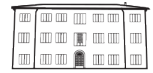




LA TRIENNALE DI MILANO



FONDAZIONE FURLA

FURLA SERIES #02

HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

curated by Bruna Roccasalva

organized by Fondazione Furla and La Triennale di Milano

Triennale di Milano

September 7 – November 4, 2018

Press conference and opening: September 6, 2018

During the opening:

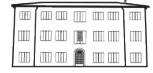
Encountering Isang Yun, a concert of Isang Yun's music
performed by Fabio Bagnoli (oboe) and Francesco Dillon (cello)

La Triennale di Milano and **Fondazione Furla** are pleased to present **Haegue Yang: *Tightrope Walking and Its Wordless Shadow***, an exhibition curated by **Bruna Roccasalva** and organized by Fondazione Furla and La Triennale di Milano.

Tightrope Walking and Its Wordless Shadow, which marks Yang's first institutional solo show in Italy, will explore the vast array of media employed by the artist, ranging from paper collage, video essays, and performative sculptures to large-scale installations. Yang's spectrum of allusions and visions walks a thin line between social inquiry and history, personal life and collective memory, yielding imagery and experiences of enormous evocative power, in which objects, figures, and places are inextricably linked.

Tightrope Walking and Its Wordless Shadow unfolds through three rooms where landmark works are combined with ambitious new commissions to highlight recurring themes in the artist's career: abstraction and geometry, movement and performativity, and the interlocked dynamics of folding and unfolding. Yang explores all of these as interwoven entities in a selection of pieces that represent key stages in her oeuvre, from 2000 up to her most recent works. It also points to her deep engagement with the unspoken: the urge to create a language whose potentiality is like a tightrope walk, where each move is powerfully dynamic and charged with both emotional and perceptual tension.

Ushering us into the show, the first room introduces two subtle and sensitive installations: *Thread Installation*, **134.9 m³** (2000/2018) and *Chalk Line Drawing*, **81 m²** (2002/2018). Though rarely shown, these series are regarded as seminal. *134.9 m³* is an almost invisible barrier of red cotton thread—stretched between two walls at ten-centimeter intervals and imperceptibly slanted at an angle of exactly one degree—which isolate and block off one corner of the room. Their pattern seems to



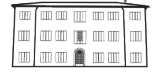
continue on the walls behind them in 81 m^2 : a sequence of straight lines drawn in red chalk, which visually merge with the threads, creating an optical effect of subtle movement.

The series *Thread Installations* and *Chalk Line Drawings* are always titled with the surface area or volume of space that they occupy in a given presentation. They are considered to contain the seed of aspects central to her later work: from her interest in geometry and her use of everyday materials, to her penchant for creating an ambivalent space between the conceptual and the perceptual, while simultaneously oscillating between the accessible and inaccessible.

Locked within the space marked off by these two installations is another of the artist's early works, *Science of Communication #1 – A Study on How to Make Myself Understood* (2000), on a single sheet of A3 paper, which addresses the artist's lasting concerns and struggle with language in the sphere of cultural and social integration. Her incomprehensible notes, in a mixture of various languages, were subsequently edited and translated into English by a professional translator. The original version, which was born as a string of unintelligible personal thoughts, unfit to be shared, was eventually put into fathomable form. Here, the artist's biography plays a role—in 1994 she moved to Germany from her native Korea to study in Frankfurt, and the impediments faced in expressing her mind or thoughts in a foreign language became a severe struggle on a daily basis. The processes involved in *Science of Communication #1 – A Study on How to Make Myself Understood*, with their mediation of the other, express the artist's inability, dependency, and vulnerability. The piece extends this reflection to include the greater difficulty, or even impossibility, of conveying one's inner life through language.

This sense of incommunicability also echoes through *Mirror Series – Back* (2006), an oval mirror hung with its reflective side to the wall, as if turning its back on the viewer and removing itself from the world. It hints at the conscious negation of a given role, and an active refusal of conventional modes of behavior. *Mirror Series – Back* belongs to a group of six works (*Mirror Series*, 2006/2007). Each of them explores a polite rejection of the expected function of reflecting what is in front of it. *Mirror Series* exemplifies Yang's evident approach to figuration: her works allude to the human figure without ever directly portraying it—sometimes, as in this case, by pointing to its absence.

From the “permeable and transparent barrier” of 134.9 m^3 , we move on to *Cittadella* (2011), the monumental installation of 176 venetian blinds that constitutes the deep yet penetrable center of the exhibition. Visitors move through this multisensory environment of intricate modular structures accompanied by a hypnotizing choreography of light, while various scents that allude to an “elsewhere” drift through the space. The title (“Citadel”) evokes an impenetrable fortress, but the inviolable nature of this structure is in fact a partial illusion. Its walls, made of slats with rays of light seeping through them, are permeable to the gaze, and the openings in the geometrical outline of the structure invite viewers to walk into and through it.



After this evocative, immersive, dim environment comes a large, bright, open space that feels like a ballroom, its walls ornamented by a mural-like piece from the ever-evolving graphic series *Trustworthies* (ongoing since 2010). In the artist's major work cycle, Yang combines different graphic materials, such as patterned envelopes, her own custom-printed graph paper (*Grid Blocs*, ongoing since 2000), motifs of technical devices and natural imagery, as well as reflective vinyl film. The series originated with the artist's chance discovery of the amazing variety of the security patterns printed inside envelopes to keep their contents confidential. Focusing on the aesthetic potential of these patterns, Yang began collaging them into geometric compositions: abstract landscapes of simple horizontal lines, at first, which over time have grown into increasingly complex compositions—waves, refractions, windmills, x-shaped or interwoven forms, and kaleidoscopes—incorporating a wide range of materials, like origami paper, sandpaper, holographic paper, and graph paper, even emerging from their frames to cover the entire wall, as in the piece on view. Today, *Trustworthies* has become a tool for Yang to create a complex environment for sculptural works. Similar to her collaborative wallpaper series, *Trustworthies* modifies the surrounding walls to transform a space into a place in which the full habitus of things can unfold.

The fanciful figures and narratives that unfold across the walls of the room serve as a backdrop for the “dance” of two newly conceived performative sculptures from the *Dress Vehicles* series (ongoing since 2011). Inspired by various forms and notions of dance, such as the “Sacred Dances” of the Russian spiritualist G. I. Gurdjieff, and the geometric costumes of Oskar Schlemmer's “Triadic Ballet”(1922), these *Sonic Dress Vehicles* are meant to “dress” performers like “masks”, granting or obscuring an identity, as Yang also often references drag queens, various traditional mask dances, and puppet theater.

Meanwhile, dance seems like more than a genre to Yang. It is a complex form of expression, in which physical, spiritual/ritualistic, and socio-political impulses become synchronized, even though *Dress Vehicle* doesn't allow any spectacular freedom of movement. In fact, Yang believes that in the very simple exercise of pushing this gigantic structure around, one may feel the very “weight” of dance: in other words, be “burdened” by this splendid costume yet eventually also feel empowered by carrying it around. As hybrids that blend architecture, sculpture, and performance, *Sonic Dress Vehicles* seem to sum up the multifaceted nature of Yang's oeuvre that is so evident in this exhibition.

From the minimalist approach of the first room to the lush exuberance of the last, the exhibition reflects the different extremes that are touched by Yang's ongoing process of experimentation, where chance encounters with an object or material are prone to generate unexpected forms, emotions, and narratives, and where the rejection of entrenched ideas always opens up new perspectives.

Publication

Edited by Bruna Roccasalva and published by Skira, a fully illustrated **anthology** has been conceived in bilingual edition (English/Italian), in conjunction with this exhibition. The anthology includes a total of 14 of the most significant essays and in-depth interviews on the artist's work from 2006 to 2018, and features a large selection of images of landmark pieces and works on display. The book will be available under the same title as this exhibition, *Haegue Yang: Tightrope Walking and Its Wordless Shadow*.

DOWNLOAD THE PRESS: goo.gl/i77r94

DOWNLOAD THE IMAGES OF THE EXHIBITION: goo.gl/D81LfM

Haegue Yang: *Tightrope Walking and Its Wordless Shadow*

Curated by Bruna Roccasalva

September 7 – November 4, 2018

La Triennale di Milano

Full Ticket €7

Reduced Ticket €5/€6

You can also purchase a single ticket for all the exhibitions currently on view at La Triennale di Milano.

Tuesday - Sunday 10.30 am – 8.30 pm (admission closes 7.30 pm)

Press preview/press conference: Thursday, September 6, 11.30 am

Opening Thursday, September 6, 7 pm

As part of the opening, at 7.30 pm

Encountering Isang Yun

a concert of Isang Yun's music

performed by Fabio Bagnoli (oboe) and Francesco Dillon (cello)

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FURLA SERIES #02
HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

Encountering Isang Yun

a concert of Isang Yun's music

September 6, 2018, 7.30 pm

During the opening

Ost-West-Miniatur I for oboe & cello (1994), 6'
Piri for oboe solo (1971), 11'
Glissées for cello solo (1970), 12'
Ost-West-Miniatur II for oboe & cello (1994), 5'

Oboe: Fabio Bagnoli

Cello: Francesco Dillon

Isang Yun (1917-1995) was known worldwide for his innovative musical life and his politically turbulent biography. Growing up during the Japanese occupation (1919-45) of the Korean Peninsula, he learned to play musical instruments and joined the resistance movement against the Japanese. After the Korean War (1950-53), Yun began composing, and in 1956, departed to Europe to study twelve-tone music. His unique compositions, though played on Western instruments, were inspired by Korean traditional techniques and folk tales, and brought him international attention.

In 1967, Yun was abducted and taken to Seoul on the fabricated charge of spying in the East Berlin Incident. Yun and hundreds of other Korean intellectuals and artists were imprisoned and tortured. Released after increased pressure by international musicians and intellectuals in 1969, he was never politically rehabilitated, however. Soon after, he was naturalized as a German citizen and never returned home. He died of pneumonia in Berlin in 1995.

To this day, Yun symbolizes the ongoing ideological division of the Korean Peninsula and its polarization between the right and left—he is a consummate national artist yet a tragic figure, and branded the absolute leftist traitor by the far right. Simultaneously claimed and silenced by both sides of Korea, the enduring contention around him has heavily overshadowed and isolated his musical legacy.



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FURLA SERIES #02

HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

Exhibited Works

ROOM 1

81 m²

2002/2018

Chalk

Courtesy the artist

134,9 m³

2000/2018

Cotton thread

Courtesy the artist

The series *Thread Installations* and *Chalk Line Drawings*, which are always titled with the volume of space or surface area that they occupy in a given presentation, are among Yang's most significant and formative installations. Though rarely shown, they are considered seminal, since the ideas of mere materiality and slight deviation, as small as one degree, are essential parts of her conceptual rigor. For Yang, being slightly off is an act of precision, while being temporal is fundamentally an existential issue. *The Thread Installation, 134.9 m³*, is an almost invisible barrier of red cotton threads—stretched between two walls at ten-centimeter intervals, and imperceptibly slanted at an angle of exactly one degree—which isolate and block off one corner of the room. Their pattern seems to continue on the walls behind them in the *Chalk Line Drawing, 81 m²*: a sequence of straight lines drawn in red chalk, which extend and visually merge with the thread, creating an optical effect of subtle movement.

Science of Communication #1 – A Study on How to Make Myself Understood

2000

Text on paper (laser print)

42 x 29.7 cm

Courtesy of the artist

Addressing Yang's lasting concerns with language and her struggle with it in the sphere of cultural and social integration, this short text piece on A3 paper could be seen as emblematic in relation to her further development of scripted voice, in works such as video essays and various speeches.

The artist's incomprehensible notes, in a fragmented mixture of various languages, showed thoughts and struggles that obviously already existed, but were not yet ready to be shared. This raw material was handed over to a professional translator, who edited it into a comprehensible form and translated it into English so that it could finally be presented, though it differs from the original version of Yang's untainted thoughts in ink. Here, the artist's biography plays a role—in 1994 she moved to Germany from her native Korea to study in Frankfurt, and the impediments of having to express her complex thoughts or opinions in a foreign language became a severe struggle on a daily basis. Including the processes of mediating and translating someone else's words genuinely conveys the artist's inability, dependency, and vulnerability. The piece extends this reflection to include the greater difficulty, or even impossibility, of



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conveying one's inner life through language, which she describes as nothing but the constant generation of a loss in communication.

Mirror Series – Back

2006

Oval mirror*

* The front of the mirror faces the wall

70 x 50 cm

Courtesy Galerie Barbara Wien, Berlin

From 2006 to 2007, Yang conceived a series of six objects made of mirrors, the *Mirror Series*, and each of them is a portrait of a figure who seems devoted to resistance. Each mirror eludes the function of reflecting what is in front of it, startling viewers with an unexpected response. Inspired by literary figuration in works such as Herman Melville's "Bartleby, the Scrivener" (1853), each mirror articulates a mysterious yet strong and precise desire to be contained. Yang often relies on simple objects in motion to portray something human. Her works allude to the human figure without ever directly depicting it— sometimes, as in this case, by pointing to its absence.

The *Mirror Series* also explores different modes of non-conformism. *Back* is an oval mirror, hung with its reflective side to the wall, which simply rejects the task of reflecting 'us.' Turning its back on the viewer and removing itself from the world, the object hints at the conscious negation of a given role and an active refusal to behave in accordance with convention.

ROOM 2

Cittadella

2011

Aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, moving spotlights, scent emitters (*Asian Garden, Fresh Cut Grass, Mahogany, Ocean, Ocean Mist, Oudh, Tamboti Wood, Tobacco Flower*)

430 x 1950 x 2500 cm

Courtesy Kukje Gallery, Seoul

Cittadella belongs to a hallmark series of installations begun in 2006, in which the artist employs an everyday material, venetian blinds, to create complex, multisensory spatial compositions that can take infinite forms, often accompanied by elements such as fans, humidifiers, scent emitters, and infrared heaters.

Even among these legendary blind installations, *Cittadella*, with 176 venetian blinds, is regarded as one of the most monumental in scale and effect. Visitors move through this intricate modular structure accompanied by a hypnotizing choreography of light, while various scents that allude to an "elsewhere" drift through the space. The title ("Citadel") evokes an impenetrable fortress, but the inviolable nature of this structure is, in fact, a partial illusion. Its walls, made of slats, are permeable to the gaze and to rays of moving light, and the openings in the geometric footprint of the structure invite viewers to walk into and through it. The idea of community as an exclusive entity, bound together by a single ideology, is contrasted with an experience characterized by diverse, unique personal paths of feeling and perception inside *Cittadella*.



Doubles and Halves – Events with Nameless Neighbors

2009

Single channel DV-PAL, color, sound, 77'20", filmed in Seoul and Venice

Audio piece, voice-over English, 21'55" (Sarah Roberts), Italian, 24'47" (Beatrice Martini)

Courtesy the artist

The same vision echoes through the video *Doubles and Halves – Events with Nameless Neighbors*, projected and integrated within *Cittadella*. The voiceover narrates the lives of invisible and maybe even imaginary inhabitants, whom the artist considers her neighbors, while the images depict two very distant places that are both dim and empty. Premiered at the Korean Pavilion at the Venice Biennale, the work is shot in the cities of Seoul and Venice, either at sunrise or sunset, in the rundown neighborhood of Ahyeon-Dong in Seoul, where the artist used to live, and the Korean Pavilion of the Venice Biennale in the off season, which is occupied by the homeless and by teenagers. These two places and their inhabitants represent a place in which it is possible to coexist with one's own incompleteness, a place where two halves do not make a whole, but rather exist as halves among other halves, which are their doubles

ROOM 3

Prosthetic Locomotion – Trustworthy #357

2018

Various security envelopes, graph paper, laser prints, and self-adhesive holographic and reflective vinyl film on cardboard, framed, self-adhesive holographic and HP latex printed vinyl film

3 parts, 86.2 x 86.2 cm; 29.2 x 29.2 cm

Courtesy Greene Naftali, New York

Interlaced Aerodynamic Gaze – Trustworthy #358

2018

Various security envelopes, graph paper, laser prints, and self-adhesive holographic and reflective vinyl film on cardboard, framed, self-adhesive holographic and HP latex printed vinyl film

2 parts, 57.2 x 57.2 cm; 36.2 x 36.2 cm

Courtesy Greene Naftali, New York

Voltaic Montane – Trustworthy #359

2018

Various security envelopes, graph paper, sandpaper, laser prints, and self-adhesive holographic and reflective vinyl film on cardboard, framed, self-adhesive holographic and HP latex printed vinyl film, paint

7 parts, 86.2 x 86.2 cm; 57.2 x 57.2 cm; 36.2 x 36.2 cm; 29.2 x 29.2 cm

Courtesy Greene Naftali, New York

Electric Chirpings – Trustworthy #360

2018

Various security envelopes, graph paper, sandpaper, laser prints, and self-adhesive holographic and reflective vinyl film on cardboard, framed, self-adhesive holographic and HP latex printed vinyl film

2 parts, 57.2 x 57.2 cm; 36.2 x 36.2 cm

Courtesy Greene Naftali, New York



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Crystalline Hovering and Projecting – Trustworthy #361

2018

Various security envelopes, graph paper, laser prints, and self-adhesive holographic and reflective vinyl film on cardboard, framed, self-adhesive holographic and HP latex printed vinyl film

4 parts, 57.2 x 57.2 cm; 29.2 x 29.2 cm

Courtesy Greene Naftali, New York

The ever-evolving graphic series *Trustworthies* (ongoing since 2010), a large and rich category of Yang's oeuvre, originated with the artist's chance discovery of the amazing variety of the security patterns that are printed inside envelopes to keep their contents confidential. Inspired by the aesthetic and conceptual potential of these patterns, Yang began collaging them into geometric compositions: abstract landscapes of simple horizontal lines, at first, which over time have grown into increasingly complex compositions—waves, refractions, windmills, x-shaped or interwoven forms, and kaleidoscopes—incorporating a wide range of materials, like origami paper, sandpaper, holographic paper, and graph paper, and even amplifying them on a large scale to become murals, as in the pieces on view. Today, *Trustworthies* and Yang's wallpapers have become tools for turning a given space into a new complex, often fanciful environment, in which the performative potential of her sculptural works can unfold.

Sonic Dress Vehicle – Bulky Birdy

2018

Aluminum venetian blinds, powder-coated aluminum frame, brass and nickel plated bells, metal rings, casters

281 x 295 x 295 cm

Courtesy kurimanzutto, Mexico City

Sonic Dress Vehicle – Hulky Head

2018

Aluminum venetian blinds, powder-coated aluminum frame, brass and nickel plated bells, metal rings, casters

313 x 245 x 343 cm

Courtesy kurimanzutto, Mexico City

Though conceived specifically for this exhibition, these performative sculptures belong to Yang's *Dress Vehicle* series (ongoing since 2011) of large architectural structures that move and dance through space when activated by performers.

Inspired by various dance traditions, by the unpretentious spiritual training behind the "Sacred Dances" of the Russian spiritualist G. I. Gurdjieff, and by the geometric costumes of Oskar Schlemmer's "Triadic Ballet" (1922), these *Sonic Dress Vehicles* are meant to "dress" their wearers like "masks," granting them a different identity (Yang also references drag queens, as well as various traditional mask dances and puppet theater). The artist seems to see dance as more than a genre: it is a complex form of expression in which physical, spiritual/ritualistic, and socio-political impulses become synchronized. A *Dress Vehicle* does not allow any spectacular kind of free movement, however. In fact, Yang believes that the simple exercise of pushing this gigantic structure may express the very "weight" of dance, the "burden" of this splendid costume. Nonetheless, carrying a *Sonic Dress Vehicle* around can be experienced as a form of empowerment, as if dancing off our karma in life.

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HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

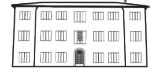
About Haegue Yang

Haegue Yang (b. 1971 in Seoul, South Korea; based in Berlin and Seoul) is one of the most renowned artists of her generation. After studying in her native Korea (Seoul National University, 1994), Yang moved to Germany and received her Meisterschüler from the Städelschule in Frankfurt (1999), where she now teaches, while actively exhibiting around the world.

Yang has had solo exhibitions at major international museums such as the Walker Art Center, Minneapolis (2009); Aspen Art Museum, Aspen (2011); Haus der Kunst, Munich (2012); Bergen Kunsthall, Bergen (2013); Leeum, Samsung Museum of Art, Seoul (2015); Ullens Center for Contemporary Art, Beijing (2015); Centre Pompidou, Paris (2016); and her first mid career survey show, *ETA 1994-2018* at Museum Ludwig, Cologne (2018). She has taken part in major international exhibitions such as Gwangju Biennale (2010); dOCUMENTA 13, Kassel (2012); Taipei Biennial (2014); Sharjah Biennale 12 (2015); Biennale of Sydney (2018); and Liverpool Biennial (on view until October 28, 2018). In 2009, she represented Korea at the 53rd Venice Biennale. Yang is this year's winner of the prestigious Wolfgang Hahn Prize.



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HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

About Bruna Roccasalva

Bruna Roccasalva is Artistic Director of Fondazione Furla and Editor in Chief of L'Officiel Art Italia. She was co-director of Peep-Hole Art Center, which she co-founded in 2009, and Editor of Peep-Hole Sheet, a quarterly of writings (2009-2016) by artists such as Liam Gillick, John Miller, Dora García, Jonathan Horowitz, Matias Faldbakken, Karl Holmqvist, Nick Mauss, Paul Sietsema, Christodoulos Panayiotou, Alejandro Cesarco, and Cally Spooner, among others. At Peep-Hole she co-curated exhibitions of artists including Ahmet Ögüt (2009), Renata Lucas (2011), Gabriel Sierra (2013), Trisha Baga (2013), Uri Aran (2014), Paolo Icaro (2014), Ull Hohn (2015), Calvin Marcus (2015-16), and Paolo Gioli (2016). She was Head of Publications at Mousse Publishing (2010-2011) and Associate Curator at GAMEC – Galleria d'Arte Moderna e Contemporanea di Bergamo (2003-2009), where she collaborated on solo and group exhibitions and worked on several publications, such as monographs by Alighiero Boetti, Getulio Alviani and Giulio Paolini. She also collaborated with the Associazione Gino De Dominicis on the artist's archive (2001) and taught History of Contemporary Art at the IED-Istituto Europeo di Design in Milan (2006).

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HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

Public Program

Guided tours at fixed times for adults

- Sunday, 16 September, 5.30-6.30 p.m.
- Saturday, 22 September, 5.30-6.30 p.m.
- Sunday, 23 September, 5.30-6.30 p.m.
- Saturday, 29 September, 5.30-6.30 p.m.
- Sunday, 30 September, 5.30-6.30 p.m.
- Sunday, 7 October, 5.30-6.30 p.m.
- Saturday, 13 October, 5.30-6.30 p.m.
- Sunday, 21 October, 5.30-6.30 p.m.
- Saturday, 27 October, 5.30-6.30 p.m.
- Sunday, 4 November, 5.30-6.30 p.m.

Guided tour of the exhibition FURLA SERIES #02 HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW for €5 in addition to the cost of the exhibition admission ticket.

We recommend you book by 1 p.m. on the previous Friday, by writing to visiteguidate@triennale.org or by going to the ticket office half an hour before the start of the visit, subject to availability.

Activities for Children and Families

- Sunday, 16 September, 3.30-5 p.m.
- Saturday, 22 September, 3.30-5 p.m.
- Sunday, 23 September, 3.30-5 p.m.
- Saturday, 6 October, 3.30-5 p.m.
- Sunday, 14 October, 3.30-5 p.m.
- Saturday, 20 October, 3.30-5 p.m.
- Sunday, 28 October, 3.30-5 p.m.
- Saturday, 3 November, 3.30-5 pm

Guided tour of the exhibition FURLA SERIES #02 HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW and Masks Workshop.
Gamyeon / MASCHERE

How can we understand and show our most inexpressible emotions?

After watching the artist Haegue Yang at work, we will make a mask of our own and then use it to relate to ourselves and to others. The course will help us discover the

most hidden recesses of our souls, while also letting us decide what we want to communicate and share with others.

Guided tour of the exhibition FURLA SERIES #02 HAEGUE YANG: *TIGHTROPE WALKING AND ITS WORDLESS SHADOW* and Masks Workshop (90 minutes): Children from 5 to 10 years, reduced-price ticket, second category
Accompanying adults, reduced-price ticket, first category (maximum two adults per child).

Information

To book: write to education@triennale.org (please indicate the date chosen for the activity, the number and age of the children, the number of accompanying adults, and a telephone number)

During the weekend only, for telephone bookings call +39 0272434208 or go directly to the ticket office up to half an hour before the start of the activity, subject to availability.

School Groups

Primary and lower-secondary schools

Guided tour of the exhibition FURLA SERIES #02 HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW and Masks Workshop (90 minutes).

Gamyeon / MASKS workshop

How can we understand and show our most inexpressible emotions?

After watching the artist Haegue Yang at work, we will make a mask of our own and then use it to relate to ourselves and to others. The course will help us discover the most hidden recesses of our souls, while also letting us decide what we want to communicate and share with others.

Lower- and upper-secondary schools

Notebook & Pencil Tour (about 90 minutes)

A special guided tour that helps young visitors get to grips with the content of the exhibition by reformulating it themselves directly in the spaces. They will be given a notebook and, just like an artist or a designer, they will use it for their own original ideas or to reflect on the ideas suggested by the education staff.

Information for school visits

School groups with booked activities (minimum 15, maximum 25 participants).

Students are entitled to a reduced-price ticket for groups for admission to the exhibition.

The cost for the activities (guided tour + the workshop or Notebook & Pencil Tour – 90 minutes) is €80.00.



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FONDAZIONE FURLA

The fee for the activities is reduced to €64.00 if at least two groups from the same school are booked for the same day.

Two free tickets are given for accompanying staff for each group.

To book: write to education@triennale.org suggesting two possible dates for the activity (from Tuesday to Friday, from 10.30 a.m.).

Please note that, with the time required for organisation, the activities will last about 120 minutes and will be held in the Palazzo dell'Arte. A single ticket is also available for all the exhibitions currently on at La Triennale di Milano.

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HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

At a Glance

Title:	Haegue Yang: <i>Tightrope Walking And Its Wordless Shadow</i>
Curated by:	Bruna Roccasalva
Exhibition promoted by:	Fondazione Furla Fondazione La Triennale di Milano
Period:	September 7 – November 4, 2018
Location:	La Triennale di Milano Viale Alemagna 6 – 20121 Milano
Opening hours:	Tuesday - Sunday 10.30 am – 8.30 pm (admission closes 7.30 pm)
Admission:	Full Ticket €7 Reduced Ticket €5/€6 You can also purchase a single ticket for all the exhibitions currently on view at La Triennale di Milano.
Booking and Purchase of Tickets:	Schools and groups, reservation compulsory visiteguidate@triennale.org / +39 02 72434255 lines are open Mon – Fri 09.30 AM - 2.30 PM advance online purchase www.triennale.org
Education Services:	Guided tours at fixed times for adults (60 minutes) 5 euro addition to the cost of the exhibition admission ticket Guided tour of the exhibition for Children and Families + Workshop (90 minutes) Children from 5 to 10 years, reduced-price second category, accompanying adults, reduced-price ticket, first category Guided tour of the exhibition for School Groups + Workshop (90 minutes) The cost for the activities (guided tour + workshop) is

€80.00

The fee for the activities is reduced to €64.00 if at least two groups from the same school are booked for the same day. School groups with booked activities (minimum 15, maximum 25 participants).

Students are entitled to a reduced-price ticket for groups for admission to the exhibition.

**Booking and Purchase
of Education Services:**

visiteguidate@triennale.org

book by 1 p.m. on the previous Friday or by going to the ticket office half an hour before the start of the visit, subject to availability.

education@triennale.org

indicate the date chosen for the activity, the number and age of the children, the number of accompanying adults, and a telephone number

During the weekend only, for telephone bookings call +39 0272434208 or go directly to the ticket office up to half an hour before the start of the activity, subject to availability

Info:

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FURLA SERIES #02
HAEGUE YANG: TIGHTROPE WALKING AND ITS WORDLESS SHADOW

Colophon

Furla Series #02
Haegue Yang: *Tightrope Walking and Its Wordless Shadow*

<i>Period</i>	7 September - 4 November 2018
<i>Curated by</i>	Bruna Roccasalva
<i>Production Management</i>	Stefania Scarpini
<i>Project Management</i>	Fondazione Furla: Anna Fantelli, Laura Frenca Triennale di Milano: Roberto Giusti, Violante Spinelli Studio Haegue Yang, Berlin: Sofia Duchovny, Atsushi Fukunaga, Liene Harms, Atsuko Ichikawa, Chieko Idetsuki, Cheongjin Keem, Bokyung Kim, Sungeun Kim, Sylbee Kim, Zarah Landes, Kuo-Wei Lin, Nicolas Pelzer, Christina Pethick, Katharina Schwerendt, Emmy Skensved, Christopher Wierling Studio Haegue Yang, Seoul: Hanna Hong, Hyesook Jung, Myoungjung Kim, Sihyun Ryu, Solkyu Yang
<i>Working Plan and Construction Management</i>	Studio Serafini
<i>Exhibition Set-up</i>	Ars Movendi - ES Logistica Firenze Knut Kruppa Andreas Sachsenmaier
<i>Security Manager</i>	Arch. Corrado Serafini
<i>Press Office</i>	Lara Facco P&C, Fondazione Furla Alessandra Montecchi e Micol Biassoni, Triennale di Milano

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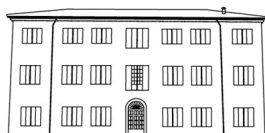
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FONDAZIONE FURLA

Fondazione Furla

Fondazione Furla—founded in Bologna by FURLA President Giovanna Furlanetto in 2008—is the outgrowth of a long-term process that the company embarked on in 2000, aimed at encouraging and promoting contemporary culture in Italy, fostering young creative talent, and building a platform of dialogue on the themes of our era. To further these aims, it established the Furla Art Award, which, over the course of ten editions, has gained international renown as a cutting-edge Italian competition supporting young artists.

In 2016, Fondazione Furla decided to bring the award to a close, reinventing itself and charting a new path with the launch of its new project *Furla Series*, a multi-year program of exhibitions and events dedicated to renowned international artists, and organised in close collaboration with Italian art institutions.

Continuing Fondazione Furla's commitment to supporting contemporary art, the *Furla Series* spearheads a working model based on synergy and collaboration that will advance and enrich the country's contemporary art scene.

Tightrope Walking and Its Wordless Shadow is the second edition of *Furla Series*.

La Triennale di Milano

La Triennale di Milano is an international institution that brings together all the languages of contemporary culture: design, fashion, architecture, urbanism, the visual arts, new media, photography, performance, theatre, dance, and music. It is a place where art and design, creativity and technology, tradition and innovation can converse.

The Triennale presents the projects of major architects, designers, and artists from both Italy and abroad. It organizes exhibitions, meetings, performances. It also offers new points of view on themes that lie at the very core of our society and public debate.

The Triennale is the only Italian cultural institution with its own large-scale theatre used to host international and multidisciplinary programs. It boasts a permanent collection of Italian design objects, a library, a historical archive, and a restoration workshop specialized in contemporary items.

It also organizes every three years the Triennale International Exhibition, one of the world's most important events devoted to design and architecture, revived in 2016 after a twenty-year hiatus. The XXII Triennale International Exhibition will take place from March 1 to September 1, 2019.

The Triennale is located in Milan's Palazzo dell'Arte, built in 1933 by the Milanese architect Giovanni Muzio, who designed the modular and flexible building so that it could be used to host major events as well as musical and theatre activities.