

ANICKA YI

47 CANAL STREET - NEW YORK



“What shapes does conformity make? Globular? Holographic?” Such are the many questions posed in the press release for Anicka Yi’s “Sous-Vide,” the artist’s first solo show in New York.

Sous-vide is French for “under-vacuum” and is the process of slowly cooking food sealed in an airtight plastic bag, submerged in temperature-specific water. First utilized in France in 1799, it once again has regained popularity among top chefs after being used in the preparation of meals for Hurricane Katrina evacuees in 2005. *Sous-vide* comes into play within the exhibition through various sculptural elements, including pearl necklaces and peanuts, which have been sealed in airtight plastic bags that delicately wait to be plunged into a prepared pot of water and cooked.

It is within the anticipation of consumption that the viewer may find himself stranded. Anicka Yi combines human presence by way of its organic components. In *Auras, Orgasms and Nervous Peaches* (2011), three round holes punctured on the outer wall of a cubed, tiled structure produce a constant stream of

yellow olive oil, dripping silently along the surface. Installed on the opposite side is *Sister* (2011), a bright red cotton turtleneck sweater and tempura-fried flowers. The remnants of a faint odor derived from the olive oil, flowers and essential oils used in *Oak-Raged* (2010) tap into our olfactory sense and allow for individual moments of conjured memory.

It is in these subtle yet psychological combinations of materials that we are able to compose a conceptual portrait of the artist, through the imaginary fingerprints of her presence. Another question posed by Yi: “What color is Wednesday?” After seeing “Sous-Vide” we still might not know. Perhaps the question was never meant to have a definitive answer.

Katy Diamond Hamer

ANICKA YI, *Sister*, 2011. Tempura-fried flowers, cotton turtleneck, dimensions variable. Courtesy 47 Canal, New York. Photo: Joerg Lohse.