

THE NINE RULES OF TREMULATION

NO NAME

THE NINE RULES
OF TREMULATION

OCTOBER 14, 2024
JANUARY 15, 2025

CURATED BY

DANIEL BIRNBAUM
& JACQUI DAVIES

WORKS BY

KARLA BLACK
TONY COKES
THEA DJORDJADZE
TRISHA DONNELLY
MARCEL DUCHAMP
CERITH WYN EVANS
SPENCER FINCH
SHILPA GUPTA
VERONIKA HAPCHENKO
ANNE IMHOF
EMILY KRAUS
ALICJA KWADE
NAM JUNE PAIK
IRIS TOULIATOU
NOBUKO TSUCHIYA
ANICKA YI

THE NINE RULES OF TREMULATION

- I ANYTHING OF A FIRM AND HARD NATURE, SUCH AS WOOD, STONE, ROCK, METAL, ETC., IS SUBJECTED TO GREAT TREMULATIONS EVEN BY A SLIGHT TOUCH.
- II AN EXPANDED MEMBRANE IS THE BEST MEDIUM OF TREMULATION.
- III NEXT TO MEMBRANES, THE BEST MEDIA OF TREMULATION ARE SUCH BODIES AS ARE HARD AND ELASTIC; SOFTER BODIES, ARE LESS SUITABLE.
- IV THE TREMULATION OF A STRING WILL CAUSE A SYNTHETIC VIBRATION IN ANOTHER STRING; A MEMBRANE SIMILARLY AFFECTS ANOTHER MEMBRANE; THAT IS, IF BOTH ARE TUNED IN THE SAME KEY.
- V TREMULATIONS IN THE AIR MAKE RINGS AND CIRCLES, AND ARE HEARD ON ALL SIDES ROUND THE CENTER OF THE MOTION; THAT IS, IF THE WHOLE MASS IS NOT BEING MOVED.
- VI THE HEAVIER THE ATMOSPHERE, THE SLOWER IS THE TREMULATION, BUT THE LIGHTER THE AIR, THE SWIFTER IS THE MOTION.
- VII ONE TREMULATION DOES NOT INTERFERE WITH ANOTHER, SIMULTANEOUS ONE.
- VIII IN ALL TREMULATIONS THE ANGLE OF REFLECTION IS EQUAL TO THE ANGLE OF INCIDENCE.
- IX IN TREMULATIONS THERE ARE MILLIONS OF VARIATIONS.

THE NINE RULES OF TREMULATION

Roland Barthes writes about Emanuel Swedenborg (1688-1772): "Man of science, chemist, naturalist, engineer, covered with honours; at fifty-eight: mystical vision, radical transformation... new glory: all of Europe becomes interested in him, writes to him, but he doesn't answer."

In his book *On Tremulation* (1719), Swedenborg envisioned a cosmos in which everything – including seemingly solid objects – vibrates:

Anything of a firm and hard nature, such as wood, stone, rock, metal, etc., is subjected to great tremulations even by a slight touch. This is evident from buildings and cities: houses and streets are known to tremble and reverberate from a wagon passing by; a whole rock trembles at the knock of a hammer; a bell vibrates and even produces sound from the touch of a small needle...

Swedenborg was a scientist and mystic who influenced major writers and artists across the world, including Blake, Goethe, Baudelaire, Balzac, Borges, Daumal and the Surrealists. His writings reveal how the macrocosmic is mirrored in the microcosmic detail. On each plane one can discover the logarithmic spiral, an expression of the golden ratio – a principle governing everything from the shape of galaxies to the placement of a flower's petals. Indeed, Swedenborg leads the reader into a seemingly infinite labyrinth of reflections and the mirror image recurs in every setting, metaphysical as well as anecdotal. The correspondences – always more or less veiled at first sight – are intended to be read and deciphered.

This exhibition, which includes works by sixteen artists, uses his "Nine Rules of Tremulation" as a schema to explore forms of dissemination and coagulation. Reflections, shadows, echoes, and replicas are important themes in the show, as are methods of transmissions and forms of vibration and trembling. An emphasis on the multisensory agency of things – artworks as well as technical

artefact – creates spaces of reflection and ambience that rid our thinking of the obsession with the historically overemphasized relationship between a perceiving subject and a known object. Other equally productive relationships between agents – synthetic or organic – can emerge.

A case in point: Swedenborg's inner ear bone, the show's ghostlike centerpiece. Being part of the perceptual apparatus, it seems to inhabit an ambiguous space between subject and object. Wherever this anatomical specimen is on display, our exhibition materializes again, revealing new correspondences.

Are we quite sure where to draw the line between that which is alive and that which is not? Has this uncertainty not increased in our technologically altered environments, so impregnated with artificial components behaving as if they were given by nature? Reality seems increasingly to be dependent on techniques that make entities available and inscribe them in our field of experience – something that Gaston Bachelard was getting at when he suggested to think less in terms of phenomenology, or how phenomena are given to us, and more in terms of a *phenomenotechnique*, how phenomena are generated. Any new visual medium makes the world discernible in a novel way.

Towards the end of the 19th century, the human skeleton could be visually exposed through X-ray, voices could be recorded and reproduced at will, and one could capture the movements of wild animals in stop-motion photographs. The writings and inventions of Swedenborg – the engineer and mystic – represent a rich source of material for this research. He famously envisioned a flying machine and a universal musical instrument. And more importantly in the context of this exhibition, he created the vacuum pump, an invention that in turn made possible the production of the lightbulb and the cathode-ray tube – and thus television.



KARLA BLACK

**BORN IN 1972 IN ALEXANDRIA, SCOTLAND
LIVES & WORKS IN GLASGOW, SCOTLAND**

**PROTECTIVE EDGE
2009 / 2021**

**POLYTHENE, CHALK DUST,
THREAD**

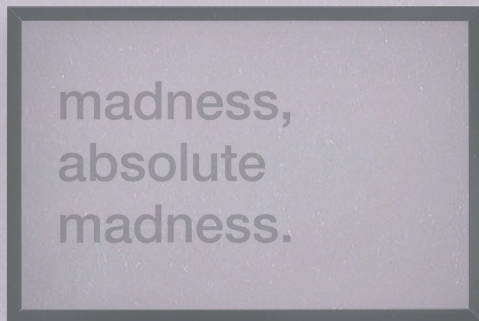
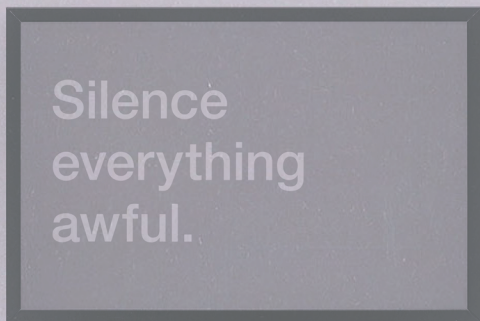
**29,52 x 19,68 x 11,81 IN.
75 x 50 x 30 CM**

Karla Black's sculptures explore the dynamic interplay between materiality and abstraction. She often works with unconventional materials such as chalk, paper, powder, and cosmetic products, which she uses to create large-scale, fragile, and ephemeral installations. Black's work challenges traditional notions of sculpture by allowing her materials to remain loose, messy, and open to transformation. Her approach emphasizes the physical presence of the materials themselves, while also inviting deeper reflections on human behavior and the constant flux of energy and matter. Through her sculptures, Black pushes boundaries, encouraging viewers to experience art as a living, evolving entity rather than a static object.

SM-BNGRZ_SM-BNGRZ-2, 2021
(SILENCE-EVERYTHING-AWFUL)

CUSTOM-MADE LED LIGHTBOX,
DIGITAL PRINT ON ACRYLIC
23 1/4 x 15 1/4 x 2 1/2 IN. | 60 x 40 x 5.5 CM

EDITION OF 3 + 2 ARTIST'S PROOFS (#2/3)



SM-BNGRZ_SM-BNGRZ-2, 2021
(MADNESS,-ABSOLUTE-MADNESS)

CUSTOM-MADE LED LIGHTBOX,
DIGITAL PRINT ON ACRYLIC
23 1/4 x 15 1/4 x 2 1/2 IN. | 60 x 40 x 5.5 CM

EDITION OF 3 + 2 ARTIST'S PROOFS (#3/3)

TONY COKES

BORN IN 1956 IN RICHMOND, VA
LIVES AND WORKS IN PROVIDENCE, RI

The texts from the two light boxes derive from Tony Cokes's video work *SM BNGRZ 1+2*, that centers around and observes club culture as hubs for celebration of life through love, desire, queer-ness, music, art, aesthetics and bodies moving. The works question the potential loss of such hubs through the impossibility of no longer gathering collectively. As a starting point, Cokes takes Rainald Goetz's *RAVE* (1998) to examine clubs of the past, the present and the future and hence, its political quality in the creation of subculture, activist movements and political resistance.



EDITION OF 5 + 2
ARTIST'S PROOFS
(#3/5)

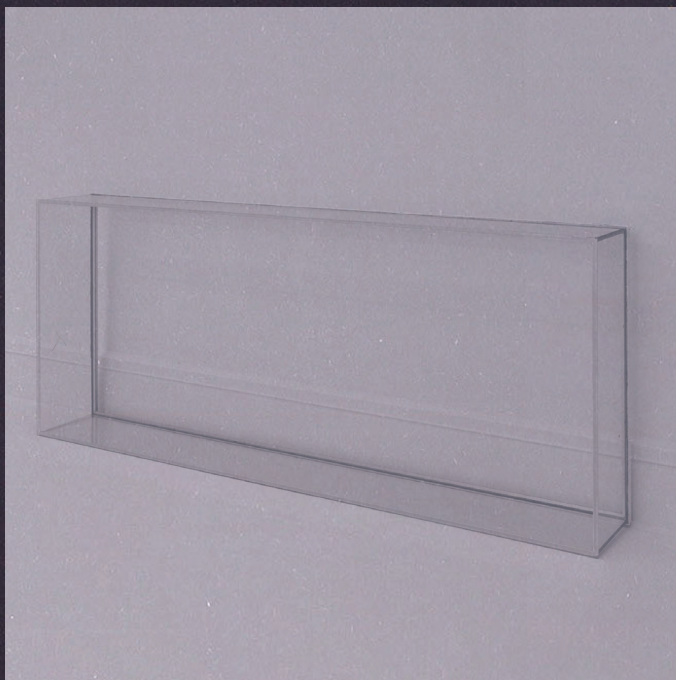
VIDEO, COLOR SOUND
6:36 MIN.

AD-VICE *COKES'*, 1999

TONY COKES

BORN IN 1956 IN RICHMOND, VA, USA
LIVES AND WORKS IN PROVIDENCE, RI, USA

In *Ad Vice Cokes'* source material includes advertising slogans, rock lyrics, and music videos. Cokes offers one phrase after another, rendered in an "edgy," advertisement-ready typeface, superimposed on degraded video images of rock musicians. Addressing the viewer with direct questions or suggestions, Cokes poses bald statements that could be philosophical platitudes or commercial tag-lines. The soundtrack, a processed-guitar piece by SWIPE, resembles a "rock song," but features inaudible lyrics, no chorus, and a deceptively shifting hook. *Ad Vice* inhabits the realm of the music-video, only to use that form's language against itself in a subtle critique of the interactions of desire and commerce in a capitalist culture



29 1/2 x 70 1/2 x 10 1/2 IN.
75 x 180 x 17 CM

GLASS, PAINT

UNTITLED, 2023

THEA DJORDJADZE
BORN IN 1971 IN TBILISI, GEORGIA
LIVES AND WORKS IN BERLIN, GERMANY

Thea Djordjadze creates sculptures and installations of singular, idiosyncratic poetry. Her works are suffused with multiple art-historical references, while at the same time they respond to the particular conditions of the exhibition setting. The fragile, process-driven character of the artist's practice dissolves the notion of the artwork as a fixed entity. Her sculptures and installations offer viewers a spatial, physical and psychological experience, casting an unanticipated light on particular environments. Djordjadze's installations combine constructed and found elements. The materials she uses are drawn mostly from everyday objects, ranging from rigid wood and metal constructions to amorphous papier-mâché, textile and foam objects. Painted glass panels appear as frequently in her works as her metal sculptures, which resemble three-dimensional drawings of space. While many of Djordjadze's objects have the look of furniture, they in fact are non-functional, hybrid objects, somewhere between art and apparent utility. Viewers are confronted with carpets, folding screens, and shelves, but also architectural elements such as functionless canopies, self-built showcases or exhibition displays for showing works by other artists. Her objects and installations investigate the idiosyncrasies of particular exhibition conditions.



TRISHA DONNELLY

**BORN IN 1974 IN SAN FRANCISCO, CA
LIVES AND WORKS IN NEW YORK, NY**

UNTITLED, 2007-2009

**DIGITAL PRINT IN
ARTIST'S FRAME**

**PRINT: 75 x 55 IN.
PRINT: 190.5 x 139.7 CM
FRAMED: 204 x 156 x 5 CM**

Trisha Donnelly's exhibitions tend to include intermittent sound, videos that show imagery so stable that they approach stills, photographs and drawings, monolithic marble sculptures that display machine-made marks and shapes making the solid stone appear delicate and subtle, even fragile. There is a fluidity of form in her works that admits for a migration of lines and diagrammatic drawings across mediums, creating the sense of a creative force that goes beyond all materiality.

There are textures and liquid forms reminiscent of metal (solid and melting), concrete, marble, silk and snow. There are fluid elements and machine-like parts, shiny like polished steel. Things fluctuate and oscillate. One can look at her films and photographs for a long time and still speculate if what is shown depicts fragments of something real or a digitally generated fictitious world.



MARCEL DUCHAMP

**BORN IN 1887 IN BLAINVILLE-CREVON,
FRANCE; DIED IN 1968 IN NEUILLY-SUR-
SEINE, FRANCE**

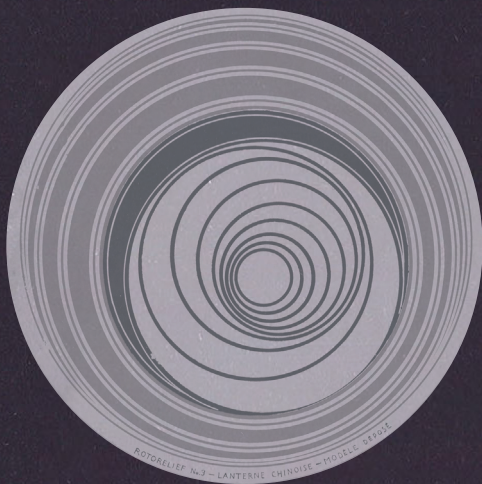
**SILKSCREEN PRINT WITH
SERIGRAPHED INSCRIP-
TION BY DUCHAMP**

**SELF PORTRAIT IN PROFILE
(FROM TO AND FROM ROSE
SÉLAY), 1967**

**UNFRAMED: 13% x 10% IN.
SHEET: 34.9 x 27.4 CM
FROM AN EDITION OF 60**

The very idea that there should exist a hitherto unknown key to Duchamp's works has come to seem increasingly unlikely, since just about every hermetic teaching and complicated philosophy—from alchemy to psychoanalysis—has been applied with the utmost seriousness but to scarce elucidative effect. Is it not perhaps more likely that Duchamp set a sort of hermeneutic trap, and is now smiling wryly somewhere at our endless attempts to pick the lock with ever new tools of interpretation? One can imagine his ironic comment: "Very amusing."

MARCEL DUCHAMP

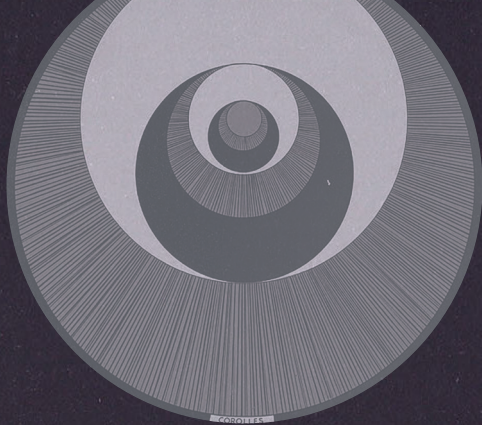


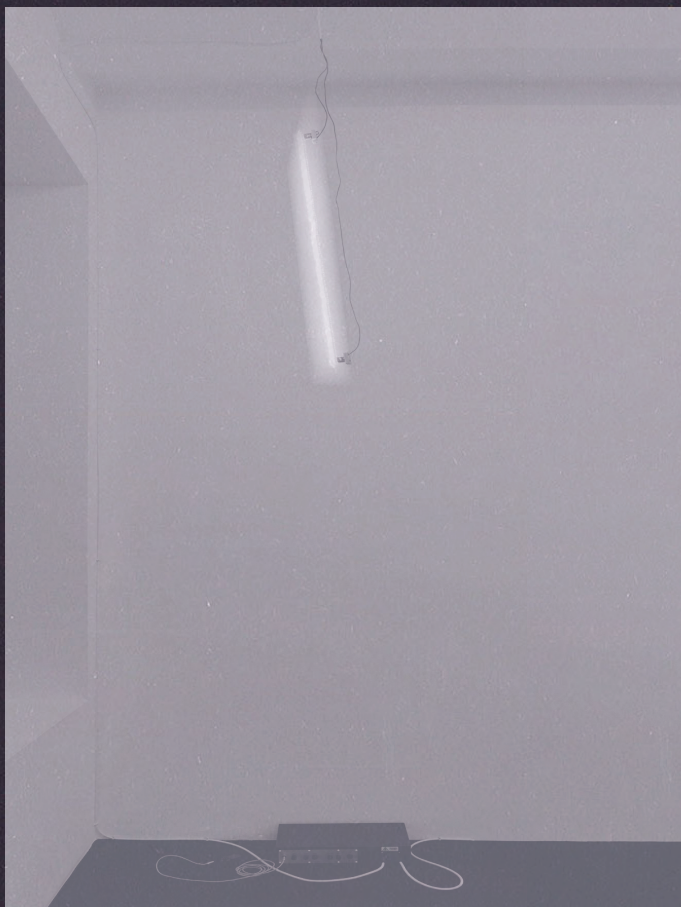
ROTORELIEFS, 1953

COMPLETE SET OF 12 OFFSET LITHOGRAPHS
IN COLORS, ON 6 DOUBLE-SIDED ROUND CARD
DISKS, ACCOMPANIED BY THE ORIGINAL BLACK
PLASTIC CIRCULAR HOLDER AND VIEWER
AND CARDBOARD COLLAPSIBLE SLEEVE WITH
INSTRUCTIONS

DIAMETER: 7 1/4 IN.
DIAMETER: 20 CM

FROM AN EDITION OF 1000 PRODUCED BY
ENRICO DONATI (600 COPIES WERE DESTROYED
BY ACCIDENT)





CERITH WYN EVANS

**BORN 1958 IN LLANELLI, WALES
LIVES AND WORKS IN LONDON, UK**

**LE PHARE DE LA..., 2020
INSTALLATION
DIMENSIONS VARIABLE**

**FILAMENT STRIP LIGHT,
SOUND/LIGHT PROGRAM,
CONTROLLER UNIT,
SPEAKER, MP3 PLAYER**

**FILAMENT STRIP LIGHT:
100 x 5 x 2.5 CM.
CONTROLLER UNIT:
10 x 22 x 40 CM
SPEAKER: 20 x Ø 9 CM
MP3 PLAYER: 9 x 4 x 2.5 CM**

Like few other artists, Cerith Wyn Evans always considers what Marcel Duchamp in *The Creative Act* referred to as the two poles in the creation of art: "the artist on the one hand, and on the other hand the spectator." To engage with a work of Wyn Evans is to become part of an imaginary itinerary. His art is porous in an unusual sense. The works welcome you into their emptiness. You become part of a choreography, a dance around their inner void.



CERITH WYN EVANS

**BORN 1958 IN LLANELLI, WALES
LIVES AND WORKS IN LONDON, UK**

Wyn Evans's most memorable works appear related to that active production of emptiness that Roland Barthes—in his book about a fantasized Japan, *Empire of Signs*—counted as *écriture* and which he associated with Zen: 'And it is also an emptiness of language which constitutes writing; it is from this emptiness that derive the features with which Zen, in the exemption from all meaning, writes gardens, gestures, houses, flower arrangements, faces, violence.' In this sense, Wyn Evans writes his own textual gardens and flower arrangements.

***STILL LIFE, (IN COURSE
OF ARRANGEMENT...) XII,*
2024**

**PLANT AND TURNTABLE
2015 VERSION, WHITE CUBE**

VARIABLE DIMENSIONS



SPENCER FINCH

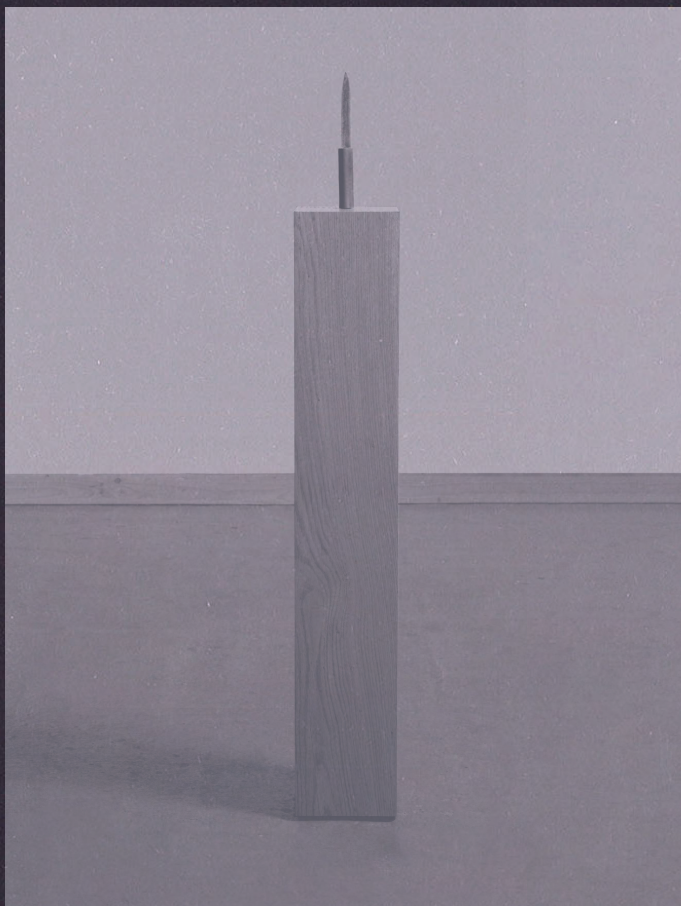
**BORN IN 1962 IN NEW HAVEN, CT
LIVES AND WORKS IN BROOKLYN, NY**

VARIABLE DIMENSIONS

STICKER ON WINDOWS

**MOONLIGHT, (LUNA COUNTY,
NEW MEXICO), 2024**

Spencer Finch's medium is perception itself. For three decades, he has chased the evanescence of experience, deconstructing the physics of our perceptual apparatus. Equal parts poet, documentarian, and eccentric scientist, he traverses mediums, moving from installation to sculpture, painting, works on paper, prints, photographs, light works, and artist books. His work defies categorization. Finch is interested in shifting light, both as a subject and as an artistic method. He is fascinated with changes in light at different times of the day and year, from one location to another, and with how light shifts as it is refracted through atmosphere, clouds, and windows, or reflected in different surfaces. To explore these changes in his work, he employs a variety of transparent, tinted, translucent, reflective, and diaphanous materials that alter or shift the quality of light. Ultimately, he wants to create what he calls constantly changing "optical events."



SHILPA GUPTA

BORN IN 1976 IN MUMBAI, INDIA

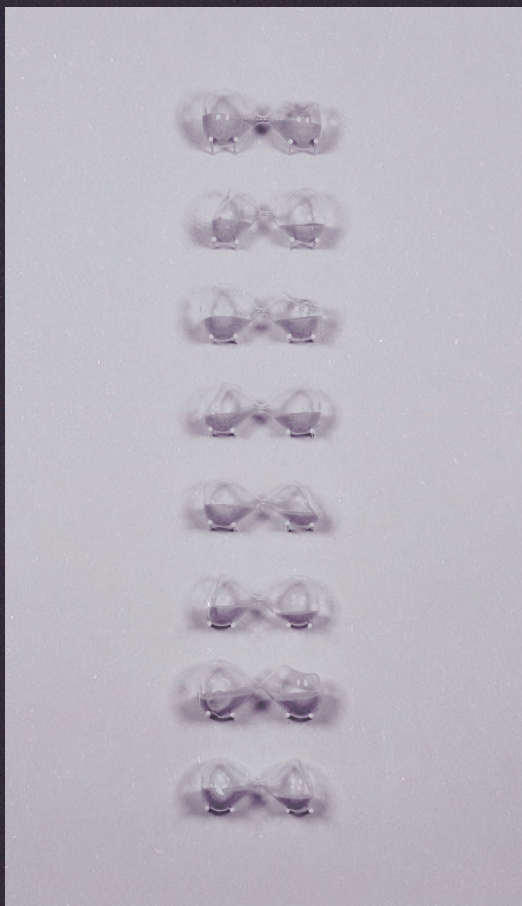
LIVES AND WORKS IN MUMBAI, INDIA

**7 x 7 x 51 ¼ IN.
18 x 18 x 130 CM**

KNIFE, MOTOR, WOOD

**UNTITLED, (FROM 6, 10.3,
2 SERIES), 2021**

Gupta has an ongoing interest in the dynamics of spatial and conceptual boundaries. This work, created during the unexpected lockdowns due to the global pandemic, evokes the tension we experience in our relationships with the outside world. A rotating knife on a pedestal, *Untitled (From 6, 10.3, 2 series)*, 2021 is a sensory object that explores the frenzy of immobility – where ‘6’ refers to the minimum social distance to be maintained in feet, ‘10.3’ refers to the same distance as measured by Gupta’s palm and ‘2’ is its conversion into meters.



SHILPA GUPTA

BORN IN 1976 IN MUMBAI, INDIA

LIVES AND WORKS IN MUMBAI, INDIA

**3.14 x 5.51 x 3.14 IN.
8 x 14 x 8 CM**

**8 HOURGLASSES :
GLASS, SAND**

**UNTITLED (REJECTED
SANDCLOCKS), 2012-2023**

It seeks to suspend its definitions known to us and celebrate expanded imagination. It asks us to reconsider regimentation of our lives by measurements of minutes and seconds. Psychologists say that a large part of our actions come from the unconscious. A Time that exists not only when we are awake, but also while we sleep and dream. On close inspection, one will see there is time depicted by just one hand which is about time that we choose to forget or memories that we perhaps appended. Multiple time zones we inhabit at one time and may not be aware of and which shape us the visible and invisible.



55 1/8 x 41 3/8 IN.
140 x 105 CM

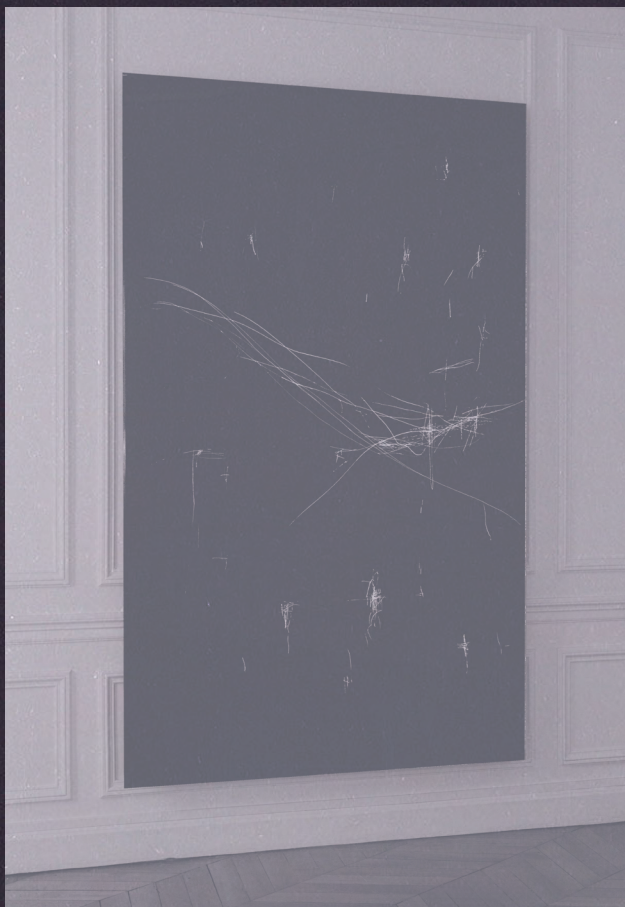
ACRYLIC AND INK ON CANVAS

OF GUARD, 2024

VERONIKA HAPCHENKO

**BORN IN 1995 IN KYIV, UKRAINE
LIVES & WORKS IN KRAKOW, POLAND**

Throughout her work, Hapchenko takes inspiration from history, facts and narratives while she explores the dynamics of power and politics and how they develop into collective consciousness. Represented in the paintings are fractions of humankind, body moulds, skeletons, featureless faces that seem to float between dream and reality, life and death, humans and machines. Using airbrush techniques, human bodies develop into unidentified abstract and surreal patterns and compositions that resemble theatrical curtains, or elements of a mysterious and elaborate engine mechanism. This particular method allows the artist to conceal the materiality of the paint as no brush strokes are visible: the surface becomes completely smooth, intangible, almost ethereal and detached from physicality.



96.06 x 59 x 1.96 IN.
244 x 150 x 5 CM

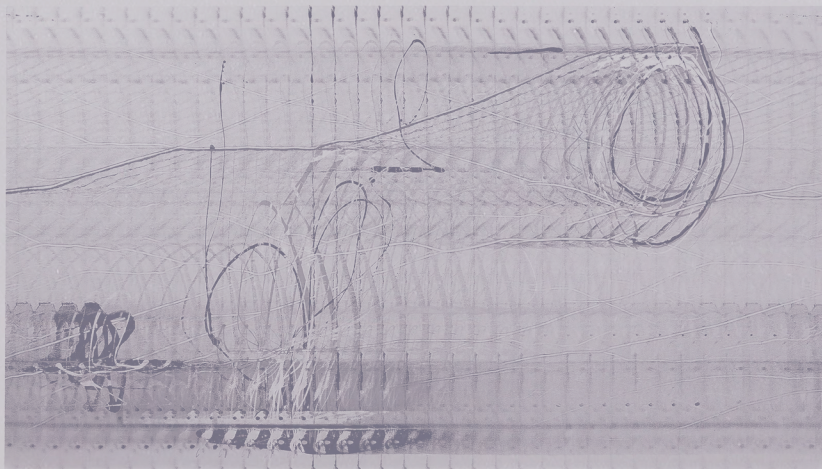
LACQUER, ALUMINUM, STEEL

UNTITLED, 2017

ANNE IMHOF

**BORN IN 1978 IN GIESSEN, GERMANY
LIVES AND WORKS IN BERLIN, GERMANY,
AND NEW YORK, NY**

Anne Imhof, known for her complex installations and paintings, uses materials like black diamond, glass plinths, heavy-metal music, and Goth performers to confront prevailing power dynamics. Movement and performance are at the center of her work, which sometimes produces unease in the viewer. The use of subtle body language, constraining spaces, and post-apocalyptic atmospheres display human emotions in a formal, almost depersonalized, light.



66.92 x 118.11 IN.
170 x 300 CM

OIL ON CANVAS

FW00000P, 2024

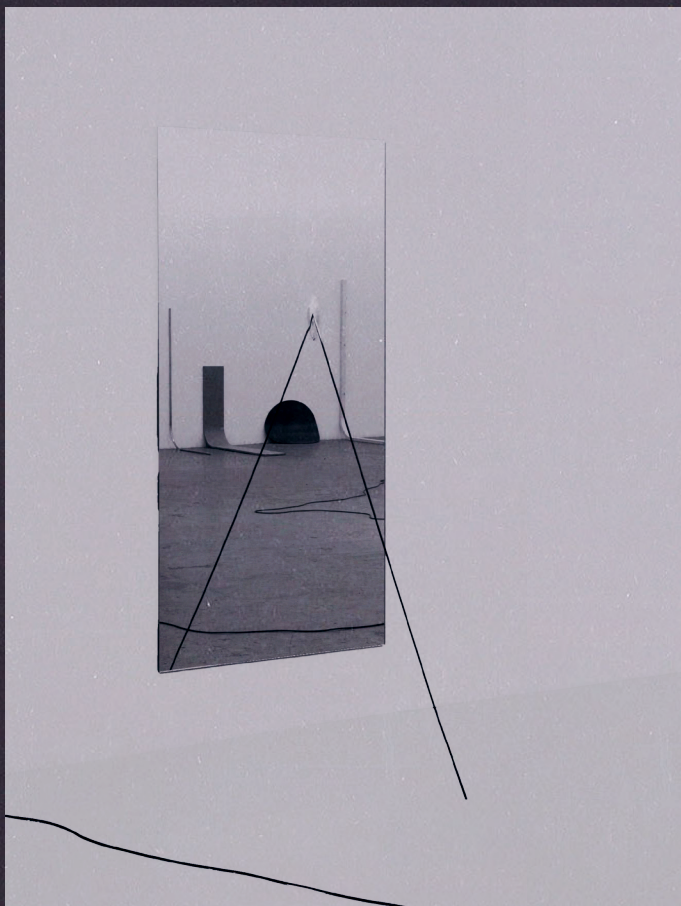
EMILY KRAUS

**BORN IN 1995 IN NEW YORK, NY
LIVES AND WORKS IN LONDON, UK**

Emily Kraus works inside a metal cubic structure around which she stretches a raw canvas loop with no end, allowing for space to move around her body, rather than the other way around.

Due to the constricted dimensions of space during her making process, Kraus can only construct the appearance of the full paintings in her mind. "Using this apparatus is like painting with blinders on. I hold the memory of surrounding marks as I focus on what I can see, forcing my eyes to layer linear time like ears do when composing a musical score. This process forces me to remain with the present moment."

New marks and shapes gradually acquire meaning, often exhibiting an organic quality resembling the repetitive, yet never quite identical, motifs akin to the ever-changing patterns found in nature. Upon closer inspection, this pattern-like iconography might recall the sinuous texture of snakeskin, an intricate network of veins, or the fluctuations of an increased heart rate. From afar, one might even recognize the warping frequencies of audio waveforms as their signal varies in strength.



ALICJA KWADE

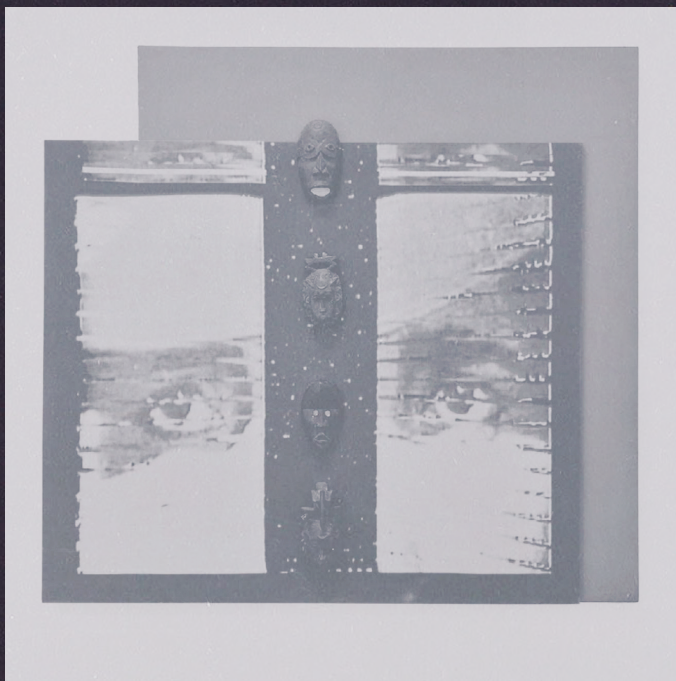
**BORN IN 1979 IN KATOWICE, POLAND
LIVES & WORKS IN BERLIN, GERMANY**

**MIRROR: 35,4 x 70,86 IN. | 90 x 180 CM
STICK: 68,8. IN. | 175 CM**

MIRROR, STEEL

12.10.2012, 2012

Alicja Kwade's distinctive artistic language involves reflection, repetition, and the deconstruction of everyday objects in an effort to explore the essence of our reality and to examine the social structures we inhabit. Her multi-disciplinary practice challenges scientific and philosophical concepts by dismantling the boundaries of perception. Her easily recognizable poetic and mesmerizing oeuvre disrupts familiar systems and searches for alternative perspectives and methods to comprehend our world.



NAM JUNE PAIK

**BORN IN SEOUL, SOUTH KOREA
IN 1932; DIED IN MIAMI IN 2006**

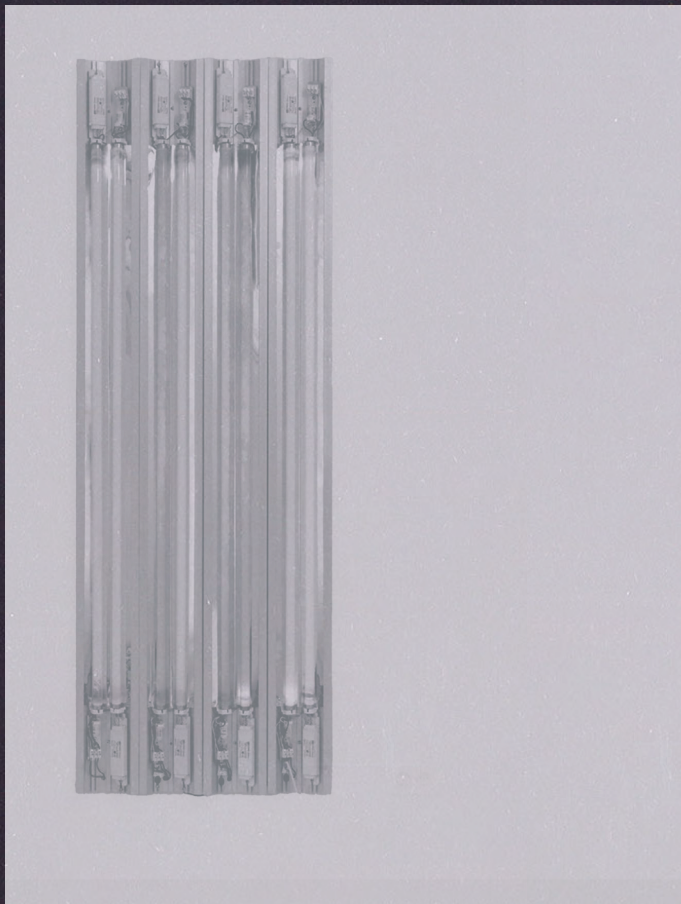
**86,61 x 55,11 IN.
220 x 240 CM**

**SCANACHROME ON CANVAS,
2 VIDEO MONITORS READING
THE MOVIE "CASABLANCA",
WOODEN MASKS**

**CASABLANCA,
1988**

In "Casablanca", Nam June Paik deconstructs Michael Curtiz's iconic film by disrupting its visual and narrative conventions. Paik overlays African masks on the face of Rick (Humphrey Bogart), creating a dual image where the film's original visuals become nearly invisible, yet still linger through sound and light. The masks, symbolizing cultural layers, invite viewers to reconsider the historical and cinematic icons they obscure. Paik infuses the composition with references to Joseph Beuys, particularly in the melancholic atmosphere evoked by the paint drips added to the masks, which reflect a Westernized conception of sentiment and emotion.

Through this intricate interplay of symbols, Paik challenges the viewer's relationship to the cinematic experience. By removing the traditional rectangular screen, he dismantles the conventional engagement between spectator and image, instead placing the viewer in a more active, reflective role. The film, rather than a fixed narrative, becomes a fluid experience where the viewer is drawn into a dialogue between history, art, and perception. In this reimagining, Paik anticipates the eventual desacralization of cinema, foreseeing a future where images and narratives are endlessly manipulated in a media-saturated, screen-dominated world.



IRIS TOULIATOU
BORN IN 1981 IN ATHENS, GREECE
LIVES AND WORKS AND ATHENS, GREECE

**UNTITLED (STILL NOT
OVER YOU) 2018 / 2022 /
XIII, 2022**

**CEILING LIGHT FIXTURES
ACQUIRED FROM DEFUNCT
OFFICES IN ATHENS, BRUSHED
ALUMINUM, REFLECTORS,
FLUORESCENTS, CIRCUIT,
CABLE, OUTLETS**

**77 1/2 x 26 x 1/8 x 1 1/2 IN.
196 x 67 x 3.5 CM**

In untitled (still not over you) various work lighting typologies, collected mainly from defunct offices in Athens, are orchestrated and reinstalled—their lifetime remaining unknown. Neither fully operative nor entirely exhausted, they are ready-mades, objets-trouvés, serial, ordinary objects, in a peculiar state of functional latency. Their upcoming exhaustion is concisely and provocatively elongated during repeated installations. They become a landscape of metabolic activity—of an amount of light that enters a room, of an amount of energy that leaves a room, of a certain amount of intention, the minimum amount of meaning.



4.72 x 3.93 IN. | 12 x 10 CM
EDITION OF 100 + 5AP

STAINLESS STEEL

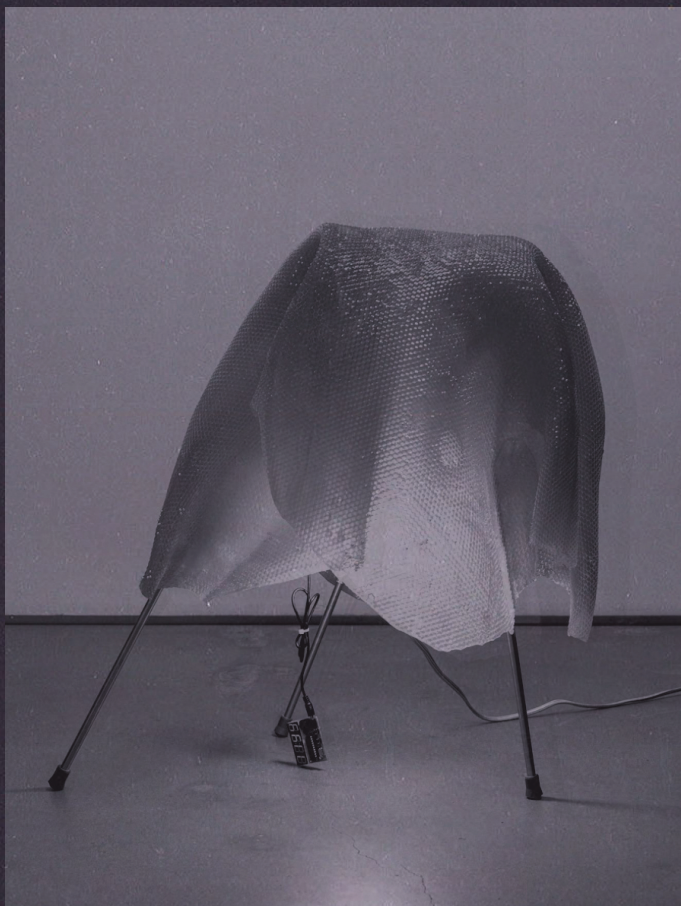
FLIP TO ENTER NOWHERE, 2015

NOBUKO TSUCHIYA

**BORN IN 1972 IN YOKOHAMA, JAPAN
LIVES & WORKS BETWEEN LONDON, UK
AND TOKYO, JAPAN**

Nobuko Tsuchiya creates a wide range of artistic expressions, from objects and installations to performances and participatory workshops, using diverse materials she finds around the world, sometimes even repurposing discarded materials. A common thread running through her works is the poetic and overwhelming narrative quality that evokes different civilizations and times, as well as the powerful craftsmanship that materializes these narratives.

"I often create works intended to travel and enjoy being in the imaginary world rather than the real one. I love thinking about and imagining things that humans don't yet understand, or uncovering hidden aspects, especially in the realm of physics and space."



ANICKA YI

**BORN IN 1971 IN SEOUL, KOREA
LIVES AND WORKS IN NEW YORK, NY**

UPWARD SPIRAL, 2022

**EPOXY RESIN, STAINLESS
STEEL, LIGHTBULBS, DIGITAL
CLOCK INTERFACE AND WIRE**

**28 x 20 x 20 IN
71.1 x 50.8 x 50.8 CM**

With their languorous, honeycomb forms draped and folded like skin over a metal scaffolding, Yi's Nest sculptures were inspired by insect hives. Representing a marriage of the biological and technological, and as if harboring emergent life-forms, these fleshy hive structures glow from within and their surfaces are embedded with vibrant beads, resembling gestating larvae or stored pollen. A digital clock trails from beneath each hive, with gleaming red numbers that indicate the passing of human-measured time, perhaps a countdown, as a vague sense of crisis seems to hang overhead. Propped up on their spindly legs, the Nest sculptures elicit an empathetic response to their fragile and swaying, yet somewhat ominous forms. Often exhibited in multiples, these nests with their insectoid associations, show the early traces of Yi's fascination with collectivity, networked intelligence, and "hive minds."

COURTESY

KARLA BLACK: COURTESY OF THE ARTIST AND
GISELA CAPITAIN, KOLN | TONY COKES: COUR-
TESY OF THE ARTIST AND FELIX GAUDLITZ,
VIENNA | THEA DJORDJADZE: COURTESY OF
THE ARTIST AND SPRÜTH MAGERS, LONDON
| MARCEL DUCHAMP: COURTESY SUCCESSION
MARCEL DUCHAMP / ADAGP 1900-2000, PARIS
AND OLIVIER VARENNE | CERITH WYN EVANS:
COURTESY OF THE ARTIST AND WHITE CUBE
| SPENCER FINCH: COURTESY OF THE ARTIST
(PHOTOGRAPHER: CHIARA BRUSCHINI) | SHILPA
GUPTA: COURTESY OF THE ARTIST AND GALLERIA
CONTINUA, SAN GIMIGNANO / BEIJING / LES MOU-
LINS / HABANA / PARIS | VERONICA HAPCHENKO:
COURTESY OF THE ARTIST AND SYLVIA KOUVALI,
LONDON / PIRAEUS | ANNE IMHOF: COURTESY
OF THE ARTIST (PHOTOGRAPHER: CHIARA
BRUSCHINI) | EMILY KRAUS: COURTESY OF THE
ARTIST AND THE SUNDAY PAINTER, LONDON |
ALICJA KWADE: COURTESY OF THE ARTIST | NAM
JUNE PAIK: COURTESY OF THE NAM JUNE PAIK
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