in numerous international exhibitions, including the Venice Biennale (2009), where her work was selected for the South Korean Pavilion (2009); dOCUMENTA (13), Kassel (2012); the Taipei Biennial (2014); Sharjah Biennial 12 (2015); the Biennale of Sydney (2018); Istanbul Biennial (2019); the Singapore Biennale (2022); and most recently the Lahore Biennale (2024). Yang's survey show *Leap Year*, touring from Hayward Gallery, London, is currently on view at Kunsthal in Rotterdam and will travel to Migros Museum, Zurich in September 2025. Photo: Kevin Todora. Courtesy of the Nasher Sculpture Center.

About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis creates meaningful engagement with the most relevant and innovative art being made today. Founded by civic and cultural leaders in 1980, the Museum transformed from a small gallery into an internationally recognized arts institution, now permanently housed in a flexible, open, and inviting building designed by renowned American architect Brad Cloepfil. CAM's distinct architecture reflects the organization's values and supports a dynamic range of exhibitions, public programs, educational initiatives, and community collaborations. The only museum in the region solely dedicated to contemporary art, CAM is one of the preeminent non-collecting institutions of its kind in the United States. We are a site for discovery, a welcoming space, free and open to all. For more information, visit camstl.org.

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