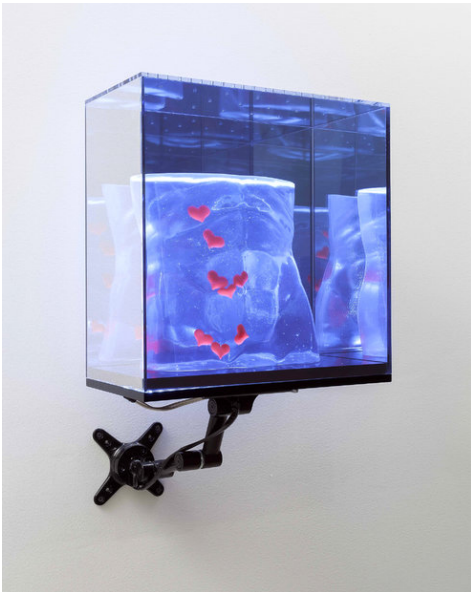


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ART & DESIGN

Anicka Yi: 'Divorce'

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Fear and Spear, from Anicka Yi's *Divorce* exhibition at 47 Canal Street, the second in a three-part series of shows. Courtesy of the Artist and 47 Canal

47 Canal

47 Canal Street, between Orchard and Ludlow Streets, Lower East Side

Through June 8

By Karen Rosenberg

Anicka Yi's sculptures contaminate sterile consumer goods with small but potent doses of organic materials. You might think of them as pop objects in a state of decay. In her latest solo, DVDs are covered in drips of honey, and a box of cardboard and clear resin holds live snails.

Ms. Yi isn't the only artist making this kind of entropic readymade, but she has a way of spinning her sculptures into a larger, intriguing narrative. (This show, the second in a three-part series, is titled "Divorce" and follows a Berlin exhibition titled "Denial.") The snails, in their makeshift aquarium, are part of a stack of moving boxes that suggest a breakup. Nearby, two side-by-side clothes-dryer doors open to release two different fragrances, both highly unpleasant (one reeks of fried food and wet cardboard, the other of a peat bog; they were made in collaboration with the perfumer Christophe Laudamiel) and seem to relate to the theme of domesticity gone awry.

Less visceral, and less effective, is a stream of text messages sent by Ms. Yi to various recipients over the last five years (projected onto a wall sculpture of inflatable vinyl). They represent only one side of a conversation, leaving us to fill in the gaps. Viewers who find this too depressing, or simply too tedious, might circle back to the snails; as Ms. Yi writes, they're self-reproducing hermaphrodites, "a techno-sensual sparse law of one."