

安妮卡·易

另一种
进化

Anicka Yi

There Exists
Another Evolution,
But In This One

2025.3.22 - 2025.6.15



尤伦斯当代艺术中心
Center for Contemporary Art

近二十年来，安妮卡·易（1971年出生于首尔）在艺术创作中持续探索科技与生物学的融合，呈现出既富挑衅意味又引发深刻共鸣的作品。自创作初期，她便使用细菌、气味、天妇罗炸花等有机且易逝的材料，捕捉人类情感与感知的微妙层次。其作品超越视觉领域，延展至触觉、味觉和嗅觉，进而揭示所有生命形式间脆弱而坚韧的连带共生关系，以及凝结其中的共同命运。

基于对感官的探索，安妮卡·易的实践进一步挑战了智能与个体能动性的界限。她运用机械、真菌、藻类等非人类实体，不仅质疑人类中心主义的观念，也反思自身在艺术创作中的主体性与掌控力。其创作深植于跨学科研究，横跨科技、生物学与哲学，并通过与科学、建筑、香氛等领域专家合作得以实现。她持续探索不同形式的智能，审视生物圈与技术圈之间复杂的关联，引导观者在广阔且互联的星球系统中重新思考自身的定位。

此外，她的作品也微妙地触及某些令人不安的议题，例如围绕机器智能快速发展所引发的焦虑。近期，她开发了一种生成式软件系统，探索在自己去世后，作品将如何继续自主演化并呈现新的形态。这些对存在的思考，与艺术家对生态学与宇宙学的关注相伴而生，并深入交织于她的艺术实践之中。

此次展览呈现近 40 件作品，展厅空间比拟实验室、宇宙飞船或企业环境，旨在营造隔离与无菌的冷峻氛围。尽管安妮卡·易从共生关系中提取美感，但她也将自己的实践形容为对“失去与分离的法证学”的模拟，而腐朽的过程也始终贯穿于其部分创作之中。这些作品探讨社会文化对洁净与污染的执念，同时其易逝的脆弱性也带来了强烈的心理张力。艺术家在细菌的繁殖与病原体的侵袭过程中捕捉到隐喻社会流变与个体蜕变的深意，暗示二者间的相互瓦解与重塑——而这一过程如今更笼罩在机器的阴影之下。正如她所言：“我们正处于一个极端的临界点，要么被对科技的恐惧吞噬而毁灭，要么学会忍耐并寻求新生。”或许，我们正经历着另一种进化，只是这一次，它亦置身于当下的演化之中。

“安妮卡·易：另一种进化”由 UCCA 与三星美术馆共同主办，展览由 UCCA 策展顾问彼得·逸利与三星美术馆策展人李珍芽联合策划。UCCA 感谢大韩航空、即梦 AI、抖音艺术提供的展览支持。本次展览独家环保墙面方案支持由多乐士提供，独家音响设备与技术支持由真力提供。感谢尤伦斯艺术基金会理事会、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺读伙伴 DIOR 迪奥、首席影像伙伴 vivo、联合战略合作伙伴彭博，以及特约战略合作伙伴友邦保险、巴可、多乐士、真力、北京 SKP 和 Stey 长期以来的宝贵支持。

展览支持
Exhibition
Support



独家环保墙面方案支持
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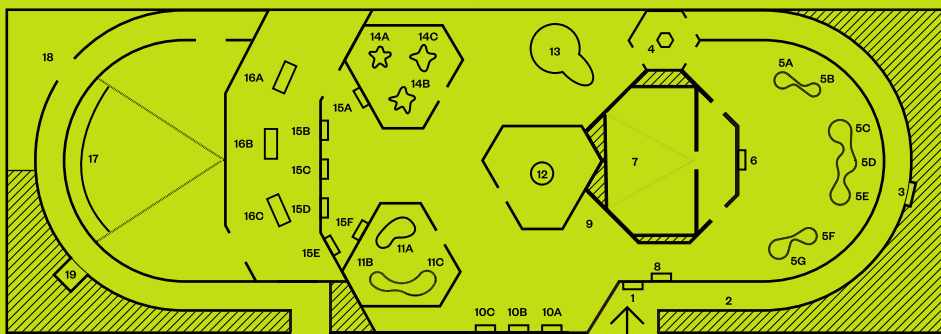
For almost two decades, Anicka Yi (b. 1971, Seoul) has been merging technology and biology in her art, creating works that are both provocative and deeply resonant. From the earliest days of her practice, Yi has employed organic and ephemeral materials—such as bacteria, scents, and tempura-fried flowers—to capture the nuances of human emotion and sensation. Expanding beyond the visual realm into touch, taste, and smell, her work meditates on the fragile yet resilient interdependence of all living forms, highlighting the shared stakes that unite us.

Building on her sensorial explorations, Yi's practice investigates the boundaries of intelligence and individual autonomy, challenging anthropocentric perspectives—and her own artistic control—through works that involve non-human entities such as machines, fungi, and algae. Her work is grounded in interdisciplinary research that spans technology, biology, and philosophy, and is realized through collaborations with experts in fields ranging from science to architecture and perfumery. Yi explores different forms of intelligence, probing the links between the biosphere and the technosphere, and prompts us to reconsider our place within a broader, interconnected planetary system.

The artist also subtly addresses less comfortable subjects, including anxieties that undergird the rapid development of machine intelligence. More recently, for example, Yi has developed a generative software system to explore how her work might continue to evolve and find new forms after her death. Such existential considerations have emerged alongside her engagement with ecological and cosmological themes, and they are often woven together throughout her practice.

The exhibition features almost 40 works dispersed across galleries that have been designed to evoke sterile architectures of isolation, like laboratories, spaceships, or corporate environments. Though Yi finds beauty in networks of dependency, she has described her work as modeling “the forensics of loss and separation,” and the process of decay continues to animate much of her art. These pieces draw upon cultural obsessions with hygiene and contamination, but their perishable vulnerability also carries a psychological charge. In bacterial blooms and pathogenic corrosion, Yi finds natural allegories for societal dynamics and personal transformation, suggesting that each decomposes and reshapes the other—only now in the shadow of the machine. “We’re at this critical razor’s edge,” she has said, “where we can either annihilate ourselves with our fear of technology or try to endure and prosper.” We may be in the midst of another evolution, but it’s happening inside this one.

“Anicka Yi: There Exists Another Evolution, But In This One” is co-organized by UCCA Center for Contemporary Art and Leeum Museum of Art. The exhibition is co-curated by Peter Eleey, UCCA Curator-at-Large, and Gina Lee, Curator, Leeum Museum of Art. UCCA thanks Korean Air, Dreamina AI, and Douyin Art for their exhibition support. Exclusive wall solutions support is provided by Dulux, and Genelec contributed exclusive audio equipment and technical support. UCCA thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Lead Imaging Partner vivo, Presenting Partner Bloomberg, and Supporting Partners AIA, Barco, Dulux, Genelec, SKP Beijing, and Stey.



平面图 Floor Plan

1 《给 GG 的出租车先生》

2012/2025

炸花、雨衣、衣架

100 × 60 cm

由艺术家和纽约 47 Canal 画廊提供

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

Mr. Taxi for GG

2012/2025

Fried flowers, raincoat, hanger

100 × 60 cm

Courtesy the artist and 47 Canal, New York

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

2 《同时行走在两条道路上》

2023

香水

尺寸可变

由艺术家、格莱斯顿画廊和施博尔画廊提供

香水研制：巴纳贝·菲永

Walking on Two Paths at Once

2023

Fragrance

Dimensions variable

Courtesy the artist, Gladstone Gallery, and Esther Schipper

Fragrance development: Barnabé Fillion

3 《夸张快感》

2022

硅胶、单纤维丝、丝质假花、中密度纤维板

91.4 × 61 × 10.2 cm

由艺术家和格莱斯顿画廊提供

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Exaggerate the Little Deaths

2022

Silicone, monofilament, silk flowers, MDF

91.4 × 61 × 10.2 cm

Courtesy the artist and Gladstone Gallery

Fabrication support: Riley Duncan, Saulius Valaitis

4 《一座岛屿的可能性 III》

2012

定制玻璃香水瓶、生理盐水、

彩色隐形眼镜片、乙烯管材、气泵

134.6 × 35.6 × 35.6 cm

萨沙·S. 鲍尔收藏，纽约

玻璃吹制：布雷特·斯温森

The Possibility of an Island III

2012

Custom glass perfume bottle, saline water, colored contact lenses, vinyl tubing, air pump

134.6 × 35.6 × 35.6 cm

Collection of Sascha S. Bauer, New York

Glass blowing: Brett Swenson

5 放射虫

Radiolaria

5A 《石质无尽》

2023-2024

PMMA 光纤、LED 灯、硅树脂、丙烯酸树脂、环氧树脂、

铝、不锈钢、钢材、黄铜、发动机、微型控制器

117.2 × 67.3 × 67.9 cm

叶晓甄，文心艺术基金会

设计研发：彼得·朴、赫维希·布雷蒂斯（Art

Engineering GmbH）

制作支持：Art Engineering GmbH

Lithic Infinite

2023-2024

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors, microcontrollers

117.2 × 67.3 × 67.9 cm

Jenny Yeh, Winsing Arts Foundation

Design development: Peter Pak, Herwig Bretis (Art Engineering GmbH)

Fabrication support: Art Engineering GmbH

5B 《电镀石英》

2023-2024

PMMA 光纤、LED 灯、硅树脂、丙烯酸树脂、环氧树脂、铝、不锈钢、钢材、黄铜、发动机、微型控制器
125.3 × 70.2 × 70.2 cm

Elliot DongHee Jung 收藏

设计研发：彼得·朴、赫维希·布雷蒂斯（Art Engineering GmbH）

制作支持：Art Engineering GmbH

Galvanic Quartz

2023-2024

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors, microcontrollers
125.3 × 70.2 × 70.2 cm

Collection of Elliot DongHee Jung

Design development: Peter Pak, Herwig Bretis (Art Engineering GmbH)

Fabrication support: Art Engineering GmbH

5C 《海月水母》

2023-2024

PMMA 光纤、LED 灯、硅树脂、丙烯酸树脂、环氧树脂、铝、不锈钢、钢材、黄铜、发动机、微型控制器
136.5 × 71.6 × 71.6 cm

由艺术家、格莱斯顿画廊和施博尔画廊提供

设计研发：彼得·朴、赫维希·布雷蒂斯（Art Engineering GmbH）

制作支持：Art Engineering GmbH

Moon Jelly

2023-2024

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors, microcontrollers
136.5 × 71.6 × 71.6 cm

Courtesy the artist, Gladstone Gallery, and Esther Schipper

Design development: Peter Pak, Herwig Bretis (Art Engineering GmbH)

Fabrication support: Art Engineering GmbH

5D 《蜘蛛》

2023-2024

PMMA 光纤、LED 灯、硅树脂、丙烯酸树脂、环氧树脂、铝、不锈钢、钢材、黄铜、发动机、微型控制器
149.5 × 99.9 × 99.9 cm

由艺术家、格莱斯顿画廊和施博尔画廊提供

设计研发：彼得·朴、赫维希·布雷蒂斯（Art Engineering GmbH）

制作支持：Art Engineering GmbH

Spider

2023-2024

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors, microcontrollers
149.5 × 99.9 × 99.9 cm

Courtesy the artist, Gladstone Gallery, and Esther Schipper

Design development: Peter Pak, Herwig Bretis (Art Engineering GmbH)

Fabrication support: Art Engineering GmbH

5E 《狮子鱼》

2023-2024

PMMA 光纤、LED 灯、硅树脂、丙烯酸树脂、环氧树脂、铝、不锈钢、钢材、黄铜、发动机、微型控制器
168.8 × 70.6 × 70.6 cm

由艺术家、格莱斯顿画廊和施博尔画廊提供

设计研发：彼得·朴、赫维希·布雷蒂斯（Art Engineering GmbH）

制作支持：Art Engineering GmbH

Lionfish

2023-2024

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors, microcontrollers
168.8 × 70.6 × 70.6 cm

Courtesy the artist, Gladstone Gallery, and Esther Schipper

Design development: Peter Pak, Herwig Bretis (Art Engineering GmbH)

Fabrication support: Art Engineering GmbH

5F 《嵌套之肺》

2023-2024

PMMA 光纤、LED 灯、硅树脂、丙烯酸树脂、环氧树脂、铝、不锈钢、钢材、黄铜、发动机、微型控制器
118.1 × 74.3 × 74.3 cm

乔治·伊柯诺莫收藏

设计研发：彼得·朴、赫维希·布雷蒂斯（Art Engineering GmbH）

制作支持：Art Engineering GmbH

Nested Lung

2023-2024

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors, microcontrollers
118.1 × 74.3 × 74.3 cm

The George Economou Collection

Design development: Peter Pak, Herwig Bretis (Art Engineering GmbH)

Fabrication support: Art Engineering GmbH

5G 《露滴流转》

2023-2024

PMMA 光纤、LED 灯、硅树脂、丙烯酸树脂、环氧树脂、铝、不锈钢、钢材、黄铜、发动机、微型控制器
149.9 × 78.1 × 78.1 cm

由艺术家、格莱斯顿画廊和施博尔画廊提供

设计研发：彼得·朴、赫维希·布雷蒂斯（Art Engineering GmbH）

制作支持：Art Engineering GmbH

Dewdrop Continuum

2023-2024

PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors and microcontrollers
149.9 × 78.1 × 78.1 cm

Courtesy the artist, Gladstone Gallery, and Esther Schipper

Design development: Peter Pak, Herwig Bretis (Art Engineering GmbH)

Fabrication support: Art Engineering GmbH

6 《胶砾岩》

2024

高密度泡沫和做旧镀铬涂层

114.3 × 119.4 × 9.5 cm

由艺术家和纽约 47 Canal 画廊提供

设计开发：迪伦·赖茨 - 克鲁兹

制作支持：韦斯顿·波特、尼克·米塞尔

Plastiglomerate

2024

High density foam and distressed chrome finish

114.3 × 119.4 × 9.5 cm

Courtesy of the artist and 47 Canal, New York

Design development: Dylan Reitz-Cruz

Fabrication support: Weston Porter, Nick Missel

7 《味道基因组》

2016

彩色有声单频 3D 影像

22 分 53 秒

由艺术家和格莱斯顿画廊提供

The Flavor Genome

2016

Single-channel 3D video, color, sound

22'53"

Courtesy the artist and Gladstone Gallery

8 《文明值得吗？》

2022

亚克力、UV 打印、LED 灯、玻璃、树脂、管材

127 × 101.6 × 12.7 cm

由艺术家和纽约 47 Canal 画廊提供

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Is Civilization Worth It?

2022

Acrylic, UV prints, LEDs, glass, resin, tubing

127 × 101.6 × 12.7 cm

Courtesy the artist and 47 Canal, New York

Fabrication support: Riley Duncan, Saulius Valaitis

9 《感觉是一种技能》

2015

康普茶皮革、不锈钢实验室支架、不锈钢实验钳、磁铁、不锈钢套环

157.5 × 81.3 × 91.4 cm

由艺术家和纽约 47 Canal 画廊提供

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Feeling is a Skill

2015

Kombucha leather, stainless steel laboratory stands, stainless steel laboratory clamps, magnets, stainless steel rings

157.5 × 81.3 × 91.4 cm

Courtesy the artist and 47 Canal, New York

Fabrication support: Riley Dunean, Saulius Valaitis

10 天妇罗炸花

Tempura Fried Flowers

10A 《古典早期 IV》

2014

天妇罗炸花、树脂、有机玻璃、不锈钢置物架、镀铬哑铃

121.9 × 81.3 × 15.2 cm

埃莉诺和博比·凯尔收藏，纽约

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Early Classical IV

2014

Tempura fried flowers, resin, Plexiglas, stainless steel shelves, chrome-plated dumbbells

121.9 × 81.3 × 15.2 cm

Collection of Eleanor and Bobby Cayre, New York

Fabrication support: Riley Dunean, Saulius Valaitis

10B 《古典晚期 XVIII》

2022

天妇罗炸花、树脂、有机玻璃、不锈钢置物架、镀铬哑铃

121.9 × 81.3 × 25.4 cm

私人收藏

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Late Classical XVIII

2022

Tempura fried flowers, resin, Plexiglas, stainless steel shelves, chrome plated dumbbells

121.9 × 81.3 × 25.4 cm

Private Collection

Fabrication support: Riley Dunean, Saulius Valaitis

10C 《古典晚期 XVII》

2022

天妇罗炸花、树脂、有机玻璃、不锈钢置物架、镀铬哑铃

121.9 × 81.3 × 25.4 cm

私人收藏

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Late Classical XVII

2022

Tempura fried flowers, resin, Plexiglas, stainless steel shelves, chrome plated dumbbells

121.9 × 81.3 × 25.4 cm

Private Collection

Fabrication support: Riley Dunean, Saulius Valaitis

11 海藻荚体

11A 《缺蝶属》

2023

海藻、水溶胶、甘油、厚绒纱、亚克力、LED灯、电子仿真昆虫

144.8 × 58.4 × 58.4 cm

由艺术家和格莱斯顿画廊提供

研发：雷米纳·格林菲尔德

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯、十三五 LLC

11B 《记忆休眠细胞》

2023-2024

海藻、水溶胶、甘油、厚绒纱、亚克力、LED灯、电子仿真昆虫

198.1 × 73.7 × 73.7 cm

私人收藏

研发：雷米纳·格林菲尔德

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯、十三五 LLC

11C 《太阳卷轴》

2023

海藻、水溶胶、甘油、厚绒纱、亚克力、LED灯、电子仿真昆虫

142.2 × 71.1 × 71.1 cm

叶晓甄，文心艺术基金会

研发：雷米纳·格林菲尔德

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯、十三五 LLC

Kelp Pods

Heliconius

2023

Kelp, aquazol, glycerin, crepeline, acrylic, LED, animatronic insects

144.8 × 58.4 × 58.4 cm

Courtesy the artist and Gladstone Gallery

Research and development: Remina Greenfield

Fabrication support: Riley Duncan, Sautius Valaitis, Shisanwu LLC

Memory Sleeper Cell

2023

Kelp, aquazol, glycerin, crepeline, acrylic, LED, animatronic insects

198.1 × 73.7 × 73.7 cm

Private Collection

Research and development: Remina Greenfield

Fabrication support: Riley Duncan, Sautius Valaitis, Shisanwu LLC

Sunspool

2023

Kelp, aquazol, glycerin, crepeline, acrylic, LED, animatronic insects

142.2 × 71.1 × 71.1 cm

Jenny Yeh, Winsing Arts Foundation

Research and development: Remina Greenfield

Fabrication support: Riley Duncan, Sautius Valaitis, Shisanwu LLC

12 《另一个你》

2024

亚克力、LED灯、中密度纤维板、镜子、双向镜子、细菌、琼脂

85.3 × 200 × 200 cm

由艺术家、三星美术馆和格莱斯顿画廊提供

研发：雷米纳·格林菲尔德

设计研发：彼得·朴、韦斯顿·波特

制作支持：北条裕人（圣加仑雕塑艺术有限公司）

细菌工程：丹尼尔·沃尔夫·施奈德

（哥伦比亚大学哈里斯·王实验室）

细菌培养：北京师范大学生命科学学院，李雪莹、崔丽娟、

洪啟雨、陆舒艺、吴凡、张琳晗、张诗雨、甄亚楠

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

Another You

2024

Acrylic, LEDs, MDF, mirror, two-way mirror, bacteria, agar

85.3 × 200 × 200 cm

Courtesy the artist, Leeum Museum of Art, and Gladstone Gallery

Research and development: Remina Greenfield

Design development: Peter Pak, Weston Porter

Fabrication support: Hiroto Hojo, Kunstgiesserei St. Gallen

Bacteria engineering: Daniel Wolf Schneider, Harris Wang Lab, Columbia University

Bacteria culturing: Beijing Normal University College of Life

Sciences, Li Xueying, Cui Lixuan, Hong Xinyu, Lu Shuyi, Wu Fan,

Zhang Linhan, Zhang Shiyu, Zhen Yanan

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

13 《共生面包》

2014

PVC透明帐篷、投影仪、单频影像、甘油皂、树脂、生面团、染色粉末、塑料、聚酯薄膜、玻璃珠子、蛋彩、玻璃纸
尺寸可变

洛杉矶当代艺术博物馆收藏

查拉·施赖尔致敬克劳斯·比森巴赫捐赠

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

Le Pain Symbiotique

2014

PVC dome, projector, single-channel video, glycerin soap, resin, dough, pigmented powder, plastic, Mylar, beads, tempera paint, cellophane

Dimensions variable

Collection of The Museum of Contemporary Art, Los Angeles

Gift of Chara Schreyer in honor of Klaus Biesenbach

Fabrication support: Rieley Duncan, Saulius Valaitis

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

14 生物淤积雕塑

14A 《截肢》

2024

泡沫、石膏、油漆、天妇罗炸花、玻璃、管材
245 × 120 × 140 cm

由艺术家、三星美术馆和格莱斯顿画廊提供

制作支持：卡捷琳娜·索科洛夫斯卡娅、

迪伦·赖茨 - 克鲁兹

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

14B 《醋化裂缝》

2024

泡沫、石膏、油漆、天妇罗炸花、玻璃、管材
205 × 110 × 100 cm

由艺术家、三星美术馆和格莱斯顿画廊提供

制作支持：卡捷琳娜·索科洛夫斯卡娅、迪伦·赖茨 - 克

鲁兹

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

14C 《灵长目的愿景》

2024

泡沫、石膏、油漆、天妇罗炸花、玻璃、管材
170 × 195 × 135 cm

由艺术家、三星美术馆和格莱斯顿画廊提供

制作支持：卡捷琳娜·索科洛夫斯卡娅、

迪伦·赖茨 - 克鲁兹

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

Biofouled Sculptures

Amputation

2024

Foam, plaster, paint, tempura fried flowers, glass, tubing
245 × 120 × 140 cm

Courtesy the artist, Leeum Museum of Art,

and Gladstone Gallery

Fabrication support: Katerina Sokolovskaya, Dylan Reitz-Cruz

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

Vinegar Fissure

2024

Foam, plaster, paint, tempura fried flowers, glass, tubing
205 × 110 × 100 cm

Courtesy the artist, Leeum Museum of Art,

and Gladstone Gallery

Fabrication support: Katerina Sokolovskaya, Dylan Reitz-Cruz

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

Primate Visions

2024

Foam, plaster, paint, tempura fried flowers, glass, tubing
170 × 195 × 135 cm

Courtesy the artist, Leeum Museum of Art,

and Gladstone Gallery

Fabrication support: Katerina Sokolovskaya, Dylan Reitz-Cruz

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

15 量子泡沫绘画

15A 《JL'ññO'ñK》

2024

亚克力、UV 打印、铝制艺术家画框

121.9 × 162.6 × 3.8 cm

KIM Yoon Soo 收藏

研发：雷米纳·格林菲尔德

设计研发：迪伦·赖茨 - 克鲁兹、亚历山大·狄克曼

Quantum Foam Paintings

JL'ññO'ñK

2024

Acrylic, UV print, aluminum artist's frame

121.9 × 162.6 × 3.8 cm

Collection of Yoon Soo KIM

Research and development: Remina Greenfield

Design development: Dylan Reitz-Cruz, Alexander Diekmann

15B 《BK£》

2024

亚克力、UV 打印、铝制艺术家画框

121.9 × 162.6 × 3.8 cm

由艺术家和格莱斯顿画廊提供

研发：雷米纳·格林菲尔德

设计研发：迪伦·赖茨 - 克鲁兹、亚历山大·狄克曼

BK£

2024

Acrylic, UV print, aluminum artist's frame

121.9 × 162.6 × 3.8 cm

Courtesy the artist and Gladstone Gallery

Research and development: Remina Greenfield

Design development: Dylan Reitz-Cruz, Alexander Diekmann

15C 《KL\$£*LB\$*R》

2024

亚克力、UV 打印、铝制艺术家画框

121.9 × 162.6 × 3.8 cm

由艺术家和格莱斯顿画廊提供

研发：雷米纳·格林菲尔德

设计研发：迪伦·赖茨 - 克鲁兹、亚历山大·狄克曼

KL\$£*LB\$*R

2024

Acrylic, UV print, aluminum artist's frame

121.9 × 162.6 × 3.8 cm

Courtesy the artist and Gladstone Gallery

Research and development: Remina Greenfield

Design development: Dylan Reitz-Cruz, Alexander Diekmann

15D 《Bñ*L\$BLñ》

2024

亚克力、UV 打印、铝制艺术家画框

121.9 × 162.6 × 3.8 cm

由艺术家、格莱斯顿画廊和施博尔画廊提供

研发：雷米纳·格林菲尔德

设计研发：迪伦·赖茨·克鲁兹、亚历山大·狄克曼

Bñ*L\$BLñ

2024

Acrylic, UV print, aluminum artist's frame

121.9 × 162.6 × 3.8 cm

Courtesy the artist, Gladstone Gallery, and Esther Schipper

Research and development: Remina Greenfield

Design development: Dylan Reitz-Cruz, Alexander Diekmann

15E 《SKR*K*》

2024

亚克力、UV 打印、铝制艺术家画框

121.9 × 162.6 × 3.8 cm

由艺术家、格莱斯顿画廊和施博尔画廊提供

研发：雷米纳·格林菲尔德

设计研发：迪伦·赖茨·克鲁兹、亚历山大·狄克曼

SKR*K*

2024

Acrylic, UV print, aluminum artist's frame

121.9 × 162.6 × 3.8 cm

Courtesy the artist, Gladstone Gallery, and Esther Schipper

Research and development: Remina Greenfield

Design development: Dylan Reitz-Cruz, Alexander Diekmann

15F 《BR*O*》

2024

亚克力、UV 打印、铝制艺术家画框

121.9 × 162.6 × 3.8 cm

由艺术家和格莱斯顿画廊提供

研发：雷米纳·格林菲尔德

设计研发：迪伦·赖茨·克鲁兹、亚历山大·狄克曼

BR*O*

2024

Acrylic, UV print, aluminum artist's frame

121.9 × 162.6 × 3.8 cm

Courtesy the artist and Gladstone Gallery

Research and development: Remina Greenfield

Design development: Dylan Reitz-Cruz, Alexander Diekmann

16 防护帐篷

16A 《30 天内到家，请勿清洗》

2015

乙烯树脂、钢管、金属碗、金属网格、尼龙线、光盘、红茶、泡沫、橡皮泥、霓虹灯、水凝胶珠子、有机玻璃、海绵、工作灯

198.2 × 309.8 × 127 cm

由艺术家和纽约 47 Canal 画廊提供

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Quarantine Tents

Home in 30 Days, Don't Wash

2015

Vinyl, steel pipes, metal bowl, wire mesh, nylon string, DVD, black tea, foam, plasticine, neon light, hydrogel beads, Plexiglas, sponge, worklight

198.2 × 309.8 × 127 cm

Courtesy the artist and 47 Canal, New York

Fabrication support: Riley Dunean, Saulius Valaitis

16B 《你的手就像一只被微波炉加热过的枕头》

2015

乙烯树脂、钢管、金属碗、蜂蜡、干虾、甘油皂、发胶、金属别针、海带、泡沫、橡皮泥、颜料粉、工作灯

198.2 × 309.8 × 127 cm

由艺术家和纽约 47 Canal 画廊提供

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Your Hand Feels Like a Pillow That's Been Microwaved

2015

Vinyl, steel pipes, metal bowls, beeswax, dried shrimp, glycerin soap, hair gel, metal pins, seaweed, foam, plasticine, pigment powder, worklight

198.2 × 309.8 × 127 cm

Courtesy the artist and 47 Canal, New York

Fabrication support: Riley Dunean, Saulius Valaitis

16C 《丰特奈尔》

2015

乙烯树脂、钢管、摩托车头盔、扩香器、玻璃容器、水、康普茶菌培养物制皮革、尼龙线、工作灯

198.2 × 309.8 × 127 cm

由艺术家和纽约 47 Canal 画廊提供

制作支持：赖利·杜内安、绍柳斯·瓦莱蒂斯

Fontenelle

2015

Vinyl, steel pipes, motorcycle helmet, scented diffuser, glass container, water, kombucha scoby leather, nylon string, worklight

198.2 × 309.8 × 127 cm

Courtesy the artist and 47 Canal, New York

Fabrication support: Riley Dunean, Saulius Valaitis

17 《每一枝珊瑚都托起了月光》

2024

单频影像

16分04秒

由艺术家、三星美术馆和格莱斯顿画廊提供

研发：雷米纳·格林菲尔德

动画与仿真：威尔·弗罗伊登海姆、杰克·韦奇

(Laser Days 工作室)

技术协助：凯斯·米勒、欧塞比·尤奇贾

锣音录制：大杉尚子

音乐伴奏：彼得·朴、埃弗·布西

混音和母带制作：阿德里安·胡贝图斯、

巴塞洛缪·马滕斯

Each Branch of Coral Holds Up the Light of the Moon

2024

Single channel video

16'04"

Courtesy the artist, Leeum Museum of Art,

and Gladstone Gallery

Research and development: Remina Greenfield

Animation and simulation: Will Freudenheim, Jack Wedge, Laser

Days Studio

Technical assistance: Case Miller, Eusebi luogìa

Gong recording: Naoco Wowsugi

Musical accompaniment: Peter Pak, Ever Bussey

Sound mixing and mastering: Adrian Hubertus,

Bartholomew Martens

18 《法证学 & 人体冷冻学 (如果我不是现在的我, 我想成为什么, 第 1 期) 》

2013/2025

冰、玻璃珠、LED 灯、羊心、鹿尿、雪松

28.3 × 22.2 × 26.9 cm

由艺术家和格莱斯顿画廊提供

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

Forensics & Cryonics (What I Would Like To Be If I Wasn't What I Am, issue #1)

2013/2025

Ice, glass beads, LED lights, lamb heart, deer urine, cedar

28.3 × 22.2 × 26.9 cm

Courtesy the artist and Gladstone Gallery

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

《法证学 & 人体冷冻学 (如果我不是现在的我, 我想成为什么, 第 2 期) 》

2013/2025

冰、玻璃珠、冰柜、防偷窥保护膜

28.3 × 22.2 × 26.9 cm,

冰柜尺寸：62.3 × 59.5 × 55.5 cm

由艺术家和格莱斯顿画廊提供

本地制作与修复团队：国文行科

修复师邢航、王冠一、申茂盛

Forensics & Cryonics (What I Would Like To Be If I Wasn't What I Am, issue #2)

2013/2025

Ice, glass beads, freezer, privacy film

28.3 × 22.2 × 26.9 cm; freezer dimensions: 62.3 × 59.5 × 55.5 cm

Courtesy the artist and Gladstone Gallery

Local production and conservation team: Guo Wen Xing Ke

Conservators: Xing Hang, Wang Guanyi, Shen Maosheng

19 《单人桌 (悲伤咖啡馆) 》

2011

真空密封珍珠, 菲利普·斯塔克椅子

86.4 × 40.6 × 40.6 cm

私人收藏

Table for One (at the sad café)

2011

Vacuum-sealed pearls, Philippe Starck chair

86.4 × 40.6 × 40.6 cm

Private Collection

给 GG 的 出租车先生 Mr. Taxi for GG

图片由艺术家和美佐子与罗森画廊提供
摄影：冈野庆

Image courtesy the artist and Misako & Rosen
Photograph by KEI OKANO



1

安妮卡·易最早于2009年开始油炸花卉与植物，将一种烹饪技艺转化为艺术实践。在她的“天妇罗炸花”系列作品中，花朵的浪漫之美与其腐败衰败发生碰撞，有机物质在油炸过程中转化为油腻、腐烂、带有异味的形态。这种内在的不稳定性意味着这些作品不同于传统美术馆所致力于保存的静止而精致的艺术品。此外，她也在削弱艺术家作为作品唯一创作者的观念，因为环境、细菌、熵增等外在力量同样塑造并改变这些作品的形态，使其在时间的流逝中持续演变。

通过特意选择易腐烂的材料，安妮卡·易的核心意图在于消解人类与自然世界之间的界限。她曾表示：“我感兴趣的是，将人类视为生物或机器现实的一部分，而非与之割裂的独立存在；同时，也不将人类视为高于它们的存在。”

尽管“身体”贯穿于易的艺术创作之中，但她很少直接再现人体形态。在这件作品中，人体仅通过一件塑料雨衣得以呈现——这不仅让人联想到她在成为艺术家之前的时尚行业经历，也呼应了她对透明、保护性材料的频繁运用。她用一束枯萎腐烂的花束取代头部，隐喻死亡与哀悼的仪式。她曾说：“人类必须直面自身生命的脆弱性，以及我们的悲伤与哀痛，还有它们所遗留的化学残余与恶臭。”

Anicka Yi first began frying flowers and plants in 2009, turning a culinary technique into an artistic one. In her tempura works, the romantic beauty of flowers collides with their decay, as the organic matter transforms into something greasy, rotten, and pungent. This inherent instability means the pieces never behave like the static, polished objects that museums have been created to preserve. Yi also undercuts the notion of the artist as the sole author of the work, since environmental, bacterial, and entropic forces also shape these pieces, which change over time.

Central to Yi's use of such perishable materials is her desire to collapse distinctions between humans and the natural world. "I'm interested in seeing the human not as a separate reality from all other biological or machine realities," Yi has remarked, "and also not as a higher entity from these."

Though the body is a constant reference throughout Yi's oeuvre, the human form appears within it only rarely. Here, it is simply evoked through her use of a plastic raincoat—recalling the artist's work in fashion before she became an artist, but also her frequent use of transparent, protective materials. Employing a moldering bouquet in place of a head, Yi alludes to death and rituals of mourning. "Humans have to grapple with the precariousness of our own lives," she has said, along with "our grief and sorrow, and their accompanying chemical residues and stench."

同时行走在两条道路上 Walking on Two Paths at Once

自最早的作品起，安妮卡·易便以气味为媒介，使观众在前认知层面沉浸于她的艺术实践之中。嗅觉分子往往在意识形成之前便已被感知，因此，她的许多作品都带有独特的气味。她不仅为雕塑定制专属香气，也将气味本身作为独立的艺术作品呈现。她曾尝试捕捉遗忘的味道，甚至想象一个归档女性经验的虚拟 AI 系统会拥有什么样的气味。

成长于美国的亚裔移民身份使安妮卡·易对气味的文化属性格外敏感。童年时，她清楚地察觉到亚洲菜肴的浓烈气息常令同学们露出嫌恶的神色，嗅觉因此成为她理解自身“他者”身份的一部分。学者徐旋将这一现象称为“氛围东方主义”，用以描述文化“他者性”与环境毒性重叠的模糊地带。他指出，西方文化往往以“有害气体”界定亚洲人（尤其是华人）。

在本次展览中，安妮卡·易的最新嗅觉作品以气味探讨哲学问题：光是否有气味？气味的全息影像是否可能存在？她与知名调香师、Arpa 品牌创始人巴纳贝·菲永合作，调制出一款融合海洋、动物、金属、花朵与鲜味的香气。作品在柑橘调与浓烈的海藻气息之间寻求平衡，同时大胆融入汽油与下雨时泥土的味道。最终呈现出的，是一种复杂而略带不适的香气，让人联想到深海的未知、外星的维度，仿佛在大地、海洋与天空的交汇处盛开，游移于远古与迫近的未来。

Beginning with her earliest works, Yi has used scent to immerse visitors in her practice on a pre-cognitive level, as scent molecules may be perceived before conscious awareness is formed. Many of her pieces have distinct odors; she has developed a number of custom scents as components for sculptures, and as individual works unto themselves. Prior examples have sought to capture the smell of forgetting, and imagined the smell of a speculative AI network that archives feminine experience.

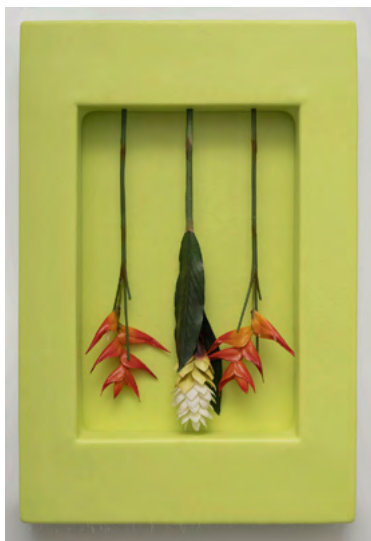
Growing up as an Asian immigrant in the United States, Yi was very aware of how the pungent smells of Asian cooking were looked upon with disgust by her classmates. Smell, in other words, became part of how she came to understand her otherness in America. This phenomenon has been termed “atmo-orientalism” by scholar Hsuan L. Hsu to describe what he calls “the fuzzy, indeterminate zone in which cultural ‘otherness’ overlaps with environmental toxicity,” noting the way in which Western culture “frames Asiatic subjects (and particularly the Chinese) in terms of noxious atmospheres.”

Yi's latest scent work, created for this exhibition, explores philosophical questions through the medium of smell: Does light have a scent? Can a scent hologram exist? Collaborating with renowned perfumer Barnabé Fillon, founder of Arpa, Yi crafted a fragrance that blends marine, animalic, metallic, floral, and umami notes, balancing citrus, intensifying algae, and incorporating bold accents like gasoline and petrichor. The result is a complex, slightly abject scent that evokes deep oceanic and alien dimensions, seeming to bloom at the intersection of land, sea, and sky, ancient past and looming future.

夸张快感

Exaggerate the Little Deaths

图片由格莱斯顿画廊提供
Image courtesy Gladstone Gallery



3

《夸张快感》来自安妮卡·易在巴西亚马逊旅行后发展出的系列创作，她当时正在拍摄《味觉基因组》（2016），并深入研究人类学家爱德华多·维韦罗斯·德·卡斯特罗的理论。她将这一系列作品命名为“鸡皮”，这一名称既指家禽皮肤上细密的颗粒状表面，也暗示人体因刺激产生的粗糙皮疹。每件作品由栩栩如生的丝绸花卉组成，它们被精心安置在一个覆盖了“皮肤”的匣子里，仿佛供奉圣物一般。这层仿生皮肤由着色硅胶制成，表面布满毛孔与细微的毛发状纤维，纤维直立生长，仿佛处于被触发的感应状态。皮肤，作为身体与外界的境界，承担着感知的首要媒介。

这个游移于有机与合成之间的阈限的特质，渗透进了“鸡皮”系列的创作。安妮卡·易经常在作品中运用兰花，这种植物在进化过程中发展出模拟昆虫形态以吸引其授粉的能力，从而进一步模糊了植物与动物在形态和行为上的界限。她尤其被植物的“易变”特性所吸引——它们善于适应环境、伪装自身，以此抵抗被固化归类的惯性。

This work is from a series that Yi developed following her travels in the Brazilian Amazon to film *The Flavor Genome* (2016), and her study of the work of anthropologist Eduardo Viveiros de Castro. Calling the body of work “chicken skins,” Yi suggests both the pimpled surface of poultry skin and a kind of rough, bumpy rash that people sometimes develop. Each piece features life-like silk flowers that are arranged within a simulated “skin”-covered reliquary. This skin is made from pigmented silicone that has been impregnated with pores and hair-like fibers, which stand upright in a state of stimulation. Skin, of course, is the membrane that mediates between the body and its environment, serving as the primary sensorial boundary.

This liminal quality—where surfaces oscillate between organic and synthetic—permeates “chicken skins.” Yi frequently incorporates orchids, plants that have evolved to mimic and attract insect pollinators, further dissolving the boundary between plant and animal form and behavior. She is particularly drawn to what she describes as the “fugitive” nature of plants—their capacity for adaptation, mimicry, and resistance to fixed classification.

一座岛屿的 可能性 III The Possibility of an Island III

图片由艺术家提供
Image courtesy the artist



4

安妮卡·易曾提出这样的疑问：“艺术是否可以被视为一种假体器官？一种由人类创造，用以延展自身的感知或认知能力的技术？”

在一只形态奇异、仿若有机组织的玻璃香水瓶内，彩色隐形眼镜漂浮在生理盐水中，构成一件宛如小型水族馆的超现实雕塑。通过这些被赋予时髦色彩的视觉假体（美瞳），安妮卡·易意指西方文化中对视觉的长期至上崇拜。这种现象被称为“视觉中心主义”，即一种将经验观察与理性认知前置的思维框架。

安妮卡·易通过艺术呈现视觉执念所引发的焦虑，并挑战传统上偏向男性的观念，一种居高临下，在保持距离的同时凌驾于被观察者之上的目光。隐形眼镜不仅能放大虹膜，使人联想到动漫与韩流文化中的审美风格，同时也象征着对视觉的放大、修饰乃至强化。然而，它们亦可能划伤角膜，引发感染，并产生视觉伪影，从而揭示这一看似“无菌”视觉领域的脆弱性。

在更广阔的创作实践中，安妮卡·易通过触觉和嗅觉等常被视为“女性化”或不够理性的感官体验，对视觉中心主义发起挑战。她运用油脂、蜂蜜、炸花、女性汗液等非传统材料，邀请观者以不同于视觉主导的方式感受艺术，探索感知的多重可能性。

“Can art be thought of as a prosthetic organ,” Yi asks, “[a] technology that humans have created to extend our own sensory or cognitive abilities?”

Encased within a strangely fleshy-shaped glass perfume bottle, colorful contact lenses swim in saline water, forming a surreal aquarium-like sculpture. By using these fashionably tinted visual prosthetics, Yi points to the longstanding primacy of vision in Western culture. This is sometimes referred to as “ocularcentrism,” a framework that prioritizes empirical observation and rationality. Yi artistically conveys the anxieties that stem from this obsessive focus on sight, challenging traditionally “masculine” notions of vision as a distant, elevated gaze—one that asserts power while remaining untouched by the observed. Contact lenses, which can enlarge the iris and evoke the aesthetics of anime and K-pop, suggest how our emphasis on sight can be exaggerated or augmented. But they can also introduce infections, trigger tears in the cornea, and create visual artifacts, symbolizing the distortions and vulnerabilities within what we imagine as a “sterile” field of vision.

In her broader practice, Yi challenges ocularcentrism by engaging less celebrated senses like touch and smell, which are often labeled “feminine” or irrational. Utilizing unconventional materials such as oil, honey, fried flowers, and women’s sweat, Yi invites viewers to experience art through nontraditional modes and fresh perspectives.

放射虫 Radiolaria

《海月水母》，2023-2024
摄影：安德烈亚·罗塞蒂

Moon Jelly, 2023-2024
Photograph by Andrea Rossetti



5

安妮卡·易的“放射虫”系列宛如巨型的活细胞，仿佛从海洋深处抽离，悬浮于展厅之中，缓缓律动。光波沿着其精细编织的光纤表面闪烁流动，若隐若现地揭示其内部的机械构造。这些“生物技术式”的生命形式展现了她提出的“生物化机器”理念，一种想象人工智能与有机生命体相互沟通的实验路径。

放射虫是一种单细胞浮游生物，最早出现于距今约五亿年前的寒武纪，以其复杂而精巧的玻璃状骨骼闻名，迄今已知种类超过 15,000 种。在安妮卡·易的创作中，每件机械放射虫装置皆象征一种独立的“物种”，展现各自独特的动态：其中一只触须以规律性的节奏卷曲收缩，另一只则仿佛在“呼吸”，风琴般的肢体不断扩张与收缩。跃动的光脉与微妙的震颤如同心跳般跳跃，模糊了生物与人工之间的界限。

放射虫在维系地球的氧碳循环中扮演着关键角色，诗人亚历克西丝·保利娜·冈布斯曾称其为“我们呼吸的先决条件”。冈布斯的说法强调远古生命形式与我们如今所呼吸的空气之间的深层联系，暗示着我们呼吸的节奏与这些原始生命之间的关联。

Anicka Yi's "Radiolaria" resemble giant living cells, seemingly pulled from the ocean and left suspended, gently undulating through the gallery space. Waves of light flicker along their delicately woven fiber optic surfaces, revealing their mechanical makeup. These "bio-techno" lifeforms reflect Yi's notion of the "biologized machine," a means for imagining communication between artificial intelligences and organic lifeforms.

Radiolaria are single-celled zooplankton that first emerged during the Cambrian period, about 500 million years ago. Known for their intricate glass-like shells, there are over 15,000 species of these protozoans. Each animatronic radiolaria sculpture embodies a distinct "species," showcasing unique movements: one curls its tentacles in rhythmic motion, while another appears to "breathe," expanding its accordion-like segments. Pulsing light and shimmering vibrations evoke heartbeats, blurring the boundary between the organic and the artificial.

The delicate balance of the Earth's oxygen and carbon cycles, supported by radiolaria, forms what poet Alexis Pauline Gumbs calls the "preconditions for our breathing," emphasizing the deep connection between ancient lifeforms and the air we breathe today.



6

胶砾岩 Plastiglomerate

前寒武纪时期始于约 46 亿年前，占据地球超过 80% 的地质历史。在这一漫长而神秘的时期，地球最早的生命形式逐渐形成，并在多次中断与变迁中演化，孕育出独特的远古生物。安妮卡·易在她全新的“前寒武纪”系列中（本作即为其中之一）进一步拓展了艺术史学家罗琳·A·琼斯提出的“生物虚构”概念，将生物学探索与叙事构建相结合。她以此为基础，回溯史前世界，通过重塑远古生命与生态环境，为地球的深时历史提供全新的解读。

前寒武纪展板描绘了早期进化中混乱且短暂的生命轨迹，呈现相互重叠、迭代和交叉孵化的生命形式。这些展板表面被镀铬涂层包裹，既令人联想到古代化石，也呼应工业时代的机械质感。这种视觉上的碰撞连接过去和现在，象征着时间无形的流动。

在人类世，即人类主导的地质时代，全球范围的大规模塑料生产与消费电子产品制造正在重塑地球的地质结构，生成所谓的“科技化石”，以及诸如“福特岩”和“胶砾岩”等新型岩石。这一现代遗产与古代化石记录所描绘的进化历程形成鲜明对比，突显出人类活动对地球环境的深远影响。

The Precambrian period, beginning approximately 4.6 billion years ago, encompasses over 80 percent of Earth's geological history. During this vast era, Earth's earliest life forms emerged and evolved through mysterious and often interrupted processes, resulting in unique ancient organisms. In her new "Precambrian" series, of which this work is a part, Yi expands the concept of "biofiction"—a fusion of biological exploration with narrative-making proposed by art historian Caroline A. Jones—into the prehistoric, reconstructing ancient life forms and environments to offer fresh insights into the Earth's deep history.

The panel depicts the chaotic, short-lived pathways of early evolution, with overlapping, smothering, cross-hatching forms. Coated in a distressed chrome-effect lacquer, the work evokes both the machinery of the industrial era and ancient fossils. This visual collision connects past and present, representing the invisible flow of time.

In the Anthropocene era—the time of humans—intense global production of plastic and consumer electronics is altering the geological record, creating "techno fossils" and new rock types like "Fordite" and "plastiglomerate." This modern legacy starkly contrasts with the ancient evolutionary paths traced out by fossil records, highlighting human activity's profound impact on the Earth.



味道基因组

The Flavor Genome

7

《味道基因组》是一部局部取景于巴西亚马逊雨林的 3D 影像作品，以科幻叙事交汇哲学与科学探索，跟随一位风味化学家深入雨林，寻找神秘生物的痕迹。

神秘生物之一是萨乌达德里莎(*Saudaderrhiza*)，一个以葡萄牙语“*saudade*”命名的杂交物种，意指“依恋”。旁白将“*saudade*”描述为“对所爱之物的怀念，却深知能否与其重逢全凭命运，不可知亦无法掌控”。

这一生物融合了植物与动物的特性，能够释放致病菌群并激活真菌网络，引发生化扰动，甚至能够分解人类躯体。其复杂而强大的分子结构使个体得以体验他人的感官世界，在沉浸式的感官碰撞中感知另一个主体的主观体验。

旁白进一步探讨了“化学人物角色”的概念，设想人类是否能借助化学作用短暂地占据不同的大脑和身体，不论食人族或激素爆发的抑郁少年。然而，作品对这种虚拟现实感官的伦理性提出疑问，指出人类所面对的多项亟待解决的问题，例如帝国主义、文化挪用与环境破坏等历史遗存。由此，本件影像作品挑战了我们对于现实的认知，并考究如何更为公正地通过感知体验去分享物种多样性。

The Flavor Genome is a 3D video that the artist partially filmed in the Brazilian Amazon. The work blends philosophical inquiry with scientific exploration, creating a science fiction narrative that follows a flavor chemist searching for mysterious organisms in the rainforest.

Among these is the *Saudaderrhiza*, a fictional hybrid species that Yi named after the Portuguese word “*saudade*,” meaning longing. The narrator describes *saudade* “as the feeling of missing something you love while knowing that its likelihood of return is unknowable, entirely left to fate.” This organism, a blend of plant and animal, releases pathogenic bacteria and activates fungal networks, causing biochemical disturbances that can digest human bodies. Its molecular cocktail is potent enough to allow individuals to experience the sensations of others, creating an immersive, sensual encounter with the subjectivity of another.

The narrator explores the concept of “chemical personas,” suggesting that one could momentarily inhabit different minds and bodies, from cannibals to depressed hormonal teenagers. Yet the work also questions the ethics of such virtual sensory realities, pointing out humanity’s unresolved issues with imperialism, cultural appropriation, and environmental destruction. As such, the video challenges our perception of reality and examines how we might more equitably share information about biological diversity through sensory experiences.

文明值得吗？ Is Civilization Worth It?

图片由艺术家提供
Image courtesy the artist



8

在《文明值得吗？》中，UV 打印的抽象渐变图像呈现出维诺格拉茨培养基——一种由土壤样本培育出的多样化微生态系统，其中包含土壤细菌与藻类。在封闭环境中，这些色彩鲜艳的微生物在不同氧气暴露层中不断演化，逐渐形成错综复杂的色彩图案。这些图像还可被视为不同地区的肖像，记录了特定点点的环境、基因与细菌特征，呼应了法国的“风土”概念，该术语通常用于描述影响葡萄种植的独特地理与气候因素。此系列延续了安妮卡·易在 2019 年威尼斯双年展及 2022 年个展“元孢子”中的探索。她在当时的展览空间中培育了大规模的活体维诺格拉茨培养基，让微生物在实时生长的过程中成为作品的一部分。

此次展出的灯箱装置融入了盛满鲜艳液体的玻璃容器，使人联想到工业染料或有毒废弃物。其结构采用亚克力网格框架，灵感来自日式屏风与计算机网络，但其中又嵌入了类似变形虫的有机切割图案，使流动性与几何秩序相互交织。这种“自然”与“非自然”元素的融合，构筑了一处暧昧不明的空间，既有的分类不再泾渭分明，而是彼此交错、难以界定。

The UV-printed abstract gradient image featured in this work represents a Winogradsky culture, a diverse micro-ecosystem of soil bacteria and algae cultivated from soil samples. As the sealed culture evolves, it forms intricate color patterns as different brightly colored microbial species thrive in layers of varying oxygen exposure. The images in this series serve as regional portraits, capturing environmental, genetic, and bacterial profiles of specific locations that embody the French concept of “terroir”—a term describing the unique geographical and climatic factors that influence wine cultivation. The series builds upon Yi’s works featured in the 2019 Venice Biennale and her 2022 solo show “Metaspore,” in which large-scale living Winogradsky cultures grew in real-time within the exhibition spaces.

This lightbox incorporates glass vessels filled with vivid liquids, evocative of industrial dyes or toxic waste. An acrylic grid frame, inspired by shoji screens and computer networks, is contrasted with organic, amoeba-like cutouts, blending fluidity with rigid geometry. This fusion of “natural” and “unnatural” elements creates an ambiguous space where these categories blur and become indistinguishable.

感觉是一种技能

Feeling is a Skill

图片由艺术家提供
Image courtesy the artist



9

安妮卡·易的《感觉是一种技能》将康普茶这一活性、不断发酵的饮品重新构想为一种非传统的雕塑媒介。作品运用“康普茶皮革”，一种由微生物在糖与红茶的发酵过程中生成的半透明纤维素材料。其柔软的质地、湿润的触感与泥土气息，使人联想到羊皮纸（一种由小牛皮制成的书写材料），同时提供了一种更具可持续性的皮革替代方案。易将这些布满褶皱的“皮革”片张固定在实验室常见的金属支架上，构建出一种引人深思的对比——有机与人工、自然与科学在此交汇。

在这件作品中，安妮卡·易对传统雕塑观念提出挑战。雕塑艺术长期依赖坚固、宏伟的材料与技法，而这些特征植根于以男性为主导的艺术传统。她选择易逝的天然物质，以此打破既定规范，并为雕塑媒介引入女性主义视角。此外，生成康普茶皮革的共生菌群（SCOBY）常被称为“菌母”或“新生菌膜”，这一称谓隐含着母系传承的象征意义。安妮卡·易在此延续了她对亚洲饮食文化元素的探索，例如她在其他作品中使用的天妇罗炸花，并进一步引导观者思考——身份如何通过感官体验塑造？气味、饮食、消化与新陈代谢如何成为构建个体认同的重要环节？

Anicka Yi's *Feeling is a Skill* reimagines kombucha—a living, fermenting drink—as an unconventional sculptural medium. The work features kombucha “leather,” a translucent cellulose material generated by microbes during the fermentation of sugar and black tea. With its soft texture, moisture, and earthy scent, this material evokes vellum (a writing surface made of calfskin), but offers a more sustainable alternative. Yi mounts wrinkled sheets of kombucha leather onto metal stands typically found in laboratories, creating a thought-provoking juxtaposition of the organic and artificial, nature and science.

In this piece, Yi critiques traditional sculpture, which often relies on rigid, monumental materials and techniques rooted in a masculine tradition. By opting for ephemeral, natural substances, she challenges these conventions and introduces a feminist perspective into the medium. Furthermore, the symbiotic cultures of bacteria and yeast (SCOBY) that produce the leather are often referred to as kombucha “mothers” and “daughters,” emphasizing maternal lineages. Yi's adaptation of kombucha here also continues her use of materials associated with Asian cuisine, such as tempura, inviting viewers to reflect on how identity is shaped through sensory experiences like smelling, eating, digesting, and metabolizing.

天妇罗炸花 Tempura Fried Flowers

《古典早期 IV》，2014
图片由艺术家提供

Early Classical IV, 2014
Image courtesy the artist



10

在安妮卡·易的天妇罗炸花作品中，花卉原本的浪漫魅力被转化为某种令人不安，甚至带有腐败气息的存在。她将芬芳的花朵裹上粗粘的面糊，投入滚烫的热油，使美与腐朽并置于同一画面。那些曾经明媚动人、馥郁芬芳的花朵逐渐褪色，变得油腻、沉闷，并散发出类似炸薯条的气味。当它们被封存于树脂与有机玻璃之中，与冰冷坚硬的镀铬哑铃并列，花朵的柔美与脆弱被剥夺，取而代之的是一种近乎暴力的质感。

这些作品强调材料的能动性，让超越艺术家直接掌控的力量——环境、细菌、熵增——在无形之中塑造其最终形态。而那些与枯萎腐败的花朵形成鲜明对比的镀铬哑铃，则象征着人类试图通过训练与塑形来抵抗身体机能的衰退与脂肪的堆积。这一并置揭示了生命运作的核心机制：新陈代谢，即维系一切生物存续的化学反应。安妮卡·易邀请我们思考，生命不仅关乎生长与绽放，更关乎转化、消化与排泄。她挑战我们直面自身的物质性存在，并重新审视个体如何在生理与环境的相互作用中不断演变。

In Anicka Yi's tempura fried flower artworks, the romantic allure of floral arrangements is transformed into something abject and unsettling. Yi coats fragrant flowers in coarse flour batter and fries them in oil, juxtaposing beauty with decay. The once-fragrant and vibrant flowers fade, becoming greasy, muted, and progressively pungent, emitting a scent reminiscent of fried potatoes. Fixed within resin and Plexiglas alongside metal dumbbells, the flowers lose their delicacy and take on an almost violent quality.

These pieces emphasize the agency of her materials, allowing forces outside of her direct control—environmental, bacterial, and entropic—to shape their forms. The metal dumbbells that sharply contrast the degraded flowers speak to human attempts to discipline and sculpt the body in resistance to natural processes of atrophy and weight gain. Through this, Yi highlights the universal fact of life: metabolism, which is the set of chemical reactions that sustain life in organisms. She invites us to consider how life is defined by processes of transformation, digestion, and excretion, challenging us to reflect on the physical nature of our own existence.

海藻荚体 Kelp Pods

《太阳卷轴》，2023
图片由艺术家提供

Sunspool, 2023
Image courtesy the artist



11

安妮卡·易的“海藻荚体”系列雕塑唤起多种自然形态的联想，从昆虫的茧与蜂巢，到人体内部器官。这些形态仿佛随着光与生命脉动，超越了其物质本源。雕塑由海带制成，这种海藻在海洋中形成庞大的“水下森林”，展现了其强大的形变能力，它们组成了地球上最大的生物质群落。粗糙、具有肌理感的海带在柔和黄色灯光的映衬下，既封存了海洋的壮丽，也承载着它残酷的历史。

机械仿生飞蛾在海藻荚内飞舞并投下影子，不知名的昆虫发出的嗡鸣声给人一种机械栩栩如生的错觉。通过长期探索所谓“生物化机器”的概念，安妮卡·易模糊了有机生命体和人工产物，科学和虚构，以及人类和非人类间的界定。

安妮卡·易的“海藻荚体”同时也体现出艺术家对“海藻高速公路”假说的兴趣。这一假说认为，远古时期的原住民曾沿着太平洋沿岸的海藻森林路线迁徙至美洲，将人类的水生起源与现代地缘政治和经济力量从大西洋向太平洋转移的趋势相联。

Anicka Yi's "Kelp Pod" sculptures evoke natural forms, from insect cocoons and beehives to human internal organs. These shapes pulse with light and life, transcending their material origins. Crafted from kelp, a type of seaweed that forms underwater forests in the oceans, the sculptures explore the powerful, shape-shifting nature of algae, which make up the largest collective biomass on the planet. The rough, textured kelp, illuminated by soft yellow light, at once encapsulates the ocean's beauty and its harsh history.

Mechanical moths flutter within these pods, casting shadows, while buzzing insectoid sounds create the illusion of a living machine. Yi, who has long explored the concept of the "biologized machine," blurs the boundaries between organism and artifact, science and fiction, human and non-human.

The pods also reflect Yi's fascination with the "Kelp Highway" hypothesis, which posits that ancient Indigenous peoples migrated to the Americas along coastal seaweed forest routes in the Pacific Ocean. This narrative of migration connects our aquatic origins with the contemporary shift of geopolitical and economic power from the Atlantic to the Pacific.



12

另一个你 Another You

《另一个你》延续了安妮卡·易对人类与非人类生命体关系的探索。在这件新作中，她运用基因工程改造活体细菌，使其呈现出微妙的色彩变化，并融合了水母、珊瑚等海洋生物体的DNA。谈及为何选择细菌作为创作材料，她指出：“细菌是生命的起源，但同时又背负着许多负面的刻板印象。”在这些杂交微生物中，她发现了一种模糊了物种与环境界限的新型“亲缘”关系。她表示：“从微生物学的角度来看，并不存在‘个体’这一概念，‘自我’本质上是由无数生命共同构成的。”进而，人类实际上是“相互依存的载体”。

在这件作品中，海洋生命与合成技术交融，展柜中的细菌身份变得模糊：它们究竟是海洋生物，还是人类智慧的产物？透过展柜，人们仿佛窥见古老海洋世界的深邃未知，也被引向对生命关系的深层思考——人与其他生物及其生存环境的联系如何随着时间流变？生物技术的介入又将如何重塑这种关系？正如艺术家所言，这些“共生生命的缠结”预示着一个未来，在技术的介入下，生命的边界、亲缘关系乃至“自我”本身，都可能被重新定义。

Another You continues the artist's exploration of the relationships between humans and non-human life forms. This new piece features living bacteria genetically engineered to express a subtle palette of colors, incorporating the DNA of marine organisms like jellyfish and coral. Discussing her interest in bacteria as a material for her work, Yi describes "it being the genesis of life but also having this very negative reputation." She finds in these hybrid microorganisms new forms of kinship that blur the boundaries between species and environments. "If you look microbiologically, you know that there is no individual and that the self is comprised of a multitude," Yi notes, explaining that humans are "vessels for interdependence."

As a fusion of oceanic life and synthetic manipulation, the identity of the bacteria in the vitrine is uncertain: should they be considered sea creatures or products of human ingenuity? Peering into the vitrine, which evokes the unimaginable depth of ancient oceanic worlds, one might contemplate the ever-changing relationships between humans, other living organisms, and their environments, along with biotechnology's fresh possibilities—the kinds of things Yi refers to when she speaks of "the entanglements of this co-constitutive life." What does the future look like when life and kinship may be redefined through technological intervention?



图片由艺术家、纽约 47 Canal 画廊与
台北市立美术馆提供
摄影：台北市立美术馆

Image courtesy the artist,
47 Canal, New York, and
Taipei Fine Arts Museum
Photograph by Taipei Fine Arts Museum

共生面包

Le Pain Symbiotique

13

作为一件沉浸式艺术作品，《共生面包》模糊了艺术与科学的边界，探索肠道微生物群系的复杂性。观众被邀请围绕一个填有亮赭色披萨面团的巨大透明塑料结构游走，并透过膜状外壳观察微生物的活动。这些微生物的影像被投射在由甘油和树脂制成、微光闪烁的雕塑屏幕上，营造出一种流动且有机的视觉体验。

这一密闭环境孕育着微生物酵母、霉菌和细菌，形成一个我们无法涉足却与我们息息相关的生态系统，促使观众重新思考自身与不可见微生物世界的关系。这些微生物不仅对生命的维系至关重要，更映射出内在微观世界与外部宏观世界的更广泛联系。作品借助实验室美学，暗示生命体如何成为人类观察、实验和培育的对象。《共生面包》为微生物的演变提供了表演舞台，这一过程也呼应着观众体内正在进行的新陈代谢——例如面包或是其他食物的消化。为进一步强化这一隐喻，艺术家将这件作品及其他相关的创作统称为“胃”。

“我们不仅仅由人类细胞构成，而是一个多重生命体的集合。”安妮卡·易解释道，“每一个个体都由大量的组织和器官构成，同时也包括细菌和微生物群。事实上，微生物群落会影响我们的思维，它们会激发神经递质的释放。当我们思考某些事情时，实际上可能是这些细菌在做出决定，或至少在促成这些决定。”

Le Pain Symbiotique is an immersive artwork that blurs the boundaries between art and science, exploring the complexities of the gut microbiome. Visitors are invited to navigate around a large, transparent PVC structure filled with bright ochre pizza dough. Through the chamber's sheer membrane, viewers can observe bacterial activity projected onto softly lit glycerin and resin sculpture-screens.

The hermetically sealed environment, incubating microbial yeast, mold, and bacteria, evokes a biosphere from which we are excluded, yet deeply connected, challenging viewers to reconsider their relationship with the unseen microbial world that plays a crucial role in sustaining life. By adopting the aesthetics of a laboratory, where life forms are subject to human observation and experimentation, *Le Pain Symbiotique* stages performances of micro-organismic transformations that echo the metabolic processes occurring within visitors' own bodies—such as the breakdown of bread and other foods. Making the link more explicit, the artist often refers to this and other related works as “stomachs.”

“We are not comprised of just that which is human. We're a multitude of beings and organisms, so the self is made up of a lot of tissue and organs, but it's also bacteria and the microbiome,” Yi explains. “The microbiome actually influences our thinking. It fires off neurotransmitters. When we're thinking about certain things, it's actually the bacteria that's making those decisions or at least facilitating those decisions.”

生物 淤积雕塑 Biofouled Sculptures

《醋化裂缝》，2024
摄影：安德烈亚·罗塞蒂

Vinegar Fissure, 2024
Photograph by Andrea Rossetti



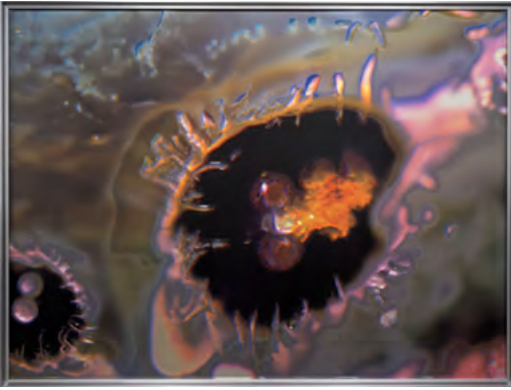
14

安妮卡·易的“生物淤积雕塑”基于她早期的“天妇罗炸花”系列，包括《给GG的出租车先生》（2012）和《古典早期IV》（2014），以及她2015年在巴塞尔美术馆展出的一组更为宏大的天妇罗雕塑。

“生物淤积”指的是潮湿表面上生物膜（即微生物群落）的形成及附着，这一过程会侵蚀材料并干扰机械运作。这一系列雕塑以人体尺度呈现，象征自然对人体及人造结构的渗透与干预。作品中，交错缠绕的玻璃容器与水族管道令人联想到蜿蜒的肠道与内脏，它们嵌入油脂与腐败残渣的巨型结构之中，构筑出一种令人不安的有机网络，探讨物质的变质、流动与侵蚀。

This series, which the artist calls “Biofouled Sculptures,” builds on her earlier works that feature tempura-fried flowers, such as *Mr. Taxi for GG* (2012) and *Early Classical IV* (2014), as well as a group of more monumental tempura sculptures that she exhibited at Kunsthalle Basel in 2015.

“Biofouling” refers to the formation of a biofilm on wet surfaces, which can damage materials and machinery. These sculptures, created at the scale of the human figure, symbolize nature’s power to infiltrate and disrupt human bodies and artificial structures, and feature a network of glass vessels and aquarium tubing that evokes intestines and internal organs winding through a mass of grease and decay.



量子泡沫绘画 Quantum Foam Paintings

15

安妮卡·易的“量子泡沫绘画”系列由计算机算法生成的画作构成，延续了她对“生物化机器”概念的探索。在 2013 至 2015 年间进行“肥皂画”实验后，她于 2020 年重返这一媒介，聚焦于机器智能如何拓展绘画的可能性。

这些算法经过训练，吸收了她早期作品的视觉元素，生成的图像仿佛血液细胞、藻类团簇或起伏的海床。通过数字技术的层层叠加，这些元素构成了一种奇异的视觉语言，令人联想到电子生成的外星海洋生物。作品的标题同样源于人机协作——安妮卡·易开发了一种文本模型，输入诗歌、科学研究及其早期作品标题，生成新的名称。在英文标题最终定稿后，她又将其加密，形成一种独特的、异域般的代码。

通过这种算法驱动的绘画方式，安妮卡·易质疑了绘画作为艺术媒介的所谓纯粹性，挑战了艺术家的自主性以及人类主体性的边界。在此过程中，她提出了一种人机共生的新生态，令个体与实体之间的界限变得模糊。然而，她也在自问：“超级智能机器会需要艺术吗？”她的答案是：“或许不会。”

Anicka Yi's "Quantum Foam Painting" series consists of algorithmically-generated "paintings," which build upon her exploration of the "biologized machine" concept. Having experimented with "soap painting" from 2013 to 2015, Yi returned to the medium in 2020 to investigate how machine intelligence might lead to painting's further evolution.

Trained on imagery from her earlier works, machine-learning algorithms created forms that recall blood cells, algae clumps, and undulating ocean floors. These elements were then layered digitally to produce compositions that suggest electronic, aquatic alien creatures. The paintings' unique titles were also created through collaboration with machines. Yi developed a text-based model that combined inputs from poetry and scientific research with titles from her previous works. After finalizing the English titles, she encrypted them into a code that appears uniquely alien.

Through this algorithmic approach to painting, Yi questions the perceived purity of painting as an artistic medium, the autonomy of the artist, and human subjectivity. In doing so, she proposes a new ecosystem of human-machine coexistence without clear distinctions between entities. Nevertheless, Yi wonders, "Will super-intelligent machines need art? Probably not."

《你的手就像一只
被微波炉加热过的枕头》，2015
图片由艺术家提供

*Your Hand Feels Like a Pillow
That's Been Microwaved, 2015*
Image courtesy the artist



防护帐篷

16

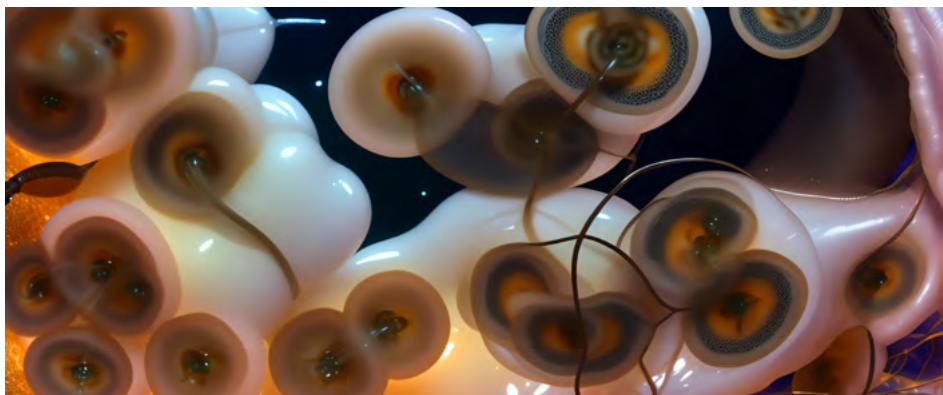
Quarantine Tents

该系列中的三件作品回应了艺术家在美国观察到的 2014 年至 2016 年西非埃博拉疫情期间所引发的恐惧与偏见。每个装置皆为透明结构，形似帐篷，表面装饰着源自生物危害符号的抽象图案。帐篷内部填充着看似随机的物品，从天然食材到大规模生产的消费品应有尽有。这一布置既让观者得以窥探内部，又营造出一种隔阂感，映射出社会对疾病患者的污名化——既保持距离，又带着某种病态的猎奇心态。该系列将展览空间转化为一个法医检测现场，质问社会对传染病和清洁的偏执。

这组作品首度亮相于安妮卡·易 2015 年在纽约举办的展览“你可以叫我 F”，该展览的核心概念围绕一种由 100 位女性 DNA 样本培育出的细菌菌株展开。帐篷中弥漫着一种由这种细菌的气息与取自纽约高古轩画廊的空气样本混合而成的特殊气味，不仅批判了社会在公共健康危机中对边缘群体的排斥，也进一步探讨了父权社会面对女性社群的焦虑与不安。

These three works engage with the fear and prejudice the artist observed in the United States surrounding the 2014-2016 Ebola outbreak in West Africa. Each installation is a transparent structure resembling a tent, decorated with abstract shapes derived from biohazard symbols. Their interiors are filled with a seemingly random assortment of objects, from natural food items to mass-produced consumer goods. This setup allows viewers to see inside while fostering a sense of disconnection, mirroring how society tends to stigmatize those suffering from illness, while also observing them with morbid fascination. The series transforms the exhibition space into a forensic site, interrogating societal paranoia around hygiene.

These pieces debuted at Yi's 2015 New York exhibition "You Can Call Me F," which was conceptually centered on a bacteria strain based on DNA samples from 100 women in her professional network. The tents are permeated with a scent that combines the bacteria's odor with air samples taken at a New York location of Gagosian Gallery. As such, they not only offer a critique of society's treatment of marginalized groups during health crises, but also address patriarchal anxieties about female networks.



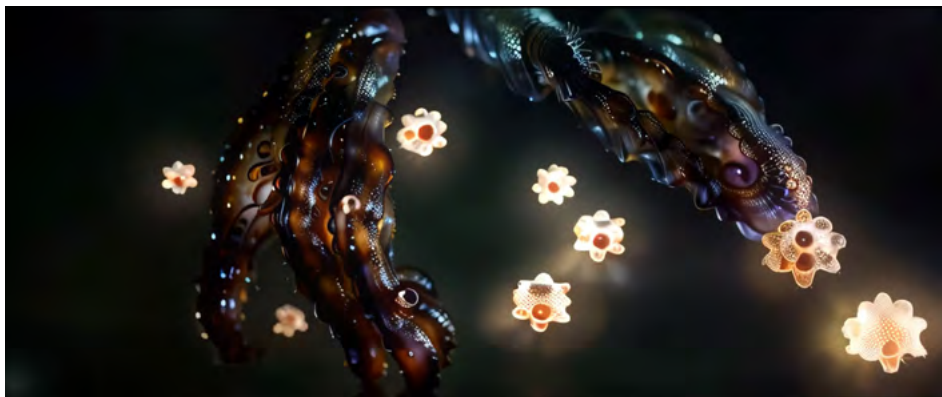
每一枝珊瑚都托起了月光

Each Branch of Coral Holds Up the Light of the Moon

近年来，安妮卡·易开始思考如何让自己的艺术实践在生命终结后延续。2017年姐姐的去世促使她重新审视自己的艺术遗产，并思考新兴机器智能是否能提供另一种可能性。正如她所言：“我并不想在生物身体停止运作后，就此停止创作。”

她与工作室及软件工程师合作研发了一项名为“空虚”的实验性项目，部分灵感来自佛教思想，其核心是一套为“身后工作室实践”设计的算法。她将工作室的创作流程、方法、所有作品档案与研究资料输入系统，希望它最终能够独立生成完整的艺术作品。

《每一枝珊瑚都托起了月光》（2024）是该软件生成的首件作品，也可视为安妮卡·易艺术实践的一次小型回顾。在这件作品中，她将自己现存的艺术创作（包括此次展览中的大部分作品）转化为生成式角色，这些角色共同构成一个由她设定的虚拟生态系统。艺术家为这些虚拟个体赋予了十一种行为、感官与情感属性，决定了它们彼此的互动方式，并设定了特定的变异周期。影像作品记录了它们之间的关系与演变过程。在模拟形式下，这些视频序列可以在多个平行路径中运转、反复重演，并在每次迭代中不断演化——呼应了量子叠加的概念，多种可能性在其中并存，直到某一种被实现。“作为文明的一部分，我们总是渴望通过新兴科技去保存记忆或思想。”安妮卡·易说道：“我可以理解这样的冲动。那么，我或我的工作室是否会在未来‘幽灵般’地存在于世界之中？我们正在创造属于自己的方式。”



图片由艺术家提供
Image courtesy the artist

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In recent years, Yi has explored how her work might be able to continue after her lifetime. Following the death of her sister in 2017, she began to think about how emergent machine intelligence might allow her to think differently about her artistic legacy. As she put it, “I don’t really want to stop making art after my biological body ceases to function.”

Working with her studio and software engineers, Yi has developed a project she calls “Emptiness,” inspired partially by Buddhist teachings, that is centered around an algorithm for a post-death studio practice. She has trained the software on the studio’s processes and methods, as well as her entire catalog of works and preparatory research, with the goal that it might eventually generate complete artworks.

Each Branch of Coral Holds Up the Light of the Moon (2024) is the first piece created using the software and acts as a mini-survey of Yi’s art. Extant artworks of hers—including most in this exhibition—have been translated into generative characters who commingle in a virtual ecosystem of Yi’s design. She assigned each of these avatars eleven behavioral, sensory, and emotional attributes that govern their interactions, as well as a specified cycle of mutation. As simulations, the video sequences are scenarios that can unfold in multiple parallel ways, rerun, and evolve with each iteration—echoing quantum superposition, where multiple possibilities coexist until one is realized. “There is an impulse for us as a civilization to want to preserve a memory or an idea through these new emergent technologies,” Yi has remarked. “It’s a motivation I understand. Will I or my studio be haunting the world in the future? We will be creating our own.”



《法证学 & 人体冷冻学
(如果我不是现在的我，
我想成为什么，第1期)》，
2013/2025
图片由艺术家提供

*Forensics & Cryonics
(What I Would Like To Be If
I Wasn't What I Am, issue #1),
2013/2025
Image courtesy the artist*



法证学和人体冷冻学 Forensics and Cryonics

18

这两件雕塑是时间的肖像，更确切地说，它们是尼安德特人的冰封肖像。作品依据这些距今约四万年前消失的古人类化石记录进行模拟，其中一颗头颅被封存于冷冻柜中，而另一颗则在展厅地板上缓缓融化，最终仅残留一颗小动物的心脏与几粒微小的玻璃珠。

在作品首次展出时，安妮卡·易以人类头颅为模型制作冰雕，并配以一篇富有诗意的文本。观众可以在展册上扫描二维码阅读这篇由她与艺术家乔丹·洛德合作撰写的文本。文本围绕“两种分离的科学：法证学与人体冷冻学”展开思考，在法医尸检与将濒死者冷冻以期未来复生的实践之间建立对照，探讨记忆与消逝的本质。

在本次展览中，安妮卡·易将尼安德特人作为雕塑对象，并提出关于人类发展的一系列尖锐问题：在技术发展正动摇人类“意识至上”假设的当下，我们应如何重新理解自身的进化？她总结道：“或许，我们应当顺应演化的进程。”在她看来，人工智能与生命延续同样属于人类演化的一部分，“它们并非游离于进化之外，机器亦然。

These two sculptures are portraits in time. More specifically, they are frozen portraits of a Neanderthal, simulated from fossil records of these archaic humans who vanished roughly 40,000 years ago. One of the heads is preserved inside a freezer, while the other slowly melts on the gallery floor, leaving behind a small animal's heart and some tiny glass beads.

When Yi first exhibited these works, she used a human head as a model for the ice sculptures. They were accompanied by a poetic text—available via the QR code on this page—that described “two sciences of separation: forensics and cryonics.” Written collaboratively with artist Jordan Lord, the text meditates on the nature of memory and loss, juxtaposing the corporal investigation of bodily crime with the practice of deep-freezing the newly dead in the hope of reanimating them in the future.

By using the extinct Neanderthal as her subject in this iteration of the work, Yi asks pointed questions about the development of humans at a time when technology is threatening our presumed superiority in the hierarchy of conscious beings. “Maybe [we should] just conform to evolutionary processes,” Yi summarizes, remarking that “artificial intelligence and the extension of life is part of our evolution as well. It's not outside of our evolution, and neither are machines.”



19 单人桌（悲伤咖啡馆） Table for One (at the sad café)

《单人桌（悲伤咖啡馆）》首次亮相于安妮卡·易 2011 年在纽约 47 Canal 画廊举办的首个个展。艺术家以法语烹饪术语“低温慢煮”（Sous-Vide）为展览命名，指一种在真空塑料袋中缓慢烹调食物的方法。食物元素频繁出现在她的早期作品中，有时甚至与奢侈品交织混合，暗示人们通过穿戴或摄取某些物质以提升自我的尝试。例如，在她前一年创作的作品中，她将透明塑料珑骰手袋塞满发胶与牛胃。在《单人桌（悲伤咖啡馆）》中，身体与其附属物的关系虽不如以往作品那般充满排斥感，然而珍珠却被封存于某种既像衣物袋，又像尸袋的透明容器之中。这是否是一幅被剥离了肉身的肖像？珍珠链慵懒地垂落在透明椅背之上，其密封的状态让人联想到一个对于安妮卡·易作品的一则早期评论，总结其作品中有着“末世式提喻的倾向，以肢体碎片映射某种后人类时代的存在”。

This work featured in Yi's first solo exhibition in New York, presented at 47 Canal gallery in 2011. She titled the show "Sous-Vide," after the French culinary term that refers to a method of slow-cooking food in vacuum-sealed plastic bags. Foodstuffs appear in a number of her early pieces, sometimes commingling with luxury goods, and hinting at the kinds of things we might wear or ingest to improve ourselves. A work Yi produced the previous year, for example, consisted of a clear plastic Longchamp handbag stuffed with hair gel and a cow stomach. In *Table for One*, the relationship between the body and its accessories is less abject, but the pearls are choked inside of something that suggests both garment bag and body bag. Is this a portrait, but evacuated of its corporeal mess? Languorously draped over a transparent chair, the sealed-off necklace recalls an early critic's summary of Yi's "penchant for apocalyptic synecdoche where bodily fragments stand in for a posthuman being."

关于艺术家 About the Artist

安妮卡·易 1971 年出生于韩国首尔，现生活和 works 于纽约。她曾在世界各地多家机构举办个展，其中包括“元孢子”（倍耐力比科卡机库艺术中心，米兰，2022）；“现代委任：安妮卡·易：爱上这个世界”（泰特现代美术馆涡轮大厅，伦敦，2021）；“生命是廉价的”（所罗门·R·古根海姆博物馆，纽约，2017）；“丛林条纹”（弗里德利希阿鲁门美术馆，卡塞尔，2016）；“数码唾液 7,070,430K”（巴塞爾美术馆，巴塞爾，2015）；“你可以叫我 F”（The Kitchen，纽约，2015）。

重要群展包括“新秩序：二十一世纪的艺术与技术”（纽约现代艺术博物馆，2019）；“愿你生活在有趣的时代”（第 58 届威尼斯双年展，威尼斯，2019）；“电子身体”（沃克艺术中心，明尼阿波利斯，明尼苏达州，2019）；“形式之梦”（东京宫，巴黎，2017）；2017 年惠特尼双年展（惠特尼美国艺术博物馆，纽约，2017）；“第八气候带，艺术在做什么？”（第 11 届光州双年展，光州，2016）以及“同时……突然，然后”（第 12 届里昂双年展，里昂，2013）。易是 2011 年路易斯·康福特·蒂芙尼基金会奖和 2016 年古根海姆雨果·博斯大奖的获得者。她的作品被纳入多个公共收藏，包括纽约所罗门·R·古根海姆博物馆、纽约现代艺术博物馆、杜塞尔多夫尤莉娅·施托舍克收藏、卢贝尔家族收藏和纽约惠特尼美国艺术博物馆等。

Anicka Yi (b. 1971, Seoul; lives and works in New York City) has been the subject of numerous solo exhibitions at institutions around the world, including “Metaspore” (Pirelli HangarBicocca, Milan, 2022); “Hyundai Commission: Anicka Yi: In Love With the World” (Turbine Hall, Tate Modern, London, 2021); “Life Is Cheap” (Solomon R. Guggenheim Museum, New York, 2017); “Jungle Stripe” (Fridericianum, Kassel, 2016); “7,070,430K of Digital Spit” (Kunsthalle Basel, Basel, 2015), “You Can Call Me F” (The Kitchen, New York, 2015).

Group exhibition highlights include “New Order: Art and Technology in the Twenty-First Century” (Museum of Modern Art, New York, 2019), the 58th Venice Biennale “May You Live In Interesting Times” (Venice, 2019), “The Body Electric” (Walker Art Center, Minneapolis, Minnesota, 2019), “The Dream of Forms” (Palais de Tokyo, Paris, 2017), 2017 Whitney Biennial (Whitney Museum of American Art, New York, 2017), “The Eighth Climate (What does art do?)” (11th Gwangju Biennale, Gwangju, 2016), and “Meanwhile... Suddenly and Then” (12th Lyon Biennale, Lyon, 2013). She is the recipient of the Guggenheim Hugo Boss Prize (2016) and the Louis Comfort Tiffany Foundation Award (2011). Yi’s works are included in several public collections including the Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; Julia Stoscheck Collection, Dusseldorf; the Rubell Family Collection; and the Whitney Museum of American Art, New York.

展览同期公共项目

Public Programs

展览对公众开放的首日，“安妮卡·易；另一种进化”展览联合策展人彼得·逸利将率先为观众带来一场特邀导览。随后，UCCA 特别邀请安妮卡·易带来一场艺术家演讲，并与策展人展开对话。在艺术家首次来到中国之际，此次活动旨在向中国观众介绍安妮卡·易的艺术创作之旅，带领大家深入体验她通过艺术构建的多重感官世界，并探索由科学、哲学与艺术共同孕育的广阔共生体系。

展期内，UCCA 策划了 AI 影像创作工作坊，邀请观众体验 AI 影像创作的乐趣。该系列活动将通过四期课程，系统地引导参与者认识 AI 及其相关艺术创作、掌握主流的 AI 影像创作工具、深入了解 AI 技术的基本原理和算法，循序渐进地学习 AI 影像创作的核心技能并开展个人创作。

此外，UCCA 与北京大学博古睿研究中心联合策划系列对话“共栖与绵延”。作为展览的平行项目，该系列的三场活动将邀请来自生物学、医学人类学与科幻文学等领域的学者，与从事数字影像、电子游戏、新媒介雕塑与装置等领域相关创作的当代艺术家展开跨学科对话，深入探讨科学与人文的交叉路径。活动具体信息请以最新官方预告为准，敬请关注 UCCA 官方网站、微信公众号的后续发布。

On the day the exhibition opens to the public, UCCA Curator-at-Large and exhibition co-curator Peter Eleey will lead an on-site special guided tour, introducing the artworks and curatorial concepts. This will be followed by an Artist Talk by Anicka Yi, after which she will engage in dialogue with the curator. Marking the artist's first visit to China, this program will introduce Anicka Yi's artistic practice to local audiences, inviting them to immerse themselves in her multisensory world and explore the expansive symbiotic system she constructs at the intersections of science, philosophy, and art.

Throughout the exhibition period, UCCA will curate a workshop series, offering participants a hands-on exploration of AI-generated imagery. Over the course of four structured sessions, this workshop series will systematically introduce AI and its applications in artistic creation, followed by an exploration of mainstream AI image-generation tools. It will then delve deeper into the theoretical principles and algorithms behind AI technology. The ultimate goal of this series is to equip participants with the core skills needed for AI image creation, enabling them to produce their own unique AI-generated visual works.

Alongside the exhibition, UCCA and the Berggruen Research Centre at Peking University will co-present the “Symbiosis and Temporal Flow” conversation series. As a parallel program to the exhibition, this three-part series will bring together scientists and scholars from biology, medical anthropology, and science fiction literature, in dialogue with contemporary artists working in digital imagery, video games, new media sculpture, and installation. Together, they will explore the intersections of the sciences and humanities through cross-disciplinary dialogue. For the latest event details, please visit UCCA's official website and social media such as the official UCCA WeChat account.

活动日程

Schedule

策展人特邀导览
Special Guided Tour
with the Curator
UCCA 展厅
UCCA Exhibition Hall
2025.3.22 12:00-13:00

艺术家演讲
Artist Talk
UCCA 报告厅
UCCA Auditorium
2025.3.22 14:00-15:30

UCCA × 北京大学博古睿
研究中心系列对话
UCCA × Berggruen
Research Center,
Peking University
Conversation Series
UCCA 报告厅
UCCA Auditorium
2025.4.20, 5.10, 5.18

展览系列工作坊：
AI 影像创作
Exhibition Series
Workshops:
Creating AI Visuals
UCCA 大客厅
UCCA Workshop
2025.4.19, 4.26, 5.10, 5.17

UCCA Kids 艺术工作坊

UCCA Kids Art Workshop Series

你有没有想过，艺术不一定要用画笔，也可以通过气味、细菌，甚至机器人来创造？基于本次展览，UCCA Kids 为孩子们设计了一系列艺术工作坊，探索韩裔美国艺术家安妮卡·易的奇妙世界！工作坊将围绕多个主题，引导孩子欣赏和讨论她的作品，了解她如何将生物学、科技与哲学融合，创造全新的艺术形式。在动手实验和集体创作中，孩子们将学习仿生学原理，探索微生物的生态意义，并思考身份的流动性和科技的影响。同时，他们还将使用细菌、气味、LED 灯等非传统材料进行大胆创作。通过这一过程，孩子们将重新审视人与环境的关系，探索与微生物、机器人和植物共生的可能性，发现艺术与科学交汇的全新连接。

详细信息请关注 UCCA Kids 微信公众号后续发布。

Have you ever thought that art doesn't have to be created with a paintbrush? It can also be made from scents, bacteria, or even robots! Based on this exhibition, UCCA Kids has designed a series of art workshops for children to explore the fascinating world of Korean-American artist Anicka Yi. These workshops will revolve around several themes, guiding children to appreciate and discuss her art while learning how she combines biology, technology, and philosophy in innovative new forms of art. Through hands-on experiments and group projects, children will learn the principles of biomimicry, explore the ecological significance of microorganisms, and reflect on the fluidity of identity in a technological world. At the same time, they will use unconventional materials like bacteria, scents, and LED lights for bold artistic creation. Through this workshop series, children will be encouraged to rethink their relationship with the environment and discover new connections where art and science interact.

For more details, please visit the UCCA Kids official WeChat account.

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UCCA 会员旨在为公众开启通往艺术的窗口，提供更多深入了解高品质艺术和文化资源的机会。每一位 UCCA 会员都是 UCCA 践行推动中国当代艺术发展信念的实质支持者。**UCCA 轻享会员**仅需 368 元即可点亮 365 天免费观展、超值赠礼、快速通道、专属活动及家庭回馈等丰富会员权益！更有 **UCCA 单人会员、UCCA 学生会员及 UCCA 亲子会员**多种会员类型，以满足不同需求，还有 UCCA 实体会员礼品卡让您能够轻松将艺术礼遇赠予亲友。

UCCA Membership unlocks a gateway to art, offering exclusive access to world-class exhibitions and cultural experiences. Every UCCA Member plays a vital role in supporting the development of contemporary art in China. With **UCCA Individual Lite**, enjoy a full year of complimentary exhibition entry, special gifts, priority access, exclusive events, and family benefits for just RMB 386. Explore additional membership options tailored to different ends with **Individual, Student, and Parent-Child memberships**. The UCCA Gift Card also allows you to share the gift of art with friends and loved ones.

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