

PRESS RELEASE

Museum of Contemporary Art and Design (MCAD) Manila
Haegue Yang

The Cone of Concern

23rd July – 30th October 2020.

Free Entry

Open Tuesday to Saturday 10:00 – 18:00 – Sunday's 10:00 – 14:00

For information call +63 02 82305100 loc. 3897

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In July 2020, The Museum of Contemporary Art and Design (MCAD), Manila will open ***The Cone of Concern***, the first solo exhibition in the Philippines of celebrated South Korean artist Haegue Yang which will feature her extraordinarily diverse and thought-provoking practice with new productions.

One of the most widely shown artists of her generation in the world today, Haegue Yang works between the cities of Seoul and Berlin, producing an aesthetic vocabulary that engages the cultural systems of Asia and Europe through her deft handling of materials which can be easily understood (or misunderstood) within the modernist language of 'found objects' and the 'ready-made'.

The Cone of Concern at the MCAD centers around the idea of the 'tropical depression', a weather disturbance characterized by strong winds that take place mostly in the region of the Pacific Ocean and Indian Ocean. The artist proposes to work with the idea of drawing out the metaphoric from these particular meteorological phenomena. Usually presented as forecasting maps to trace the paths of storms using graphs and drawings, Yang is interested in utilizing these as objects that speak to nature, without nature being its direct subject. While the impetus for the exhibition has particular relevance to the Philippines, a country regularly affected by this weather phenomena, Yang is keen to read how this system of meteorological events becomes a shared experience that goes beyond culture, politics, race or even local geography.

New commissions will be produced in collaboration with local Filipino artists, designers and textile specialists using materials sourced from the Philippines, including rattan and capiz, and will also be based on her contemplation of the craft tradition of pina silk. The various patterns of traditional textiles are regarded by Yang as skills that have magically survived the ages, and the 'invisible knots,' a term to describe the almost invisible knots used to extend the thin pineapple fiber for weaving, was a feature that greatly inspired the artist.



Six free-standing rattan sculpture ensemble, tentatively titled *Retired Names*, are animalesque and arthropod-like, resembling a duck or ant for example, and contains artificial plants on top or in the middle of its body. The title is derived from the fact that if a typhoon causes a disaster in a country, the affected country can request for its name to be retired from a pool of names submitted by the countries who are directly affected by typhoons. There are meteorological regimes ordered by the oceans, such as the Pacific, Atlantic, and Indian Oceans. Yang's figuration refers to the totemic interpretation of the destruction caused by these regimes, simultaneously celebrating and mourning the phenomena, which are largely indifferent to human perception of it.

Yang often pairs exhibitions in her mind, though this pattern is largely unknown to many. In this case, Yang has paired the MCAD show with the exhibition at The Bass, Miami Beach, Florida, titled *In the Cone of Uncertainty*. A wallpaper *Coordinates of Speculative Solidarity (2019)* was developed in collaboration with Heesun Seo, who continues to collaborate with Yang for a deeper investigation into the topic. The use of lenticular literally refers to the movements of cyclones, yet in a rather slapstick way.

This exhibition continues MCAD's consistent ambition of pushing the boundaries of exhibition making in the Philippines. In support of the artworks that will be presented, the Museum's, free, wide reaching educational and public programs will take hold of a range of discursive positions that will explore themes presented in the show and seek to engage a cross section of demographics irrespective of art knowledge, age or race.

The Cone of Concern is co-presented by the Museum of Contemporary Art and Design (MCAD), Manila in partnership with the IFA, Institut für Auslandsbeziehungen, Germany, Goethe-Institut Philippinen, the Ministry of Culture, Sports & Tourism of Korea, Korea Arts Management Service, and the grant program Fund for Korean Art Abroad and with support from Hyundai Card, Seoul, S.C. Vizcarra, Philippines and the Korean Cultural Center in the Philippines.