

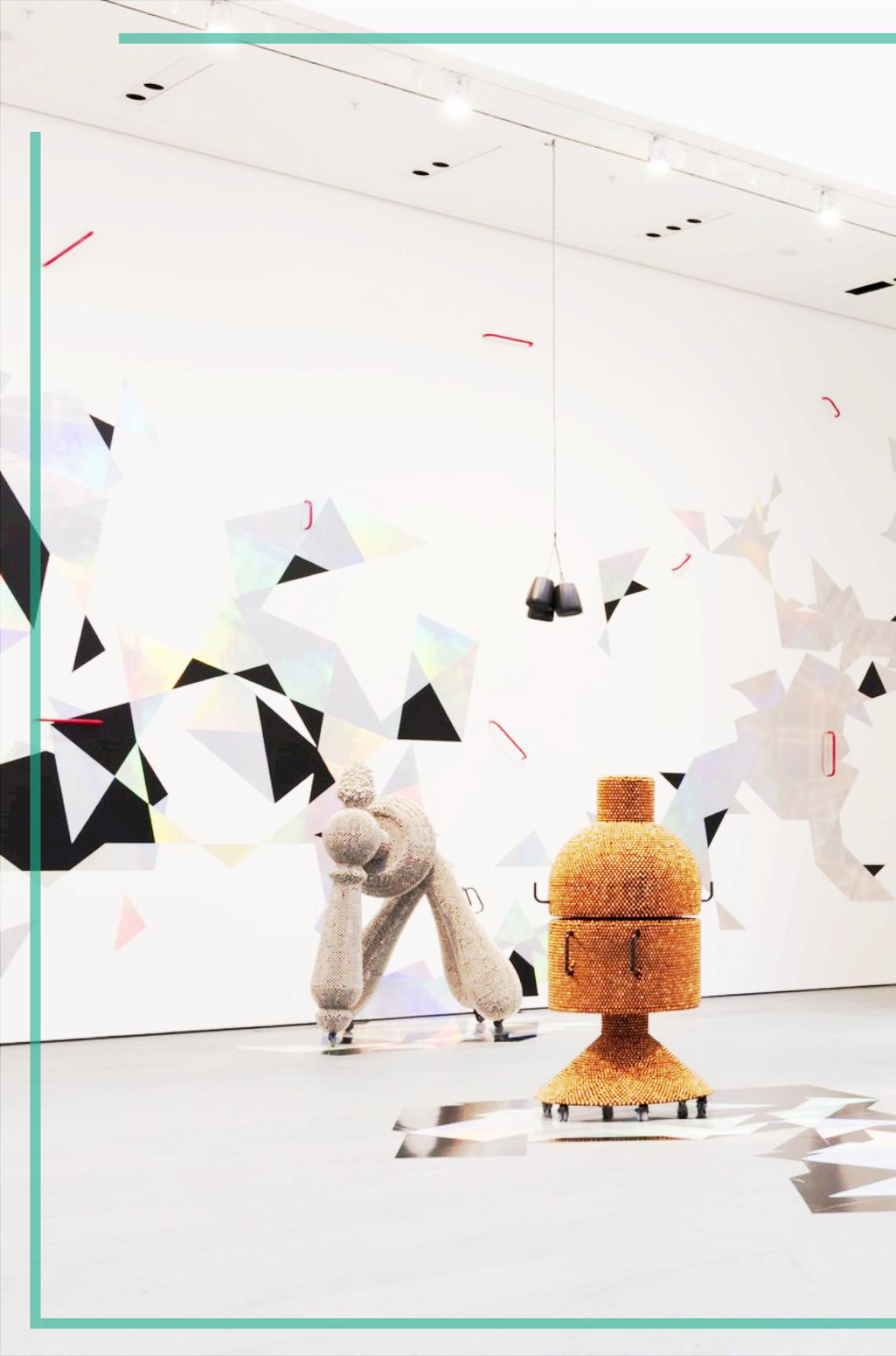
A large-scale abstract artwork featuring a dense arrangement of translucent, iridescent triangles and black geometric shapes against a white background. In the foreground, two orange, textured objects resembling stylized figures or tools stand on a reflective surface.

# Handles Haegue Yang

October 01, 2019 — April 12, 2020

**MoMA**

The Museum of Modern Art 11 West  
53 Street New York, NY 10019



## About *Handles*

Handles imply attachment, a point of contact with the material world. In her dynamic installation *Handles*, commissioned for MoMA's Marron Atrium, Haegue Yang considers this everyday interface between people and things. Steel grab bars are attached to the walls amid an iridescent pattern, and put to functional use in her sonic sculptures. These imposing works come in distinctive shapes and draw on Yang's research into various sources, ranging from everyday objects and shamanistic rites to the early-twentieth-century artist Sophie Taeuber-Arp and the spiritual philosophies of G. I. Gurdjieff. Mounted on casters and covered in skins of bells, these sculptures produce a shimmering sound when they are set in motion. The natural ambient noise of birdsong, which also permeates the space, was recorded at a tense political moment in the demilitarized zone between North and South Korea during the historic summit in 2018. Reporters strained to hear the private conversation between the two nations' leaders, but their audio devices only picked up the chirping of birds and the faint click of cameras. *Handles* integrates these seemingly disparate narratives into an artistic language uniquely Yang's own, offering an evocative take on modernism and a critical reading of its legacy in the present.

Facilitators will activate the sculptures daily at 4:00 p.m.



Installation view of the exhibition "Haegue Yang: Handles"



1. Haegue Yang. Sonic Coupe Copper – Enclosed Unity from the installation Handles. 2019. Powder-coated steel frame, mesh, and handles, ball bearing, casters, powder-coated copper plated bells, metal rings, 212 x 110 x 110 cm.



2. Haegue Yang. Sonic Handles – For Head and Heart from the installation Handles. 2019. Powder-coated steel frame, mesh, and handles, casters, copper-plated bells, and metal rings, 214 x 203 x 196 cm.



3. Haegue Yang. Sonic Gate – Law of Nine from the installation Handles. 2019. Powder-coated steel frame, mesh, and handles, casters, copper- and nickel-plated bells, and metalrings, 254 x 263 x 123 cm.



4. Haegue Yang. Sonic Gate – Law of Nine from the installation Handles. 2019. Powder-coated steel frame, mesh, and handles, casters, copper- and nickel-plated bells, and metalrings, 254 x 263 x 123 cm.



5. Haegue Yang. Sonic Handles – Law of Three Bodies from the installation Handles. 2019. Powder-coated steel frame, mesh, and handles, casters, nickel-plated bells, and metal rings, 240 x 190 x 265 cm.



This commission is presented as part of The Hyundai Card Performance Series.

Organized by Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance, Department of Media and Performance, with Taylor Walsh, Curatorial Assistant, Department of Drawings and Prints; performances produced by Lizzie Gorfaire, Producer, and Kate Scherer, Manager, with Stavia Grimanini, Assistant Performance Coordinator, Performance and Live Programs.

**MoMA**  
The Museum of Modern Art 11 West  
53 Street New York, NY 10019

# Handles

## Haegue Yang



Through April 12, 2020

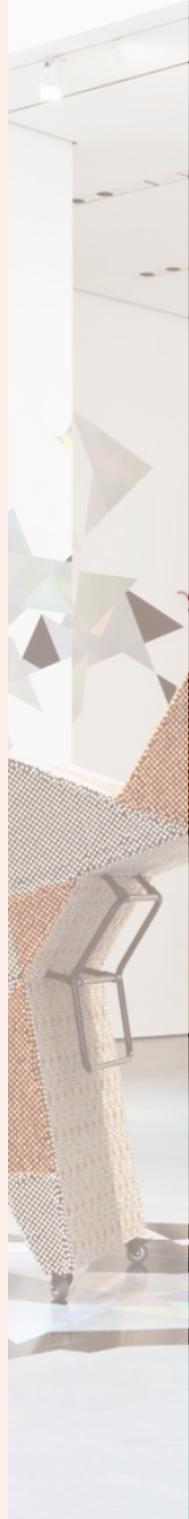
# MoMA

The Museum of Modern Art 11 West  
53 Street New York, NY 10019

### About *Handles*

Handles imply attachment, a point of contact with the material world. In her dynamic installation *Handles*, commissioned for MoMA's Marron Atrium, Haegue Yang considers this everyday interface between people and things. Steel grab bars are attached to the walls amid an iridescent pattern, and put to functional use in her sonic sculptures. These imposing works come in distinctive shapes and draw on Yang's research into various sources, ranging from everyday objects and shamanistic rites to the early-twentieth-century artist Sophie Taeuber-Arp and the spiritual philosophies of G. I. Gurdjieff. Mounted on casters and covered in skins of bells, these sculptures produce a shimmering sound when they are set in motion. The natural ambient noise of birdsong, which also permeates the space, was recorded at a tense political moment in the demilitarized zone between North and South Korea during the historic summit in 2018. Reporters strained to hear the private conversation between the two nations' leaders, but their audio devices only picked up the chirping of birds and the faint click of cameras. *Handles* integrates these seemingly disparate narratives into an artistic language uniquely Yang's own, offering an evocative take on modernism and a critical reading of its legacy in the present.

Facilitators will activate the sculptures daily at 4:00 p.m.





Haegue Yang. Sonic Coupe Copper – Enclosed Unity from the installation Handles. 2019. Powder-coated steel frame, mesh, and handles, ball bearing, casters, powder-coated copper plated bells, metal rings, 212 x 110 x 110 cm.



Haegue Yang. Sonic Handles – For Head and Heart from the installation Handles. 2019. Powder-coated steel frame, mesh, and handles, casters, copper-plated bells, and metal rings, 214 x 203 x 196 cm.





Haegue Yang. Sonic Gate – Law of Nine from the installation Handles.  
2019. Powder-coated steel frame, mesh, and handles, casters, copper-  
and nickel-plated bells, and metalrings, 254 × 263 × 123 cm.



Haegue Yang. Sonic Gate – Law of Nine from the installation Handles.  
2019. Powder-coated steel frame, mesh, and handles, casters, copper-  
and nickel-plated bells, and metalrings, 254 × 263 × 123 cm.





Haegue Yang. *Sonic Handles – Law of Three Bodies* from the installation *Handles*. 2019. Powder-coated steel frame, mesh, and handles, casters, nickel-plated bells, and metal rings,  $240 \times 190 \times 265$  cm.





This commission is presented as part of The Hyundai Card Performance Series.

Organized by Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance, Department of Media and Performance, with Taylor Walsh, Curatorial Assistant, Department of Drawings and Prints; performances produced by Lizzie Gorfaine, Producer, and Kate Scherer, Manager, with Stavia Grimanini, Assistant Performance Coordinator, Performance and Live Programs.

**MoMA**  
The Museum of Modern Art 11 West  
53 Street New York, NY 10019