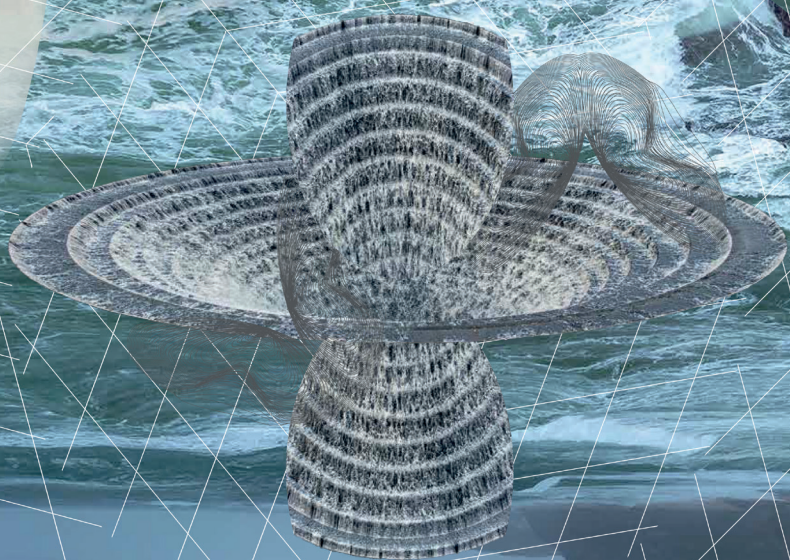


TATE ST IVES

24 OCT 2020 – 3 MAY 2021

HAEGUE YANG

STRANGE ATTRACTORS







*The Intermediate – Tilted Bushy Lumpy Bumpy* 2016  
Artificial straw, powder-coated steel frame and mesh, casters  
Marc and Annette Kemmler Collection  
(Image left. Photo Studio Haegue Yang)

*Non-Linear and Non-Periodic Dynamics* 2020 (detail)  
Digital print on self-adhesive vinyl film  
Courtesy of the artist  
(Cover image)

Haegue Yang is an uncanny artist with ever-evolving curiosities. Reflecting a wide range of interests, her works often seem difficult to bring under a single way of reading. The concept of chaos also shares a similar quality of resisting prediction and classification. Yet despite its variability, chaos is also attracted to strange behaviours. This exhibition borrows its title from the scientific study of 'strange attractors', the unexpected structures towards which chaotic systems tend to evolve.

*Strange Attractors* considers our universal human venture within chaotic and unpredictable futures. Across three galleries, Yang navigates humankind's spiritual, cultural and artistic responses to the natural world and its phenomena. Seemingly disparate ideas and practices become aligned across histories, geographies and time periods. Gallery 6 is transformed into a universe where sciences and mathematics become synchronised with systems of belief, value and artistic abstraction. Yang's creature-like sculptures inhabit the mystical and geometric landscapes where natural phenomena are captured and activated through motion, sound and light.

Historic works by artists Li Yuan-chia, Barbara Hepworth and Naum Gabo are displayed in gallery 5, selected by Haegue Yang with Anne Barlow, Director, Tate St Ives. The display connects the lives and works of these pioneering modern artists across eras and locations. Continuing in gallery 8, Yang explores acts of folding, unfolding and non-folding. Views of the coastline become interrupted with changing optical patterns, and familiar objects are present through only the imprints they leave behind.

In this guide you can find a map and information to accompany your journey through the exhibition.



Haegue Yang (born 1971, Seoul) lives and works in Berlin, Germany and Seoul, South Korea. She is Professor of Fine Arts at the Staedelschule in Frankfurt am Main. Yang has participated in major international exhibitions including the 16th Istanbul Biennial (2019); 21st Biennale of Sydney (2018); 12th Sharjah Biennial (2015); 9th Taipei Biennial (2014); Documenta (13) in Kassel (2012); and the 53rd Venice Biennale (2009) as the South Korean representative as well as in the International Art Exhibition at the Arsenale.

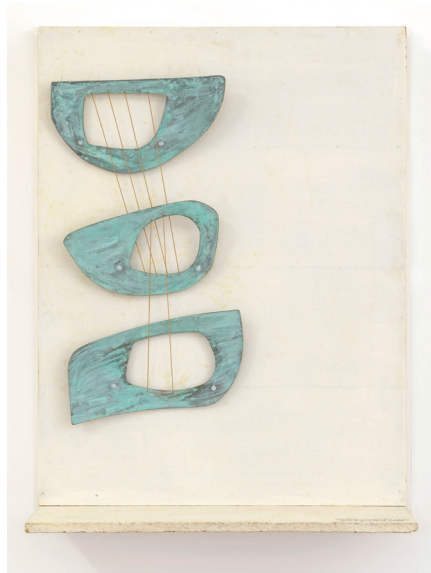
Recipient of the 2018 Wolfgang Hahn Prize, Yang's work is included in permanent collections such as the Centre Pompidou, Paris, France; Museum of Modern Art, New York, USA; M+, Hong Kong, China; National Museum of Modern and Contemporary Art, Seoul, South Korea; The Solomon R. Guggenheim Museum, New York, USA; Remai Modern, Saskatoon, Canada; and Walker Art Center, Minneapolis, USA.

Other solo shows opening in autumn 2020 are her first North American survey show *Emergence* at the Art Gallery of Ontario, Toronto, Canada; *The Cone of Concern* at the Museum of Contemporary Art and Design in Manila, Philippines; and *O2 & H2O* at the National Museum of Contemporary Art, Seoul, South Korea. Yang will also participate in the group show *Ground/work* at The Clark, Williamstown, MA, USA.

Haegue Yang in her exhibition *When The Year 2000 Comes* at Kukje Gallery, Seoul, 2019  
© Haegue Yang, courtesy Kukje Gallery, Seoul.  
(Image right. Photo Chunho An)







This modest display in gallery 5 is dedicated to Li Yuan-chia (1929–94), Barbara Hepworth (1903–75) and Naum Gabo (1890–1977). Through the works and legacies of these artists, Yang invites us to consider where diverse cultural heritages are unique or closely aligned.

GALLERY 5

Naum Gabo 1890–1977  
*Circular Relief* c.1925  
Plastic on wood  
Tate. Presented by the artist 1977  
(Image above left. Photo © Tate)

Dame Barbara Hepworth  
1903–1975  
*Maquette, Three Forms in Echelon*  
1961, cast 1965  
Brass and string on wooden board and shelf  
Tate. Presented by the executors of the artist's estate 1980  
(Image above right. Photo © Bowness)

GALLERY 5

Li Yuan-chia (1929–1994)  
*Untitled* 1993  
Photograph, hand-coloured print on paper  
(Image below right)  
© Li Yuan-chia Foundation (reg. charity no. 1098517). All Rights Reserved, DACS 2018 2020

GALLERY 6

*Sonic Intermediate – Parameters and Unknowns after Li* 2020  
Powder-coated steel frame, mesh and handles, casters, red brass plated bells, metal rings, plastic twine, broom  
Courtesy of Galerie Barbara Wien, Berlin  
(Image below left. Photo Nick Ash)

Li, Hepworth and Gabo all journeyed and worked internationally. Gabo was born in Russia and travelled extensively before his move to Britain in the 1930s and his later migration to the United States. British-born Hepworth worked in proximity with Gabo in St Ives, especially during the Second World War. Li was born in China and educated in Taiwan. He lived in Italy and London before settling in Cumbria, in the north-west of England. There, Li established the LYC Museum & Art Gallery. He exhibited the works of hundreds of artists, including Gabo and Hepworth.

In the imprint of these artists, Yang visited St Ives in 2018 and travelled to the LYC Museum and Art Gallery. In displaying these artists together, they once again occupy the same 'orbits' without being personally present. This presentation of works suggests an unfolding conversation between Li, Hepworth, Gabo, Yang and ourselves.







Weaving with natural materials is a practice found across civilisations. *The Intermediates* borrow plant-working techniques and customs from multiple cultures to reflect on unique and universal ideas of 'folk'. The hybrid works are developed beyond defined conventions, to appear at once ancient, omnipresent and futuristic.

The skilled craftsmanship of *The Intermediates* contrasts with Yang's choice of synthetic, cheap, industrial and commercial materials. Incorporating labour-intensive processes with low-cost products, the sculptures transcend traditional distinctions of value, authenticity and meaning. Earlier versions, begun in 2015, employed products that emulate natural straw. The series later diverted from this imitation of the 'real', to incorporate black and white cords. This tendency to drift away from one's own logic, or unlearn a self-established rule, is characteristic of Yang's work.

## GALLERY 6

**1a**  
*The Intermediate – Airflow of Pyramid Winnow* 2015  
Artificial straw, powder-coated steel frame, casters, plastic raffia string, artificial plants  
Courtesy of Galerie Barbara Wien, Berlin

**1b**  
*The Intermediate – Running Firecracker* 2016  
Artificial straw, powder-coated steel frame and mesh, casters, plastic raffia string, brass and copper plated bells  
Private collection, London  
(Image above. Photo Nick Ash)

**1c**  
*The Intermediate – Tilted Bushy Lumpy Bumpy* 2016  
Artificial straw, powder-coated steel frame and mesh, casters  
Marc and Annette Kemmler Collection

## GALLERY 6

*Sonic Intermediates – Three Differential Equations* 2020  
Powder-coated steel frame, mesh and handles, casters, turbine vent, brass, copper and nickel plated bells, metal rings, plastic twine, broom, zip ties  
Courtesy of Galerie Barbara Wien, Berlin

**2a**  
*Sonic Intermediate – Parameters and Unknowns after Li*  
(Image below right)

**2b**  
*Sonic Intermediate – Parameters and Unknowns after Gabo*  
(Image below centre)

**2c**  
*Sonic Intermediate – Parameters and Unknowns after Hepworth*  
(Image below left. Photo Nick Ash)

This tri-part sculpture represents a speculative encounter between Li Yuan-chia, Barbara Hepworth and Naum Gabo. The three totemic entities embody Yang's subjective reading of these influential modern artists.

One form evokes Li's self-portrait photography, another echoes Hepworth's sculptures, and a third alludes to Gabo's machine-oriented constructions. The relationship between these artists appears historically remote and not strongly associated, yet Yang brings the three figures into conversation beyond the conventions of era and place. We are invited to encounter this trio of great artistic minds as an open-ended collective, of which we – the viewers – are part.

Newly conceived for this exhibition, the hairy *Sonic Intermediates – Three Differential Equations* marks the birth of a hybrid category combining Yang's Sonic Sculptures and *The Intermediates*.







*Mundus Cushion* — *Yielding X* refers to our contemporary wishes and worries for the ‘mundus’ (a latin word for ‘world’ or ‘universe’).

This Furniture Sculpture was inspired by Yang’s 2018 visit to St Senara’s Church, in Zennor, near St Ives. St Senara’s kneeler cushions depict intimate and everyday images alongside traditional and sacred symbols. The modest motifs convey this community’s profound relationship with nature and landscape. The humble wishes and concerns that Yang found inscribed on these cushions mirror the hopes and anxieties expressed at many sacred sites.

Borrowing traditional needlework techniques, Yang’s kneeler cushions honour the collective skills and labour of this Cornish coastal community. Raised upon an X-shaped bench, they depict fluctuating and chaotic systems of natural phenomena that hold eternal and contemporary significance.

GALLERY 6

3  
*Mundus Cushion – Yielding X* 2020  
 Clear-coated plywood, adjustable feet, screws, pegs, chip foam, canvas, wool yarn, cotton yarn, jute yarn  
 Courtesy of the artist  
 (Image above, detail. Photo Studio Haegue Yang)

GALLERY 6

*Sonic Half Moons* 2014–15  
 Powder-coated steel frame and mesh, steel wire rope, brass and nickel plated bells, metal rings  
 Courtesy of the artist

4a  
*Sonic Half Moon Type III – Tiny Regular* #7 2015

4b  
*Sonic Half Moon Type IV – Medium Light* #19 2014

4c  
*Sonic Half Moon Type II – Large Light* #21 2014

4d  
*Sonic Half Moon Type III – Large Light* #22 2015  
 (Image below. Photo Florian Kleinefenn)

4e  
*Sonic Half Moon Type II – Medium Light* #17 2014

4f  
*Sonic Half Moon Type IV – Tiny Regular* #8 2015

Appearing like planetary objects, *Sonic Half Moons* 2014–15 are suspended from the ceiling and periodically rotated by hand. When activated, the studded surfaces and skirts of metal bells become a spinning system of pulsing sound and light.

In motion, the suspended spheres rattle and realise their potential to emit sound. Hanging tentacles self-choreograph as they revolve and swing, transforming with reflected light. Appearing initially unstable and chaotic, patterns of sound and movement establish then dissipate over time. Responding to variations in manual activation, available light and local conditions, *Sonic Half Moons* reveal chaotic beginnings which evolve towards mathematical order and interconnected behaviours.

Please do not touch the artworks. Some works can be activated by a trained member of our team. Speak with a member of staff for more information.





# GALLERY 6

## 1 THE INTERMEDIATES

- 1a *The Intermediate – Airflow of Pyramid Winnow* 2015
- 1b *The Intermediate – Running Firecracker* 2016
- 1c *The Intermediate – Tilted Bushy Lumpy Bumpy* 2016

## 2 SONIC INTERMEDIATES – THREE DIFFERENTIAL EQUATIONS

- 2a *Sonic Intermediate – Parameters and Unknowns after Li* 2020
- 2b *Sonic Intermediate – Parameters and Unknowns after Gabo* 2020
- 2c *Sonic Intermediate – Parameters and Unknowns after Hepworth* 2020

## 3 MUNDUS CUSHION – YIELDING X 2020

## 4 SONIC HALF MOONS

- 4a *Sonic Half Moon Type III – Tiny Regular* #7 2015
- 4b *Sonic Half Moon Type IV – Medium Light* #19 2014
- 4c *Sonic Half Moon Type II – Large Light* #21 2014
- 4d *Sonic Half Moon Type III – Large Light* #22 2015
- 4e *Sonic Half Moon Type II – Medium Light* #17 2014
- 4f *Sonic Half Moon Type IV – Tiny Regular* #8 2015

## 5 NON-LINEAR AND NON-PERIODIC DYNAMICS 2020

## 6 LACQUER PAINTINGS

- 6a *Pin-eyed Dead Leaf Butterfly* 2019
- 6b *Blade Notations – Upstream Journey* 2019
- 6c *Small Deep Sea* 2019
- 6d *Network Bits* 2019
- 6e *Parachuted Softly* 2019
- 6f *Stained Lapse in Pair* 2019
- 6g *Mesh Mustache* 2019
- 6h *Afternoon Stain* 2019
- 6i *Crimped Shooting Star* 2019

## 7 TRUSTWORTHIES

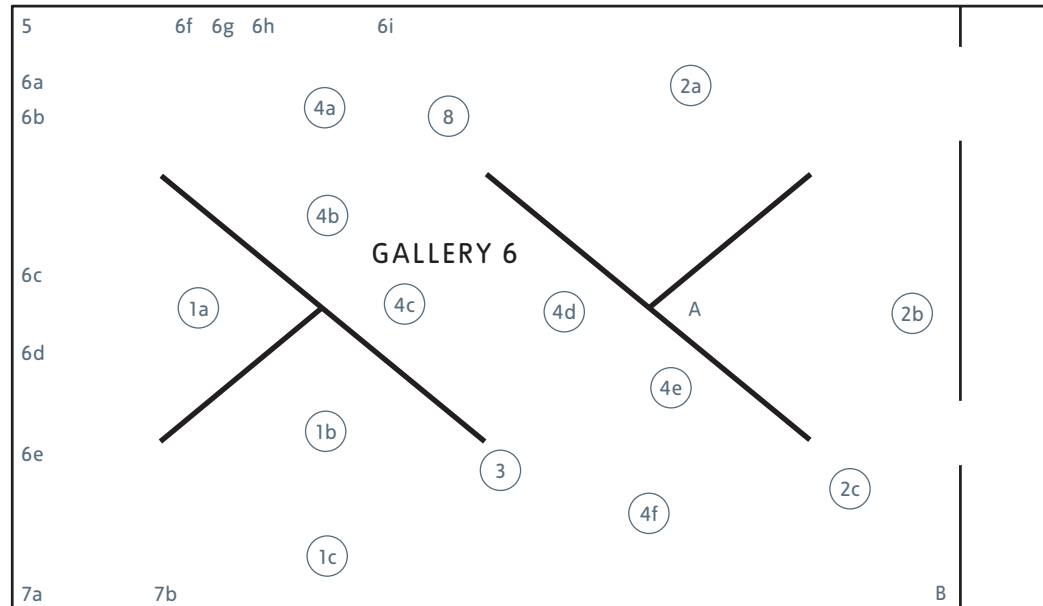
- 7a *Cornish Healing Catch – Trustworthy* #403 2020
- 7b *Fluidity on Nonagonal Crystal Matrix – Trustworthy* #400 2020

## 8 REFLECTED METALLIC CUBIST DANCING MASK 2020

## ELEMENTS

- A Shaped walls 2010–ongoing
- B Handles on wall 2019–ongoing
- C Curtain 2020

MAP



## GALLERY 5

LI – HEPWORTH – GABO

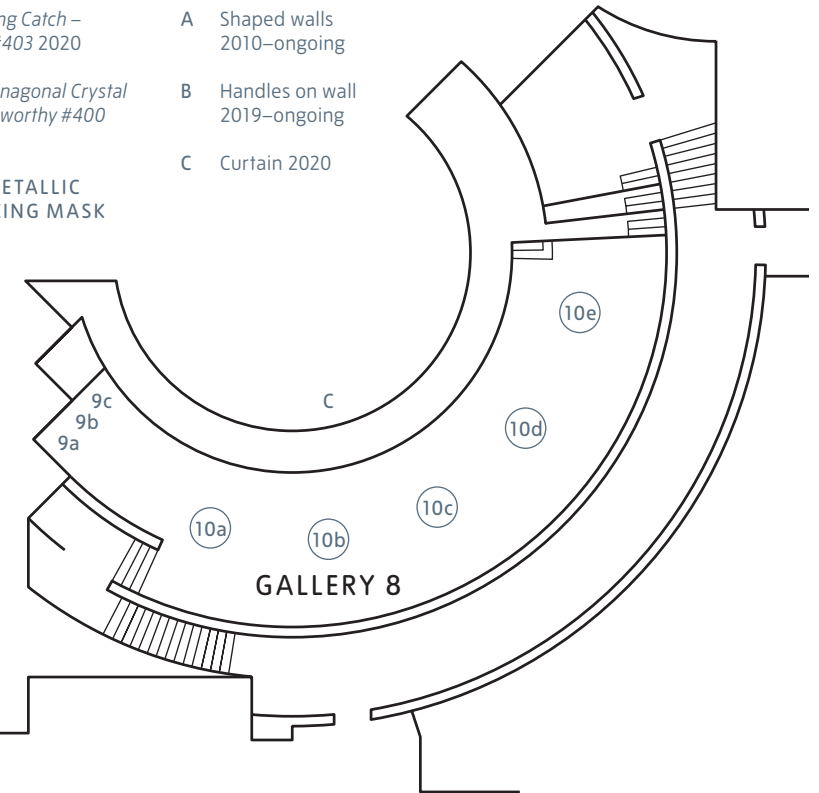
## GALLERY 8

### 9 NON-FOLDING – GEOMETRIC TIPPING

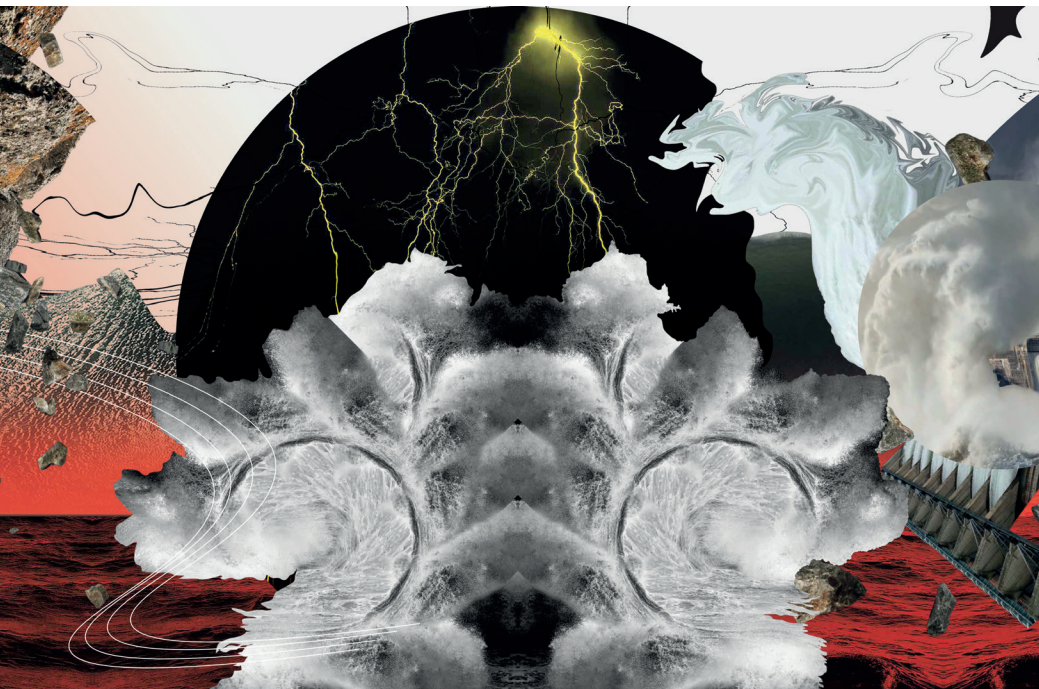
- 9a *Non-Folding – Geometric Tipping* #78 2015
- 9b *Non-Folding – Geometric Tipping* #77 2015
- 9c *Non-Folding – Geometric Tipping* #73 2015

### 10 NON-INDÉPLIABLES, NUES

- 10a *Non-Indépliable, nue – Three Hearts Lifts a Sprout* 2010/2020
- 10b *Non-Indépliable, nue – Lifting Up* 2010/2020
- 10c *Non-Indépliable, nue – Three Times on Shoulder* 2010/2020
- 10d *Non-Indépliable, nue – Sandwich Swing Squeezed Between Buildings* 2010/2020
- 10e *Non-Indépliable, nue – Crowny Figure in Crossed Leg* 2010/2020







Fascinated with the energies of ‘movement’, Yang also investigates attributes of ‘flatness’. Compressing tiers of digital images into a wallpaper surface, an ‘environment of layered flats’ is created within the three-dimensional gallery space. Abstracted photographs of coastlines reference Yang’s visits to ancient settlements and sacred places in Cornwall, in 2018, and the foggy, windy and wet weather.

Wild coastal landscapes and climate conditions are presented as dynamic circular cut-outs. Images are turned and spun around as if travelling through place, time and space. Ominous elements of crashing oceans, rapid-moving water and natural phenomena lose their connection to specific locations. A mirrored shape resembles the ‘Lorenz attractor’ (butterfly effect), reminding us that small actions and events have the potential to create significant impacts, elsewhere.

GALLERY 6

5  
*Non-Linear and Non-Periodic Dynamics 2020*  
Digital print on self-adhesive vinyl film  
Courtesy of the artist  
(Image above, detail)

GALLERY 6

6a  
*Pin-eyed Dead Leaf Butterfly 2019*  
Chipboard, wood varnish, seeds, found plants, pins, dust, hair

6b  
*Blade Notations – Upstream Journey 2019*  
Chipboard, wood varnish, blades, seeds, dust, hair

6c  
*Small Deep Sea 2019*  
Chipboard, wood varnish, seeds, found plants, mesh produce bag part, tea stain, dust, hair  
(Image below. Photo Studio Haegue Yang)

6d  
*Network Bits 2019*  
Chipboard, wood varnish, seeds, mesh produce bag parts, dust, hair

6e  
*Parachuted Softly 2019*  
Chipboard, wood varnish, seeds, found plants, mesh produce bag, dust, hair

6f  
*Stained Lapse in Pair 2019*  
Chipboard, wood varnish, seeds, clock hands, paper clip, sand, tea stain, dust, insect, hair

6g  
*Mesh Mustache 2019*  
Chipboard, wood varnish, seeds, mesh produce bag parts, unknown metal parts, dust, hair

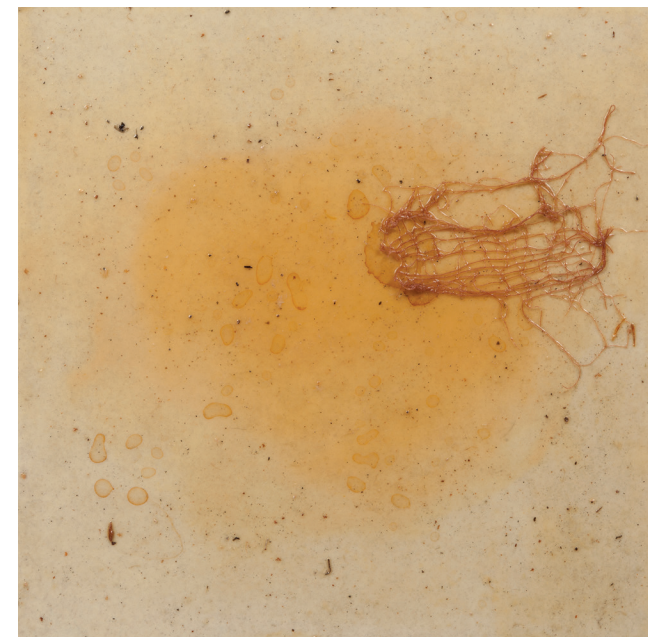
6h  
*Afternoon Stain 2019*  
Chipboard, wood varnish, found plants, metal clock parts, mesh produce bag parts, tea stain, dust, hair

6i  
*Crimped Shooting Star 2019*  
Chipboard, wood varnish, seeds, spring, washers, dust, hair

Courtesy of the artist

Initiated in 1994, Yang’s Lacquer Paintings record and fix various locations and periods of time. They are produced over summer and left to develop in unpredictable outdoor conditions. The slow-drying surfaces capture the effects of ambient weather and climate to create unrepeatable prints of the environment.

Referencing lacquerware traditions from Asia, Yang embeds objects into layers of cheap household varnish. Incidental particles of dust, hairs, plant matter and insects fall onto the wet lacquer as it slowly dries. Stray rain marks and other environmental factors further transform the surfaces. These local events manifest within the work and indicate the flow of time and seasonal, cyclical changes.

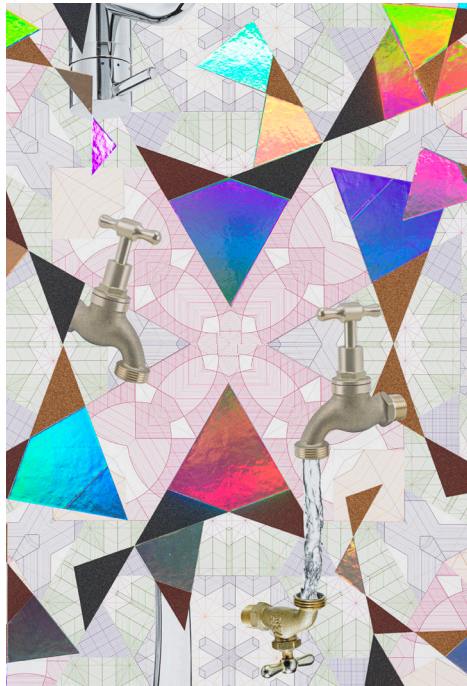






This ongoing series, begun in 2010, collages standardised sheet materials such as graph paper, sandpaper, vinyl, and the security patterns found inside envelopes. Through mutations of colour, pattern, composition, and proportion, Yang suggests alternative possibilities for these familiar paper products.

Two new *Trustworthies* were developed for this exhibition. They draw on visual and abstract systems that reflect Yang's impressions of West Cornwall. Inspired by the area and its cultural and historical relationships with water, the images incorporate structures and patterns found in coastal cliffs, dams, fishing cages, trap floats, and water buckets, mops, and taps.



GALLERY 6

7a  
*Cornish Healing Catch – Trustworthy #403* 2020  
Security envelopes, graph paper, sandpaper, laser prints, self-adhesive holographic vinyl film on alu-dibond  
Courtesy of the artist

7b  
*Fluidity on Nonagonal Crystal Matrix – Trustworthy #400* 2020  
Security envelopes, graph paper, sandpaper, laser prints, self-adhesive holographic vinyl film on alu-dibond  
Courtesy of Galerie Chantal Crousel, Paris  
(Images above. Photo Nick Ash)

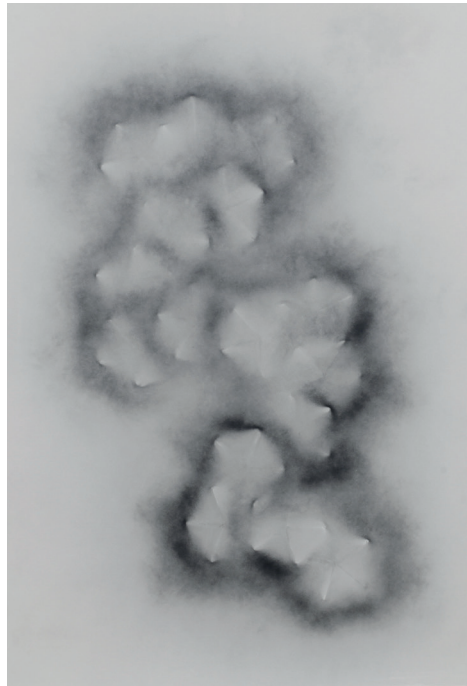
GALLERY 6

8  
*Reflected Metallic Cubist Dancing Mask* 2020  
Cherrywood, steel, ash wood handles, casters, self-adhesive glitter, holographic carbon and metal effect vinyl film, brass and nickel plated bells, metal rings  
Courtesy of Galerie Chantal Crousel, Paris  
(Image below. Photo Nick Ash)

This outsized, movable mask originates from Yang's interest in culturally shared ritual objects and actions. Like the shaped wall elements, the internal structure of the mask is left uncovered with its skeleton intimately exposed. In contrast to its unclad back, its face is dressed with metallic and reflective vinyls.

*Reflected Metallic Cubist Dancing Mask* presents as a theatrical prop or character, or perhaps a shield or façade to hide behind. Casters and handles imply the sculpture can be activated to move or dance through human intervention. Implicated as a performer, the dormant mask also appears to await a partner and the opportunity to collude and transform identities.





‘Negative space embodies a sense of loss, but also the idea of ‘the rest’ and what remains. In negative space, shadows and silence become families of entities that inhabit the imperceptible zones.’  
— Haegue Yang 2020

Origami is the art of transforming a flat sheet of paper into a three-dimensional object by repeated acts of folding. Yang’s interest lies in geometric unit folding as an exploration of mathematics and abstraction.

Polygonal origami objects are laid onto paper and repeatedly flipped and turned. As they travel across the paper each new position is captured in a veil of spray-paint. The spray traces the contour of the form and painted shadows emerge onto the paper. The absent object becomes recorded in a state of flatness without unfolding its physical, three-dimensional form.

GALLERY 8

9a  
*Non-Folding –  
Geometric Tipping #78* 2015  
Spray paint on paper

9b  
*Non-Folding –  
Geometric Tipping #77* 2015  
Spray paint on paper

9c  
*Non-Folding –  
Geometric Tipping #73* 2015  
Spray paint on paper  
(Image above. Photo  
Studio Haegue Yang)

Courtesy of the artist

GALLERY 8

*Non-Indépliables, nues* 2010/2020  
Drying racks, light bulbs, cable,  
zip ties, terminal strips  
Courtesy of the artist

10a  
*Non-Indépliable, nue –  
Three Hearts Lifts a Sprout*

10b  
*Non-Indépliable, nue –  
Lifting Up*

10c  
*Non-Indépliable, nue –  
Three Times on Shoulder*  
(Image below. Photo Nick Ash)

10d  
*Non-Indépliable, nue –  
Sandwich Swing Squeezed  
Between Buildings*

10e  
*Non-Indépliable, nue –  
Crowny Figure in Crossed Leg*

The drying rack has appeared multiple times in Yang’s work, mostly as a symbol of basic activities such as resting, washing, cooking and cleaning. Taking references from domesticity, *Non-Indépliables, nues* endow new character to these familiar objects.

Laundry racks are stacked and dressed in strings of light bulbs and electric cords. The entwined strands also disrupt the racks’ ability and function to collapse or unfold; they become physically ‘non-unfoldable’ (in French, ‘non-indépliable’). Lit by a power source, the sculptures hold and transmit energy, light and shadow. Their generated light interplays with the natural sunlight cast through the mesh curtain element. The energised racks emerge as sculptural beings with the potential to metamorphose and unfold.





## GALLERY 6

## ELEMENT A

Shaped walls 2010–ongoing

## ELEMENT B

Handles on wall 2019–ongoing

## GALLERY 8

## ELEMENT C

Curtain 2020

(Image left, detail. Photo © Tate)

Binakol fabric and handles  
(Images below. Photo Studio  
Haegue Yang)

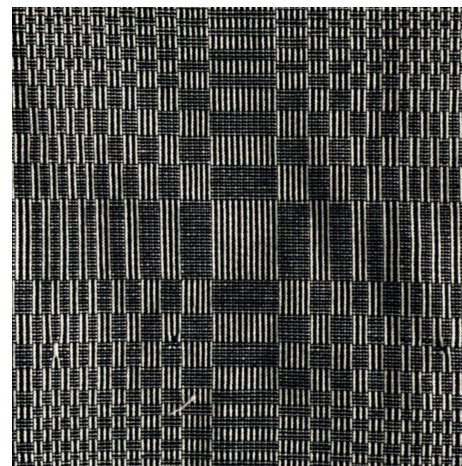
The textiles in gallery 8  
are made possible with  
the support of Kvadrat.

A series of architectural elements create mystical possibilities within the gallery spaces.

Defining areas and pathways, triangular walls borrow the geometric motif of the Philippine Binakol pattern. The optical pattern symbolises waves and whirlpools. It is believed to confuse malevolent spirits and defend against the recurring, seasonal catastrophes of heavy rains and floods.

Sequences of wall-based 'handles' suggest doorways to unknown worlds. The door handles are organised in a matrix of nonagonal (nine-sided) shapes derived from George Gurdjieff's (1866–1949) Enneagram. Based on an ancient symbol, the philosopher and spiritual guru considered the pattern as 'the fundamental hieroglyph of a universal language'.

The sea-facing gallery 8 is activated by transparent curtains that cloak the windows and affect changes in light. The shifting layers of woven mesh modify the view beyond with a changing, optical effect.





**HAEGUE YANG**  
**STRANGE ATTRACTORS**  
24 October 2020 – 3 May 2021

Curated by Anne Barlow, Director,  
Tate St Ives, with Giles Jackson,  
Assistant Curator.  
With thanks to Helen Bent,  
Sara Matson and Sally Noall.

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and Institut für Auslandsbeziehungen.  
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Tate Members and Tate St Ives Members.  
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*The Intermediate –*  
*Airflow of Pyramid Winnow 2015*  
Artificial straw, powder-coated  
steel frame, casters, plastic raffia  
string, artificial plants  
Courtesy of Galerie Barbara Wien,  
Berlin  
(Image right. Photo Sang Tae Kim)





