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**FOR IMMEDIATE RELEASE**

**Opening at CAM on September 5, 2025, *Haegue Yang: Quasi-Heartland* features a major new commission by this internationally-renowned artist, with activations of commission taking place on September 6 and First Fridays throughout the exhibition**



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 Kleinefenn.

**August 4, 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 elements and inclusion of ready-mades right next to craft. Her work has been widely exhibited and collected throughout Europe and Asia. The presentation at CAM will include a major new commission alongside a selection of sculptures and installations, 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, and folk culture 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 for audiences here in St. Louis for the first time.”

Across the Museum’s lobby and galleries, *Quasi-Heartland* will feature a selection of sculptures and installations spanning the last twenty-five years of her practice. CAM has commissioned a major 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 St. Louis region’s precolonial history and the Mississippi River landscape. The work is inspired by CAM’s proximity to Cahokia, the site of large-scale earthen constructions made by Native Americans in the 9th century near the confluence of the Mississippi and Missouri Rivers. *Mound Vehicles* references Cahokia in its form, 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 and brought to life 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. To celebrate this new commission, the sculpture will be activated as part of CAM’s opening weekend and at each First Friday during the run of the exhibition. Local facilitators will enact a series of choreographed movements to mobilize the sculpture. The activations will take place on September 6 at 12:00 pm and on October 3, November 7, December 5, January 2, and February 6 at 8:00 pm.

“The new commission *Mound Vehicles* exemplifies Yang’s desire to learn about foreign yet meaningful 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.”

*Umbra Creatures by Rockhole* (2017–18) is an ambitious sculptural ensemble in seven parts and one of Yang’s most complex sculptural projects to date. The work evokes shadow creatures found in various cultures and folkloric mythologies. Influenced by her personal history and transnational perspective, *Umbra Creatures* reflects Yang’s preoccupation with cultural hybridity through a combination of divergent weaving techniques, quasi-organic

materials, and folk subjects. Some 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* incubates two previously autonomous series: *Sonic Sculptures* (2013–present), a body of work drawing on the ritualistic use of metal rattles, and *The Intermediates* (2015–present), which addresses weaving as a universal folk technique and is also reminiscent of the East Asian custom of wrapping trees with straw in winter. Evoking ancient weaving crafts which flourished in agricultural societies, *Umbra Creatures* employs black synthetic cords with subtle shine, freeing the material from its folk connotations and creating 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 exact intervals of 10 cm—across an architectural opening, while delicate traces of precise chalk lines are continued on the surrounding gallery walls. The works draw from Minimalist traditions, yet simultaneously deviate 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 of the works installed in a relatively tight space build an intriguing sense of contrast to the delicate and vulnerable quality of the lines in thread and chalk, creating an intentional juxtaposition between the minimalistic and anthropomorphic.

Installed above *Mound Vehicles* in a gallery with floor-to-ceiling windows, Yang's *Airborne Paper Creatures* (2025) comprise *hanji*—Korean mulberry paper—and birch plywood, adorned with fabric ornaments and metal goat bells from Lahore, Pakistan, as well as a variety of beads and marbling papers. This new series of small-scaled and lightweight sculptures reflects the artist's desire to produce in a manner that is physically "lean." Another recent inclination is an exploration of the immaterial quality of natural elements, such as air movement and aerodynamics. The forms reference the often abstracted figures of birds, insects, and marine life in centuries-old kite-making traditions with mulberry papers that have flourished throughout Asia. *Airborne Paper Creatures* call attention to the felt and heard environment. The flow of air and the sounds of the bells on the kites are prompted by the intermittent movement of visitors just beneath.

### **Related Events**

#### **Friday, September 5**

Patron and Press Preview, 10:00–11:30 am (RSVP required)

Member Preview, 6:00–7:00 pm

Public Opening, 7:00–9:00 pm

#### **Saturday, September 6**

*Mound Vehicles* activation, 12:00 pm–12:30 pm

Additional *Mound Vehicles* activations will take place on First Fridays at CAM during the run of the exhibition: October 3, November 7, December 5, January 2, and February 6 at 8:00 pm.

*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 Nancy and Kenneth Kranzberg, Ann R. Ruwitch and John Fox Arnold, Jeanne C. and Rex A. Sinquefield, and Whitaker Foundation. *Mound Vehicles* is commissioned with support by the Contemporary Art Museum St. Louis, Kukje Art & Culture Foundation, and Choi Jeong Yoon.

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### **Press Preview**

*CAM will host a press preview with the artist on September 5, 2025, from 10:00–11:30 am, which will include remarks by the curator and the first activation of *Mound Vehicles*.*

*For press inquiries, including access to the preview or interview opportunities with the artist or curator, contact Alexia Majors at [amajors@camstl.org](mailto:amajors@camstl.org). RSVP required.*

### **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

mentioned 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.



Contemporary Art  
Museum St. Louis

### **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](http://camstl.org).

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