|Yu Ji | 于吉|

INTRODUCTION

A revisitation of sculpture, an extension of its three dimensionality and attunement to body, context and narrative, is at the heart of Yu Ji's (b. 1985, Shanghai) practice. Her work, that spans installation, video and performance, exists as a series of interventions, both into space and creating it, taking medium and materiality as a starting point. Creating her own language, Yu Ji enlivens her visual sentences with a rich vocabulary rooted in form, objects, humanity and the everyday.

Running throughout Yu Ji's sculptural work is an acknowledgement of the body. The cast of a limb, the outline of a body part - Yu Ji creates delicate yet weighty anatomical and amorphous objects that evoke a sense of eery mechanical disengagement, as if an alter human had been created then pilfered. Consider, for example, 'Altar the Ghost' (2018), in which, amidst a sea of black sand, there are a series of cast and cast-away objects. Upon closer contemplation, one identifies a hand, a structure that resembles a torso; the tones vary from a warm beige to grey. The titles of each work emphasise the physical and sense of absence, incorporating terms such as 'flesh' and 'ghost', pointing to a spectral existence. Heightening a sense of tender presence is the permeation of balance: each object is mounted, hooked, reliant upon another element, a visualisation that is emphasised by the incorporation of towering and leaning pillars, each of which have an odd levity given their materials of cement and iron.

This play between depiction, material and weight exists throughout Yu Ji's practice. Referencing back to the earlier work 'Green Hair Monster' (2016), for example, there are a series of sculptures, gilded by a faint dark green moss, hanging from metallic threads. Despite their reference as 'Still Life', they rely on gravity to ever so slightly hover, a movement that contrasts with the monumental rootedness of 'Green Hair Monster 1601'. Similar to 'Altar the Ghost', there are a series of contraptions, straps, pushes and pulls, holding the elements together, a tightening of bounds and grip. There is additionally, through the title, the reference to something or someone otherworldly. Quite distinctly, however, one notices an incorporation of living elements: beyond the moss, there is a series of fruits, trapped, wedged, hidden yet on display, existing as punctuations in her sculptural play. As such, Yu Ji mounts a tension between the living and the not, the ad hoc and purposely considered.

A rich sense of texture additionally defines Yu Ji's works. In the series of pieces created for the Hugo Boss Asia 2017 prize, for example, there is a chief work, 'Etudes-Lento IV', composed of metallic chains, that beyond their rust and chandelier-like entanglement, are oozing, dripping, amber muck. As with the moss in 'Green Hair Monster', this additional layer has an unctuousness to it that adds a sensual element to the sculpture beyond its visual impact. There is additionally a sense of organic growth, beyond the materials she otherwise uses such as cement and iron, that may typically be used for construction. Tying in with this previously identified notion of abandonment, there are a series of plastic clear sheets on which black and white images of ruins are imprinted, pulled taut across the room, ironically tugging or resting on contemporary pillars. Emphasising a sense of bygones are a series of torso casts, resting on the floor in a ring of their own rubble. In centre point, there is the film 'Passage' (2017) in which she moves through a verdant landscape.

Ultimately, Yu Ji is a rich narrator of complex relationships, between people and things, life and not, presents and bygones. Every object, installation, video is deliberate, mesmeric and subject to a palpable articulation rooted in considerations of material, texture, weight and tone. Encountering Yu Ji's work is physical and mnemonic, sparking reference points but also urging one to revisit the relationships between space, body and time, reminding each of our own historicity.

Yu Ji obtained her MA from the Department of Sculpture, College of Art of Shanghai University, in 2011. In 2008, she co-founded AM Art Space – an artist-led space in Shanghai, promoting experimentation and exchanges between artists, curators and the public. Yu Ji has exhibited internationally with recent solo exhibitions including "Origin of the Tiger", P·P·O·W, New York, USA (2026); "Hide Me in Your Belly", Centro Pecci, Prato, Italy (2024); "We the singular in multiple ghosts. I the multiple as parts of whole.", ICA Institute of Contemporary Art, NYU, Shanghai (2023); "A Guest, A Host, A Ghost", OCMA Orange County Museum of Art, Costa Mesa (2023); "Miss Shell, Delta, and Two Noughts", CCA Centre for Contemporary Arts, Berlin (2023); "Against Shadows", Sadie Coles HQ, London (2022); "Wasted Mud", Chisenhale Gallery, London (2021); "Spontaneous Decisions II", Gallery 0, Centre Pompidou x West Bund Museum, West Bund Museum, Shanghai (2021); "Forager", Edouard Malingue Gallery, offsite at Avenue Apartments, Shanghai (2020). In 2026, Yu Ji was named the joint winner of the 8th edition of the Arnaldo Pomodoro Sculpture Prize. She was shortlisted for the Sigg Prize 2023. Her recent public commissions include KU Leuven and the High Line New York.

介紹

于吉藝術實踐的核心，是對雕塑藝術的重新審視，對其三維立體屬性的拓展，以及對雕塑與身體、語境及敘事的關係的協調。作為一系列干預性實踐，她以媒介本身及材料為出發點創作的的裝置、影像及行為表演作品既存在於空間中，也在不斷塑造其所處的空間。于吉在發展自身藝術語言之時通過與形態、物件、人性及日常生活息息相關的豐富詞彙架構堅實、動人的語句。

貫穿于吉雕塑藝術的，是藝術家對人類身體的認知實踐。無論是塑造肢體部分，或是勾勒身體軀乾外形，于吉創作的雕塑作品均帶有一種優雅、精緻而沈重的特質，既像是精細解剖學的分析結果，又帶有曖昧不清的形態，給觀者帶來一種奇異的松脫感——這人體就像是被孕育出來、被掠奪至此的。在創作於2018年的《祭壇—疊影》黑色沙海之內，于吉放置了一系列雕塑及殘缺物件。仔細觀察後，觀眾可辨認出其中的手掌，以及一個類似人體軀乾的結構；作品的表面色彩在溫暖的米色及灰色之間變化。每個作品題目均強調了作品的實體屬性及不在場感，結合「肉」或「疊影」等概念，指向一種魂靈般的存在。同時，這些作品對平衡漫延狀態的關注也強調了一種溫柔的存在形式：每一件作品都與另一個作品元素相依相擁，矗立或傾倒的柱體結構也強調了這種視覺效果。考慮到作品的主要材質是水泥和鐵，這些作品也呈現了一種奇異的飄渺感。

于吉的整個藝術實踐中均可見形象塑造、材料處理及重量幻象的創造性聯繫。以早期作品《綠毛怪》(2016)為例：這作品中的諸多以金屬線懸掛的雕塑元素上布滿暗綠色的苔蘚，既指向了一種「靜物」理念，又因地心引力的作用而輕柔地搖擺——這種微小的運動狀態與《綠毛怪1601號》的紀念碑式堅實屬性形成了鮮明的對比。也就像是《祭壇—疊影》一樣，這大型作品中滿是精巧的裝置、連接點，不斷推拉多個雕塑結構，將諸多元素緊密地、牢牢地聚集在一起。另外，作品的題目也指向了某個來自異域的人物。觀眾也可明確地意識到，活體生命的確是作品的重要組成部分：除了滿布的苔蘚之外，《綠毛怪》中也滿是或被固定或被隱藏的水果，這些水果就像是其雕塑語言中的標點符號一樣。以此，于吉在生命體及無生命體之間、在因地制宜與深思熟慮之間建立了一種張力關係。

于吉作品的另一個重要元素即是其獨特的材質肌理。在為2017年 Hugo Boss 亞洲新銳藝術家大獎創作的作品中，大型裝置《練習曲—慢板　樂章　IV》使用了金屬鏈條材料：如水晶吊燈一般在空中糾纏的鏈條上布滿了鏽跡，也在不斷地吞吐及滴落液態松香。就像是《綠毛怪》中的苔蘚，這奇異的松香元素帶有一種滿溢的粘稠感，為雕塑作品的視覺衝擊力陡添了一層感官屬性。作品因此多了一層有機生長的意味，超越了于吉常用材料——水泥及鐵——的工業建築材料性質。《練習曲—慢板樂章 IV》中還出現了一系列印制在透明材料上的黑白色古代遺跡照片，這些照片分布在展覽空間各處，不無反諷意味地懸掛、堆放在富有當代感的建築立柱上。直接放置在展覽空間地面上的，是一系列被破碎結構環繞的人體軀乾雕塑——這些雕塑性元素也強調了一種時間流逝感。在《練習曲—慢板 樂章IV》中央區域展現的，是于吉的另一件作品《通道》(2017)：在這影像作品中，藝術家本人在翠綠的自然環境里蹣跚前行。

總的來說，作為一名技藝精湛的敘事者，于吉不斷探索人與事物、有機物與無機體、當下與歷史的複雜關係。她創作的每一個物件、裝置及影像均主動地以讓人著迷的方式展現自身，與對材料、肌理、重量及色澤的深邃考慮緊密相連。于吉的作品能夠提供一種實在的、與觀者自身記憶相關的經驗，激發觀者的聯想，同時迫使觀者重新審視空間、身體及時間的關係，重新審視觀者自身的歷史屬性。

于吉在2011年畢業於上海大學美術學院雕塑系，獲碩士學位。她於2008年在上海共同發起了上午藝術空間，為不同藝術領域的實踐者提供排演的場所。于吉近期個展包括：「Origin of the Tiger」，P·P·O·W，紐約，美國(2026)；「藏我於你腹中」，佩奇當代藝術中心，普拉托，義大利(2024)；「我們是復形疊影中的一個，我是整體中部分的集合」，上海紐約大學當代藝術中心，上海(2023)；「一客，一主，一幽靈」，橘郡藝術博物館，科斯塔梅薩(2023)；「貝殼小姐，Δ和兩個O」，CCA柏林當代藝術中心，柏林(2023)；「無視陰影」，賽迪HQ畫廊，倫敦(2022)；「荒棄的泥土」，奇森黑爾藝術空間，倫敦(2021)；「于吉：即興判斷II」，西岸美術館，上海(2021)；「Forager」，銅仁路聯華公寓，馬凌畫廊，上海(2020)。2026年，于吉作為共同獲獎者贏得了第八屆阿納爾多•坡摩多羅雕塑獎。于吉曾入圍2023年希克獎。她近期的公共委託可見於魯汶大學及紐約高線公園。

Selected Exhibitions

精選展覽

Fondazione Arnaldo Pomodoro and Fondazione ICA Milano present *Dancing at the Edge of the World,* a group exhibition featuring the five finalist artists of the 8th edition of the Arnaldo Pomodoro Sculpture Prize: Bronwyn Katz, Dan Lie, Yu Ji, Trương Công Tùng, and Luana Vitra. The exhibition marks a significant milestone in the Prize's journey and provides the public with insight into the latest trends in international sculptural practice.

Through a complex installation titled *Forager – Lunch* (2020–2026), Yu Ji (1985, China) unites diverse elements dispersed throughout the exhibition space, including two sculptures, black-and-white photographic prints overlaid with drawings, and a video displayed on an old television set. The work takes the form of a choreography—a narrative exploring the ways we inhabit the world—imparting the materials with an atemporal depth that paradoxically contrasts with the traditional concept of sculpture.

- Text by ICA Milano

Dancing at the Edge of the World
於世界邊緣舞蹈

06.03 – 11.04.2026
Fondazione ICA Milano, Milan, Italy
米蘭ICA基金會，米蘭，義大利



Installation view
展覽現場

Courtesy Fondazione ICA Milano, Fondazione Arnaldo Pomodoro and the artists.
圖片由米蘭ICA基金會、Arnaldo Pomodoro 基金會及藝術家提供
Photo 攝影: Andrea Rossetti Archive

Installation view
展覽現場

Courtesy Fondazione ICA Milano, Fondazione Arnaldo Pomodoro and the artists.
圖片由米蘭ICA基金會、Arnaldo Pomodoro 基金會及藝術家提供
Photo 攝影: Andrea Rossetti Archive



Installation view
展覽現場

Courtesy Fondazione ICA Milano, Fondazione Arnaldo Pomodoro and the artists.
圖片由米蘭ICA基金會、Arnaldo Pomodoro 基金會及藝術家提供
Photo 攝影: Andrea Rossetti Archive

Fill'd Them, Emptied Them is an exhibition of cast sculpture that foregrounds dynamics of positive and negative space, putting weight, air, surface and points of contact in equal priority with the ideas and content of each work. This exhibition emphasizes the physicality of the sculptures—their qualities of shape and mass, but also the actions that create these qualities. Scraping, pouring, pressing, peeling, breaking, popping, and lots of waiting, are movements in these works, which range broadly in method and style. To further distinguish the traces of these actions, the artists molds are included in the exhibition as archival material, adjacent to the artworks.

This exhibition was conceptualized within the context of Shisanwu, a sculpture fabrication studio. In addition to Shisanwu, numerous artist studios are housed on the edges of Sheerly Touch-Ya Warehouse, which primarily acts as a distribution center for an eponymous hosiery fashion company. Inside the warehouse, activity is intense and expansive. This site of production is the impetus for a show focused on an art form inherently fabricated. At the invitation of Shisanwu, and among the thousands of boxes holding Sheerly Touch-Ya's pantyhose, *Fill'd Them, Emptied Them* takes its shape. In exhibiting typologies of cast sculpture, it also aims to complicate its methodologies. Many of the works are not easily classified, and yet the sculptor's tools, in this case their molds, can serve as secret keys and tidbits of history.

The works are united in their strong relation to interior and exterior space—a dynamic that is both evocative of the body and also directive to the body, as we encounter the objects. On another hand, cast sculpture allows for a reverberation between the frameworks of interior and exterior space, as a negative generates a positive, and vice versa. The artists here have different interests—examining implications of replication, creating new units of measurement for social structures, siphoning an object or an idea from the past into the future. All are emphasizing the transferal of meaning when one thing is impressed onto another, over time.

The title of this show comes from Walt Whitman's poem, "Song of Myself," first published in 1855. It famously coined the line "I contain multitudes"—apt as a description of the dynamic captured in both cast and mold. Full of language applicable to gestures of cast sculpture, the title is pulled from the following line.

The past and present wilt—I have fill'd them, emptied them, And proceed to fill my next fold of the future.

Fill'd Them, Emptied Them is curated by Isabella Achenbach. It is presented by Shisanwu at Sheerly Touch-Ya Warehouse from May 31-June 28, 2026. It includes works by Matthew Barney, Michaela Bathrick, Kanoa Baysa, Ben R. Clement, Kea de Buretel, John Duff, Keith Edmier, Jacob Jackmauh, Lotus Kang, Coco Klockner, Helmut Lang, Angelika Loderer, Grant Mooney, Jean-Luc Moulène, Justin Nalley, Erik Nilson, Dominic Palarchio, Andrew Ross, and Yu Ji.

- Text by Shisanwu

Fill'd Them, Emptied Them

31.05 – 28.06.2026
Sheerly Touch-Ya Warehouse, New York, USA
Sheerly Touch-Ya倉庫，紐約，美國

Installation view
展覽現場

Courtesy of Shisanwu LLC
圖片由Shisanwu LLC提供
Photo 攝影: Dominic Palarchio



Yu Ji
Flesh in Stone - Ghost no. 10, 2024
Flesh in Stone - Spontaneous Decision No. 3, 2025

Installation view
展覽現場

Courtesy of Shisanwu LLC
圖片由Shisanwu LLC提供
Photo 攝影: Dominic Palarchio

Origin of the Tiger

15.04 - 10.07.2026
P·P·O·W, New York, USA
P·P·O·W，紐約，美國

“Which part of the tiger’s body do you each wish to be?”

P·P·O·W presents *Origin of the Tiger*, interdisciplinary artist Yu Ji’s first solo exhibition in New York City. Employing basic materials such as wood, concrete, metal, and plaster along with organic matter and everyday objects, Yu’s sculptures and installations investigate the potency of the fragment, atavistic memory, and the concept of place, both bodily and topographically. The importance of play and collaboration are at the heart of Yu Ji’s practice, often telling stories of human vulnerability and resiliency. In a new series of sculptures, installation, collage, sound, and video, Yu presents the results of a three-year itinerant practice spent between Shanghai, Cambodia, and New York City. Encompassing a journey that began during a self-organized six-month residency and children’s workshop in Phnom Penh, Cambodia, culminating in her final immigration to New York City’s Chinatown, *Origin of the Tiger* is an assemblage of fragments of what could be carried, memories of what was left behind, and the array of relationships forged along the way.

Origin of the Tiger takes its title from a traditional Cambodian folktale in which a king, queen, chief ministers, and royal astrologer transform themselves into the body parts of a tiger to survive a dangerous trek. The resulting exhibition uses a non-Hellenistic and composite approach to sculpture and installation to communicate a universal story of migration outside the bounds of language, time, and geography. In a new series entitled *Play Know Attention*, four identical chairs produced in three different sizes are dispersed throughout the space. A reoccurring motif within Yu’s performance and sculptural work, the chair became a symbol for the elusiveness of rest, comfort, and security while living a nomadic existence. When Yu finally arrived in New York City she decided to collaborate with friend and Shanghai-based artist, Dong Longyue, to create the “perfect chair.” Each component of the series is adjustable and collapsible. Hollow molds cast from human knees hint at both human presence and ghostly absence. The chairs sit atop traditional handwoven Cambodian reed mats, designed with local Khmer artisans.

In another sculpture, *Origin of the Tiger - CRUS*, 2026, Yu transforms a coffee filter designed by the same friend into a giant wooden structure. With reed mats forming its crib-like basin, the structure is partially suspended in space and partially supported by five plaster casts of various children’s legs. Against the wall, a mobile music box attached to an extended wooden arm plays a recording of the children Yu worked with in Phnom Penh reading “Origin of The Tiger” in Khmer.

While the first room is communal and social, much like the workshops and residency Yu organized in Cambodia, the second room is solitary and private. Taking the form of a monumental figure, the newest and largest work in an ongoing series, *Flesh in Stone*, *Flesh in Stone - Anthropos VI*, 2026, is inspired by a monolithic ancient statue of Krishna lifting Mount Govardhana, ca. 600, housed in the National Museum of Cambodia. One of eight such figures, the legs of the Krishna in the National Museum had long been misattributed as part of another ancient figure in the collection of the Cleveland Museum of Art. Over the years, determining which fragments belong to which sculpture has continuously been a challenge. In *Flesh in Stone - Anthropos VI*, 2026, Yu mimics the Cambodian Krishna’s long journey of restoration. While in the past, Yu used casts from her own body, for this work she took references from both life and ancient sculpture to create a final work that is both a unified whole and inharmonious composite, each section cast from different people and carried in suitcases from one city to the next.

Challenging classical paradigms by embracing imperfection, Yu has built a practice rooted in the beauty of instability and the wholeness amidst fracture. *Origin of the Tiger* functions as both an archive of experiences and a multiplicitous organism, amassing elements of the body, moments from history, and experiences collected across the globe. By harnessing the strength of these combined fragments, *Origin of the Tiger* reveals the future potential for humanity to reach higher forms of existence through bold collaboration.

Special thanks to Jil D. and the participants of Phnom Penh residency in 2024, Casey Robbins, Ho King Man, Kojiro Kobayashi, and Boat Zhang, which was supported by M Art Foundation. Additional thanks to Dong Longyue for his collaboration on the wooden elements throughout the exhibition.

- Text by P·P·O·W



Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



Play Know Attention - SMALL
2026

Cherry wood, metal joint, concrete
60.3 x 34.3 x 52.1 cm
23 ¾ x 13 ½ x 20 ½ in
Edition of 4



PKA- Is this not a meeting
2026

Ceramic tile, brick, lead, snail shells, plaster, netting, paper, iron, artist's books, silkscreen on fabric, concrete board, reed mats; video monitor
Dimensions variable



PKA- lullaby
2026

Wooden arm, handmade hangers
157.5 x 83.8 x 91.4 cm
62 x 33 x 36 in



Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



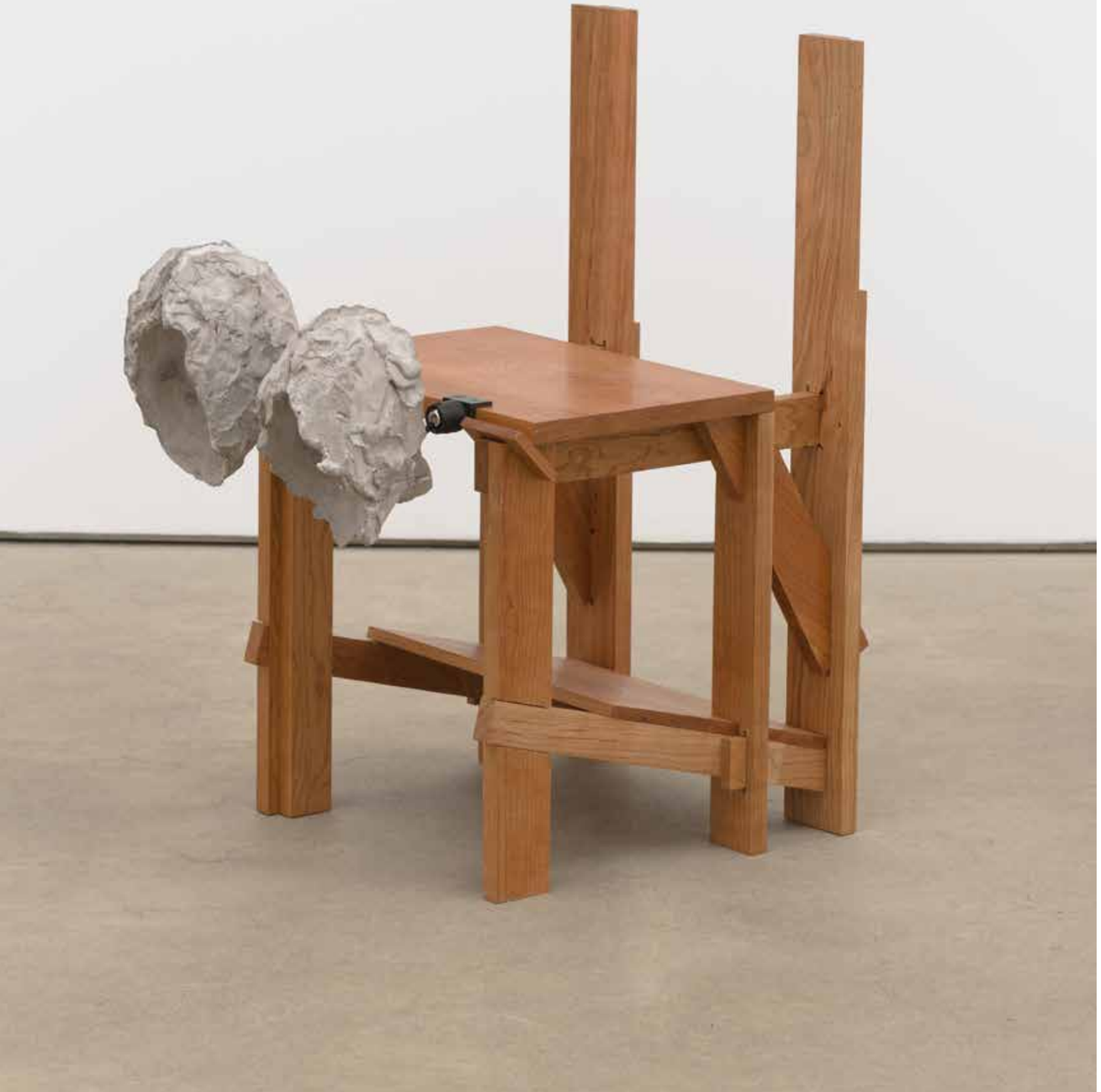
Origin of the Tiger - CRUS
2026

Wooden element, reed mats, plaster, iron, snail shells
dimensions variable



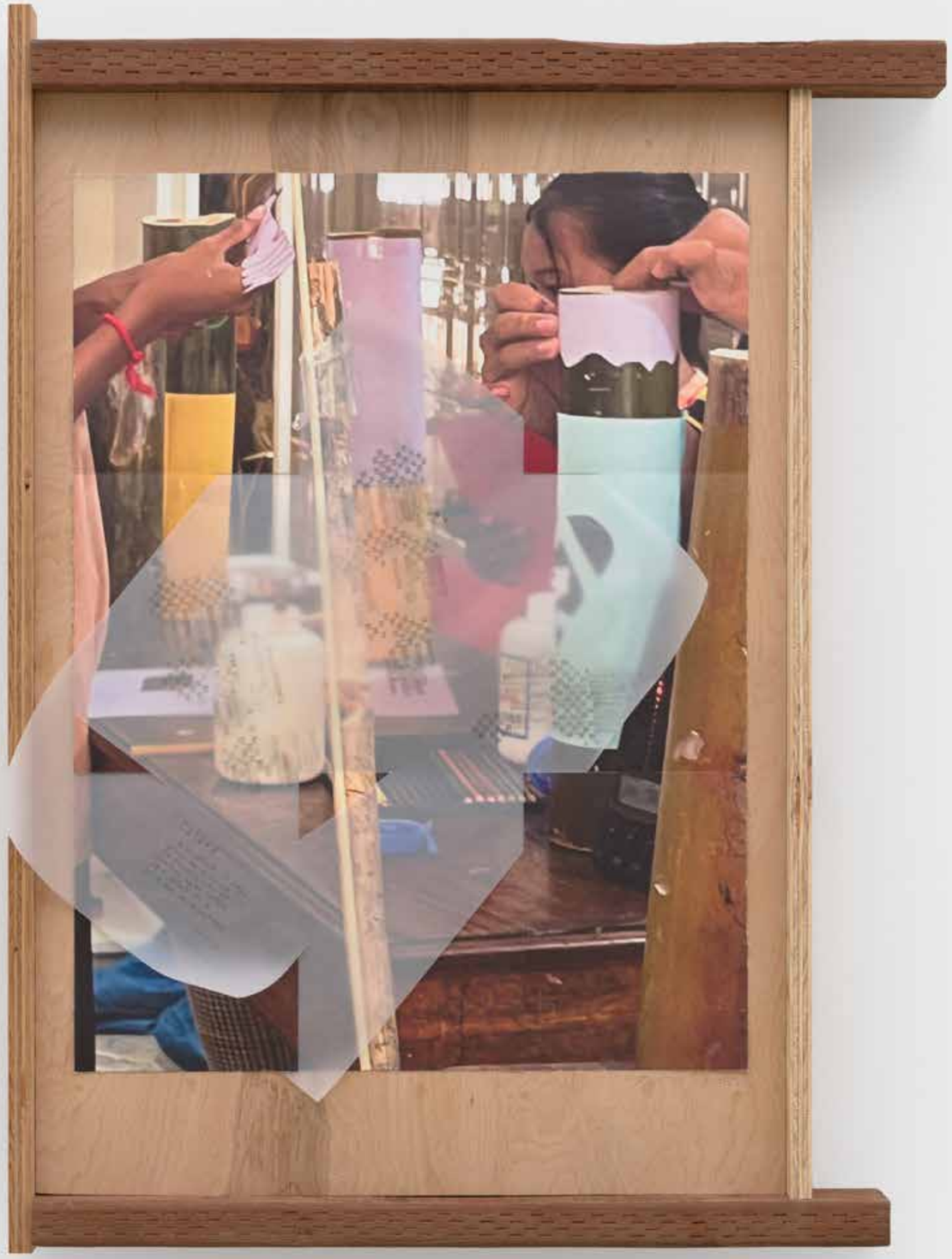
Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



Play Know Attention - MEDIUM
2026

Cherry wood, metal joint, concrete
74.3 x 41.3 x 59.7 cm
29 ¼ x 16 ¼ x 23 ½ in
Edition of 4



Untitled 240225
2026

Colored pencil drawing, silkscreen print, collage in handmade frame
95.9 x 44.5 x 67.3 cm
37 ¾ x 17 ½ x 26 ½ in



Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



Flesh in Stone - Ghost No.11
2026

Plaster, concrete, iron
57.1 x 37.5 x 27.3 cm
22 ½ x 14 ¾ x 10 ¾ in
Edition of 4



Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist

Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



Flesh in Stone - Anthropos VI
2026

Concrete, plaster, wood
175.9 x 80 x 55.9 cm
69 ¼ x 31 ½ x 22 in
Edition of 2



Play Know Attention - LARGE
2026

Cherry wood, metal joint, concrete
95.9 x 67.3 x 44.5 cm
37 ¾ x 26 ½ x 17 ½ in
Edition of 4





Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



Play Know Attention - SMALL
2026

Cherry wood, metal joint, concrete
61 x 33 x 58.4 cm
24 x 13 x 23 in
Edition of 4



Untitled 240410
2026

Pencil and charcoal drawing, UV print on arches paper, collage in handmade frame
74.9 x 109.2 x 8.9 cm
29 ½ x 43 x 3 ½ in



Installation view
展覽現場

Courtesy of Yu Ji and P·P·O·W, New York
圖片由于吉及 P·P·O·W 紐約提供
Photo 攝影: Ian Edquist



Flesh in Stone No.11
2025

Concrete, iron
74.9 x 34.3 x 24.8 cm
29 ½ x 13 ½ x 9 ¾ in
Edition of 4

Yu Ji began her sculpture series *Flesh in Stone* in 2012. The cement sculptures show fragmented parts of human bodies—arms, legs, and torsos. Through these works, she explores the human form, and how it is impacted by the passage of time, through experimenting with materials and scale.

Refined still life No.7 is a silkscreen print on a curved stainless-steel sheet, clamped to the wall in the shape of a rolled-up cylinder. The image comes from Yu Ji's studio and shows stacked fragments of her sculptures.

Alongside sculpture, Yu Ji also works with video, performance, and installation, often responding to specific locations by exploring their histories and environments.

- Text by Taipei Biennial

Taipei Biennial 2025 - "Whispers on the Horizon"
台北雙年展 -「地平線上的低吟」

2025
Taipei Fine Arts Museum, Taipei, Taiwan
臺北市立美術館，台北，台灣

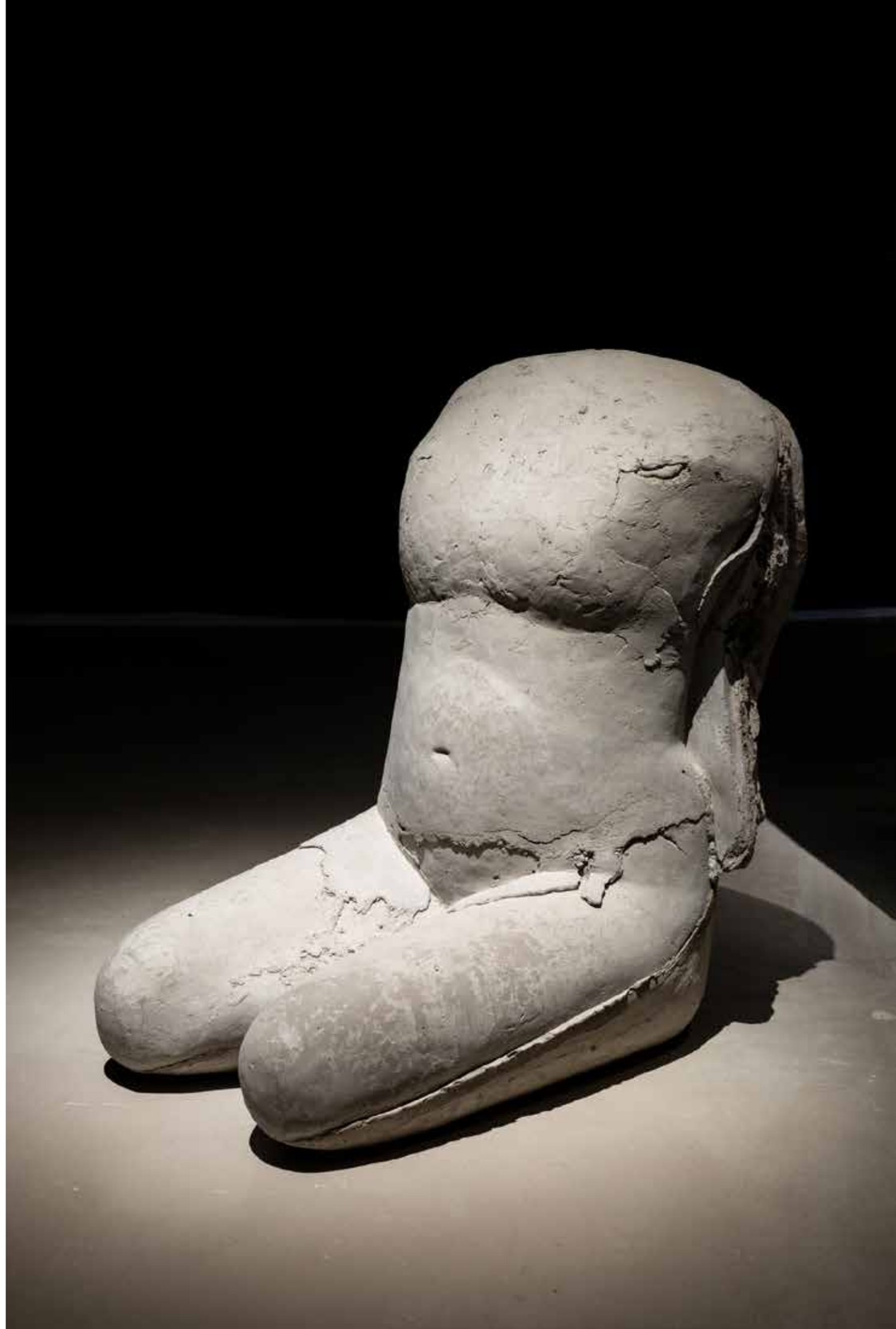


Installation view
展覽現場

Image courtesy of Taipei Fine Arts Museum
圖片由臺北市立美術館提供
Photo by: Lu Guo-Way
攝影：呂國瑋

Installation view
展覽現場

Image courtesy of Taipei Fine Arts Museum
圖片由臺北市立美術館提供
Photo by: Lu Guo-Way
攝影：呂國瑋



Installation view
展覽現場

Image courtesy of Taipei Fine Arts Museum
圖片由臺北市立美術館提供
Photo by: Lu Guo-Way
攝影：呂國瑋



Installation view
展覽現場

Image courtesy of Taipei Fine Arts Museum
圖片由臺北市立美術館提供
Photo by: Lu Guo-Way
攝影：呂國瑋



Installation view
展覽現場

Image courtesy of Taipei Fine Arts Museum
圖片由臺北市立美術館提供
Photo by: Lu Guo-Way
攝影：呂國瑋

Installation view
展覽現場

Image courtesy of Taipei Fine Arts Museum
圖片由臺北市立美術館提供
Photo by: Lu Guo-Way
攝影：呂國瑋



Sculptures and installations by Yu Ji in the Parcours sector include two major pieces from the artist's "Forager" series, and two iconic "Flesh in Stone" sculptures. The former is a meditation on human co-mingling and co-existence with plant and sea life, and the latter an ongoing series driven by a profound desire to re-encounter and study the human form through memory, and experimentation with material, scale, and time.

Art Basel in Basel - Parcours

16-22.06.2025
Hotel Rheinfelderhof, Hammerstrasse 61, 4058 Basel



Installation view
展覽現場



Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場





Flesh in Stone - Ghost No.10
2021

Cement, iron
47 x 44 x 51 cm
18 ½ x 17 ⅜ x 20 ⅛ in
Ed. 3/4 (Edition of 4 + 1AP)



Installation view
展覽現場



Flesh in Stone - Ghost No.9
2021

Sofa, cement, steel bar, mirror, lamp, stone
70 x 100 x 90 cm
27 ½ x 39 ⅜ x 35 ⅜ in
Ed. 3/4 (edition of 4 + 1 AP)



Refined still life No.7
2020

Stainless steel, silkscreen print
100 x 55 x 43 cm
39 3/8 x 21 5/8 x 16 7/8 in
Ed.3/4 (edition of 4 + 1 AP)

Forager - lunch
2020

Birch, resin, plaster, coral, cement, sand, wax, lead, wood, water, juice, dry fruit, glass
104 (H) x 330 (W) x 170 (D) cm
41 (H) x 129 7/8 (W) x 66 7/8 (D) in
Versions of 4 + 1 AP

Yu Ji works with the human body. Her sculptural work focuses on the way bodies can be shaped, not based on reality but on subjective memory. Her works usually take the form of cement sculptures of bodies with severed limbs, like prehistoric figurines that have been disfigured through the ages.

The theme *Makeable Human* draws on the fact that contemporary medicine is mainly motivated by the promise of a malleable human body: the idea that all kinds of disabilities, diseases and dysfunctions can be cured. This raises ethical questions about the limits and risks of undesirable and unachievable forms of perfection. In reaction to this theme, Yu Ji has considered the difference between a cloned body in medicine and a body in sculpture. As an alternative to cloning, she decided not to copy a body that really exists, but to compose a new body from parts of different bodies. The lower body is based on her six-year-old son onto which she placed the chest of an adult man. There is a major dysfunction, however: there is a left shoulder on the right and a right shoulder on the left. There are no arms and no head, and the body is reduced to the core. Where the head should be, the artist has made the body even more grotesque by adding a body part that seems to be a piece of shoulder with two child's knees. Yu Ji says of her work: "The body is broken. If the incompleteness originates in the flesh, the flesh will find its own solution, and this incompleteness will come to life."

The work was initially exhibited in the Botanical Garden, which was originally created to grow medicinal plants. Later, it is given a permanent place beside the old anatomical lecture theatre opposite the Botanical Garden.

- Text by KU Leuven

Flesh in Stone - Components #6
石肉—零件#6

From 17 May 2025
KU Leuven, Leuven, Belgium
魯汶大學，魯汶，比利時



Installation view
展覽現場

Photo credit: Marijke 'T Kindt
攝影：Marijke 'T Kindt



Installation view
展覽現場

Photo credit: Marijke 'T Kindt
攝影：Marijke 'T Kindt

Installation view
展覽現場

Photo credit: Marijke 'T Kindt
攝影：Marijke 'T Kindt



Evaporates
蒸發
13.12.2024 - 08.02.2025
Kiang Malingue, Hong Kong
馬凌畫廊，香港

The definition of a place coincides with architecture; transliterating *market* into *mar-git*, *two meeting and bonding together*—an intimate relationship. A special bird call at 5 AM accompanied her over there in Phnom Penh. Gobble, gobble, om, om. Taking nine steps to the south on the balcony, sitting by an unknown corner table, observing a long line of ants on their sugar hunt; collecting fruit-skins that curled up in distinctive gestures; a disoriented mosquito, sucking blood, landing on a familiar skin—this act of pausing achieved a balance between movement and stillness. The experience of living together in Phnom Penh allowed them to re-examine the ways in which one may participate in creation. To be caught in an unfamiliar environment can indeed, at first, sharpen one's perception, but cultural differences, language barriers, and the discomfort and anxiety that comes with the climate interfered on a daily basis; one had to also be mindful of the etiquette and emotional restraint that come with living with others. In an environment of unending heat, an environment of production and material scarcity, the will to create was held back by mundane tasks, and every participant was dealing with a unique emotional challenge. The place where they have lived together, its length, its humidity, its light and shadow change from one hour to the next; its animals, its winds, its *some places* may refer to a mood, a sound, or a smell, rather than a physical space.

"Evaporates" at Kiang Malingue's Sik On Street space is organised by Yu Ji, and is the first chapter born out of the self-organised residency program in Phnom Penh, Cambodia. Featured in the exhibition are works by all artist friends who participated in PLAY KNOW ATTENTION: Casey Robbins (Vermont, New York), Ho King Man (New York, Guangzhou), Kojiro Kobayashi (Tokyo), and Boat Zhang (Tokyo, Shanghai). The artists reminisce about the space and time of the residency in Hong Kong, living together again at Kiang Malingue in the last month of 2024.

*PLAY KNOW ATTENTION was supported by M Art Foundation

場所的定義與建築重疊，把「市集」翻為「孖結」——一種親密關係。那裡早晨5點有一種特殊的鳥叫聲，嘎嘎嗚啊。從露台向南走九步，坐在轉角處的桌邊看一長串螞蟻沿路尋糖；收集會以一種特有姿態蜷縮的果皮，一隻迷路的蚊子吸著血落在一張像是的皮膚上，暫停的行為在移動和停留之間取得了平衡。在金邊共同生活的經歷讓他們重新審視「如何參與創作」。初到陌生環境的確能強化人的觀察力，但文化差異、語言障礙、特殊氣候帶來的不適與焦慮糾纏著每個人，且不得不時時提醒自己留意共同生活的禮儀和情緒克制。在物資匱乏的炎熱氣候里，創作的動力被各類瑣碎牽制，每個受邀前來的人都在面臨不同程度的情感考驗。他們一同生活過的那個場所，它的長度，濕度，光影；它的動物，它的風，它的「有些地方」可能指代一種情緒，一種聲音，或氣味，而非物理上的空間所指。

在馬凌畫廊適安街的展覽「蒸發」作為於吉在柬埔寨金邊的駐地項目*之序章，邀請了所有前往金邊參與駐地的藝術家朋友們，他們分別是：Casey　Robbins（佛蒙特，紐約），何京聞（紐約，廣州），張小船（東京，上海）及小林耕二郎（東京）。正如在金邊同住一個空間的那些日子，展覽好似把空間和時間切換到了香港港島適安街，在今年最後一個月的馬凌畫廊里，大家再一次住在一起。

*于吉柬埔寨駐地研究項目「PLAY KNOW ATTENTION」由M Art Foundation支持



Installation view, “Evaporates”, Kiang Malingue, Hong Kong, 2024
展覽現場，「蒸發」，馬凌畫廊，香港，2024年



Installation view, “Evaporates”, Kiang Malingue, Hong Kong, 2024
展覽現場，「蒸發」，馬凌畫廊，香港，2024年



Yu Ji
Column No. 3-1
《柱 No. 3-1》
2023
Concrete, soap
混凝土，肥皂
20 cm (Diameter), 146 cm (H)
Part 1 (top): 35 cm (H)
Part 2 (mid): 37 cm (H)
Part 3 (base): 74 cm (H)
Ed. 1/2 (Edition of 2 + 1 AP)



Installation view, “Evaporates”, Kiang Malingue, Hong Kong, 2024
展覽現場，「蒸發」，馬凌畫廊，香港，2024年



Yu Ji
Half Peel Half Pulp – Camachille
《半皮半肉-牛蹄豆》
2024
Cement, cotton gauze, UV print, resin, lead, iron
水泥，棉紗布，UV打印，樹脂，鉛，鐵
18 x 20 x 20 cm
Ver 1/5 (Version of 5)

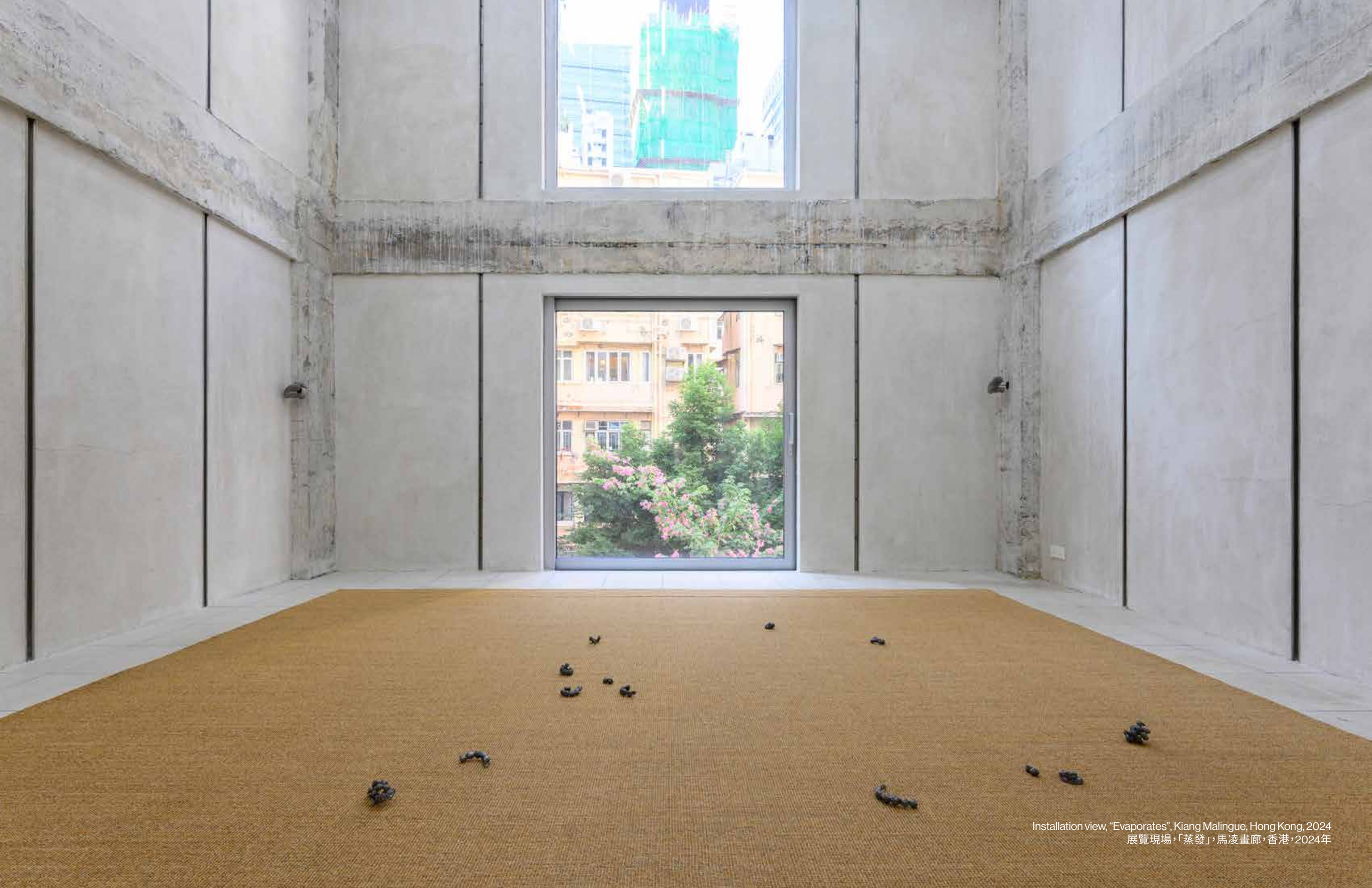


Yu Ji
Half Peel Half Pulp – Camachille
《半皮半肉-牛蹄豆》
2024
Cement, cotton gauze, UV print, resin, lead, iron
水泥，棉紗布，UV打印，樹脂，鉛，鐵
18 x 20 x 20 cm
Ver 2/5 (Version of 5)



Installation view, “Evaporates”, Kiang Malingue, Hong Kong, 2024
展覽現場，「蒸發」，馬凌畫廊，香港，2024年

Yu Ji
Flesh in Stone No. 9
《石肉 No.9》
2024
Cement, sand, iron
水泥，黃沙，鐵
52 x 46 x 30 cm
Ed 1/4 (Edition of 4)



Installation view, “Evaporates”, Kiang Malingue, Hong Kong, 2024
展覽現場，「蒸發」，馬凌畫廊，香港，2024年



Yu Ji
Half Peel Half Pulp – Tile
《半皮半肉 – 磚》
2024
Concrete tile, lead
水泥，鉛
Ver 1/4 (Version of 4)





Yu Ji
Half Peel Half Pulp – Tile
《半皮半肉 – 磚》
2024
Concrete tile, lead
水泥，鉛
Ver 3/4 (Version of 4)



Yu Ji
Flesh in Stone – Tiny Figure 2401
《石肉 – 小人物2401》
2024
Cement, iron
水泥，鐵
13 x 14 x 15 cm
Ed 1/4 (Edition of 4)



Hide Me in Your Belly

28.06 - 08.09.2024
Centro Pecci, Prato, Italy
Centro Pecci，普拉托，義大利

Walking into “Hide Me in Your Belly,” Chinese artist Yu Ji’s inaugural solo exhibition in Italy, felt like entering a zone of intimacy. Floating pieces of fabric used for her video projections and sculptural fragments positioned along the curve of the Ala Piccola Nio (the exhibition hall within the museum) translated into an unassuming yet potent landscape in which elements were both transitional and transient, constantly shifting between the corporeal and the ethereal. Their individual and collective natures existed here as objects ex nihilo, while at the same time bearing the traces of their previous manifestations.

Far from resisting the architecture, Yu activated it from unexpected angles by using nontotemic interventions that organically blended with each other and with the space, rather than functioning as separate, hierarchic statements. The specificity of the space’s womb-like structure also resonated with the exhibition title. The “belly,” of course, often serves as a site of protection, a shelter, a safe haven where one can feel comprehended, as the Latin word comprehendere would suggest: to be mentally understood, but, most of all, to be physically contained within someone else, as in a womb. “Hide Me in Your Belly,” as a title, also suggests notions of being devoured or swallowed, which appears in the plot of numerous fairy tales, anticipating the existence of a semantic double layer hidden in the methodology of Yu Ji, and in everything that was on view.

The first work that visitors encountered was the series of Yu’s most recent videos, Stillness Practice I, II and III (all 2024)—a row of almost transparent, fluttering fabric featuring scenes of Yu’s son playing. The artist lived in Prato with her son for two months, and much of what appears in these films attests to their journey moving to the northeastern Tuscan city. The works also recalled the use of the exhibition hall as a study, playground, and research space infused with evocations of motherhood and pregnancy.

This ambivalence was advanced by Yu’s sculptures, visual crystallizations of a cyclical process of renewal and re-appropriation. A number of works from her series Flesh in Stone (2012–24) are reconfigurations of the same sculptures shown during “Miss Shell, Delta, and Two Noughts” (2023), Yu’s first exhibition in Germany. This approach conveys a sense of precariousness: everything is volatile, provisional, and liminal. Fragility and instability, as both transformative and destructive forces, lie at the heart of the individual, and form the essence of place and time. At the center of the nave was her most complete installation, Flesh in Stone - Ghost No. 9 (2021), a combination of a vintage armchair and cement figures—one larger than the other, both on top of a table—as well as a steel bar, an old mirror, and a lamp. It is a work that reduces the anthropomorphic cement figure to an essential, almost abstract shape devoid of monumentality or even personality. Portrayed in such an unnatural way, it recalls the metamorphic possibilities of the body when positioned between becoming and being, potential and realization.

Scattered on the floor were plaster casts of her son’s body, as if to mark his presence. Or perhaps they simply represented the domestic, as well as existence and growth. Interestingly, none of the objects in the exhibition appeared as an integrated whole. Instead, the space was gently activated by fragments. The idea of a corridor or a passageway contributed to making this a transitory experience, one in which the works became metonymies of the landscape of contemporary life; of our condition as individuals striving to go back to a potential wholeness, but always struggling to keep ourselves balanced; forever condemned to be hybrid, incomplete, and provisional things.

- Manuela Lietti, ArtAsiaPacific



Installation view, “Hide Me in Your Belly”, Centro Pecci, Prato, 28 June - 8 September 2024
© Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Andrea Rossetti / Centro Pecci



Installation view, “Hide Me in Your Belly”, Centro Pecci, Prato, 28 June - 8 September 2024
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Installation view, “Hide Me in Your Belly”, Centro Pecci, Prato, 28 June - 8 September 2024
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Protrude

01.02 - 09.03.2024
Sadie Coles HQ, London, UK
賽迪HQ畫廊，倫敦，英國

In her second solo exhibition with Sadie Coles HQ, Yu Ji returns to familiar themes of the body, the landscape and the fragile relationship between the two, presenting two new sculptures and a series of works on paper. Titled Protrude, the exhibition conjures a set of associations concerning presence and physicality whilst also inciting feelings of action, growth and movement. These are uneasy companions and somewhat contradictory - on the one hand, a protrusion demarks a certain stability, but on the other, a protrusion is an action, an obstacle, an inconvenience to smooth operations. This simultaneous capture of stability and movement, of certainty and fragility, lies at the heart of this new body of work. In this paradox, the exhibition speaks to the very idea of a body; the tender and precarious corporeality of the self in the world.

Two new sculptures made of concrete and soap, each standing over two meters tall, hold the gallery space like sentinels in every sense of the word. They are simultaneously stoic and vulnerable; they keep watch but also monitor their own health and stability. *Column-Untitled No.3 - 2* (2023) resembles the ancient columns of Greece or Rome, crooked with age, its crumbling surface testament to its own ancient history. On inspection, there is a discolouration and a set of organic anomalies protruding from its otherwise man-made facade that suggests this is no ordinary architectural artefact. *Column-Untitled No.4 - 2* (2023) is organic in nature, yet totemic in a way only nature could produce. An innate upwards growth, it appears as complex life extending to the sky, reaching for the light, exuding its transformative journey. An a-symmetrical protrusion extends outwards from its body, and together these two companion pieces speak to one another, proxies for the vulnerable body in a landscape. The artist first created her series of sculptures in conversation with plants for the High Line project in New York, specifically drawing inspiration from those in the park's renowned gardens, currently installed until March 2024.

The reference to architecture and nature in the work is explicit. Despite a clear acknowledgement that the built environment is informed by the physics of the natural world, there is a pointed analogy between the building and the body: both have skin, a structural core and a network of interior operations that keep it functioning. These are in delicate harmony with one another, and they age over time, they transform, they expose their transformation as something both lost and gained - they lose strength and beauty but gain character and distinction. Yu Ji's sculptures are no different. They are made over a long duration of research, collaboration and processual fabrication. Specific plants are 3D scanned, printed, re-modelled and added to by the artist with clay. These details are enlarged and scanned again, re-printed at greater scale and re-worked into ever complex forms. Once at the scale of a human figure, the objects are cast in concrete, reinforced with steel bars like an internal skeletal core, and the imperfect augmentations and mutations through the making and re-making process are filled with cast soap in the final form. The enduring materiality of the concrete and the sheer impermanence and fragility of soap heightens the dichotomy between nature and architecture. It undermines the anthropocentric determination to establish dominance over all else and instead accepts a type of vulnerable harmony. The oil-based soap literally fights to hold on to the water-based concrete. A singular form, in conflict, striving for unity, making its struggle visible. If sculpture often seeks to assert a permanence of form and an ossified truth about the world and ourselves, Yu Ji, in contrast, offers her works as living, changing bodies.

In a complex layering of original drawing, hand printing, silk screening and screen printing, overlaid with collaged elements and handwritten text, a series of intricate works on paper collect the preparatory materials for the sculpture. Taking source images and inspirations from work undertaken as part of exhibitions on view through 2023, these 2D works become sites for conflicting and colliding research interests to converge and materialise. Traversing timelines and periods of work, the material coalesces with an a-temporality at odds with the sculpture. These sites hold ideas that traverse time, place and movement in a non-chronological way.

Together, this body of work becomes precisely this; a body. In their raw, vulnerable physicality the sculpture and printings together reveal something poignant about how we inhabit the natural world. Rather than dominating nature and attempting to keep it at bay, the works in this exhibition contend that we could learn from nature and attune to its disposition.

- Text by Sadie Coles HQ



Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray



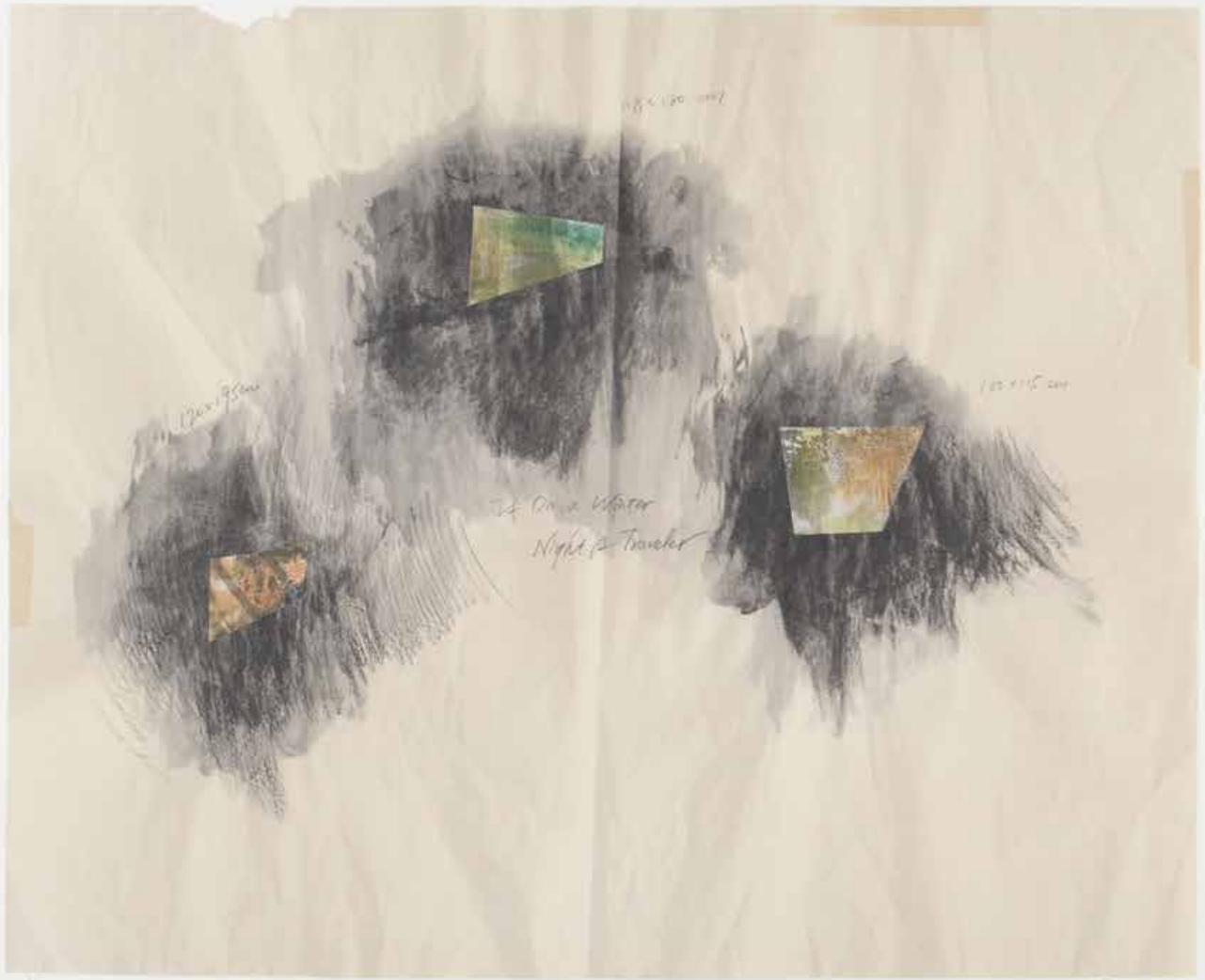
Column No.4 - 2
2023
concrete, soap, stainless steel
225.5 x 50 x 50 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray

Column No.3 - 2
2023
concrete, soap, stainless steel
225 x 50 x 50 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray





Untitled No.1
2022
prints, collage, charcoal
site size: 59 x 71 cm
frame size: 73 x 85 x 1.4 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray



Untitled No.2
2022
prints, collage, charcoal
site size: 58 x 60 cm
frame size: 72.2 x 74 x 1.4 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray



Untitled No.3
2022
prints, collage, charcoal
site size: 68 x 58 cm
frame size: 82.2 x 72 x 1.4 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray







Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray



Study on Gestures
2024
UV printing on arches paper, pencil on tracing paper
53 x 58 x 0.2 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray



Study on Gestures
2024
UV printing on arches paper, pencil on tracing paper
54 x 51 x 0.2 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray



Study on Gestures
2024
UV printing on arches paper, pencil on tracing paper
53.5 x 55 x 0.2 cm

Credit: © Yu Ji. Courtesy the Artist and Sadie Coles HQ, London. Photo: Arthur Gray

M+ Sigg Prize
M+希克獎

23.09.2023 - 14.01.2024
M+, Hong Kong
M+，香港

M+, Asia's first global museum of contemporary visual culture in the West Kowloon Cultural District in Hong Kong, presented the "Sigg Prize 2023" exhibition. Established by M+ in 2018, the Sigg Prize was formerly the Chinese Contemporary Art Award, founded by Dr Uli Sigg in China in 1998. The Sigg Prize is a biennial award recognising important artistic practices in Greater China. Open to artists born or working in the region, it aims to highlight and promote diverse works on an international scale.

The "Sigg Prize 2023 "exhibition brings together works by six shortlisted artists: Jes Fan, Miao Ying, Wang Tuo, Xie Nanxing, Trevor Yeung, and Yu Ji. Their presentations touch on pertinent issues and contemporary topics of everyday life, which include responses to the disruption bought on by the COVID-19 global pandemic. With their takes on cultural kinship, Jes Fan and Trevor Yeung highlight experiences of isolation and interior trauma, which are closely tied to changes in social and institutional systems. Xie Nanxing and Yu Ji look for balance between vulnerability and resilience through their painting and sculptural practices. Drawn to the interconnection of past, present, and future, Wang Tuo and Miao Ying explore ways to evaluate history and the contemporary moment.

Yu Ji often uses industrial materials such as concrete and steel to examine the impact of the social environment on individual existence. Made of concrete, her works in this presentation are fragmented body parts restrained in a steel web, tied up, or still encased in their moulds. A large, rib-shaped hammock hangs nearby, concealing locally collected industrial debris. The forms of these sculptures originate from Yu's continuous study of the muscles of athletes engaged in extreme sports as well as her long-standing fieldwork and archival research on ancient Asian sculptures. Yu observed eroded and damaged works that have weathered centuries of change. Four independent sculptures of varying sizes present a collective imagination of the many faces of modern urban dwellers, registering their fatigue and struggle.

—Text provided by M+

位於西九文化區、亞洲首間全球性當代視覺文化博物館M+宣布呈獻「希克獎2023」展覽。

希克獎由M+於2018年成立，其前身為烏利・希克博士於1998年在中國創辦的中國當代藝術獎（CCAA）。希克獎是一項兩年一度的獎項，表揚出生或工作於大中華地區的當代藝術家，並向國際展示及推廣此地區內豐富多元的藝術創作。

此次展覽將展出六位入圍優秀藝術家的作品，包括范加、苗穎、王拓、謝南星、楊沛鏗和于吉，他們以獨特視野探討與日常生活相關的當代議題，包括回應全球疫情大流行所造成的破壞。范加和楊沛鏗藉自身對文化親緣的理解，在作品中凸顯因社會及制度變化所致的隔離與內心創傷經驗。謝南星和于吉通過繪畫和雕塑創作尋找脆弱和韌性之間的平衡。王拓和苗穎則探究如何評價歷史與當下，思考過去、現在與未來的連繫。

于吉常利用混凝土及鋼筋等工業材料，探討社會環境對個體生存的影響。她在此展出的作品既有姿態各異的混凝土殘軀，或被束縛在鋼筋中，或被綑綁在一起，或尚未脫模;又有從本地收集而來的工業殘骸，藏匿在形如肋骨的巨大吊床中。這些雕塑的造型源自于吉對人在極限運動下肌肉形態的持續考察，以及她對亞洲古代雕塑的長期實地調查和文獻研究，從中觀察它們飽經風霜後磨蝕破損的狀態。展廳中四件大小不一、相互獨立的雕塑，共同想像出人在現代城市生活中疲倦掙扎的面貌。

—文字由M+提供



Installation view
展覽現場

Image courtesy of M+
圖像由M+提供

Photo by: Dan Leung
攝影：梁譽聰



Installation view
展覽現場

Image courtesy of M+
圖像由M+提供

Photo by: Dan Leung
攝影：梁譽聰



Installation view
展覽現場

Image courtesy of M+
圖像由M+提供

Photo by: Dan Leung
攝影：梁譽聰

Protrude

Sadie Coles HQ, London, UK
Sadie Coles HQ畫廊，倫敦，英國

23.06.23 - 22.10.23

In her second solo exhibition with Sadie Coles HQ, Yu Ji returns to familiar themes of the body, the landscape and the fragile relationship between the two, presenting two new sculptures and a series of works on paper. Titled Protrude, the exhibition conjures a set of associations concerning presence and physicality whilst also inciting feelings of action, growth and movement. These are uneasy companions and somewhat contradictory – on the one hand, a protrusion demarks a certain stability, but on the other, a protrusion is an action, an obstacle, an inconvenience to smooth operations. This simultaneous capture of stability and movement, of certainty and fragility, lies at the heart of this new body of work. In this paradox, the exhibition speaks to the very idea of a body; the tender and precarious corporeality of the self in the world.

Two new sculptures made of concrete and soap, each standing over two meters tall, hold the gallery space like sentinels in every sense of the word. They are simultaneously stoic and vulnerable; they keep watch but also monitor their own health and stability. Column-Untitled No.3 – 2 (2023) resembles the ancient columns of Greece or Rome, crooked with age, its crumbling surface testament to its own ancient history. On inspection, there is a discolouration and a set of organic anomalies protruding from its otherwise man-made facade that suggests this is no ordinary architectural artefact. Column-Untitled No.4 – 2 (2023) is organic in nature, yet totemic in a way only nature could produce. An innate upwards growth, it appears as complex life extending to the sky, reaching for the light, exuding its transformative journey. An a-symmetrical protrusion extends outwards from its body, and together these two companion pieces speak to one another, proxies for the vulnerable body in a landscape. The artist first created her series of sculptures in conversation with plants for the High Line project in New York, specifically drawing inspiration from those in the park's renowned gardens, currently installed until March 2024.

The reference to architecture and nature in the work is explicit. Despite a clear acknowledgement that the built environment is informed by the physics of the natural world, there is a pointed analogy between the building and the body: both have skin, a structural core and a network of interior operations that keep it functioning. These are in delicate harmony with one another, and they age over time, they transform, they expose their transformation as something both lost and gained – they lose strength and beauty but gain character and distinction. Yu Ji's sculptures are no different. They are made over a long duration of research, collaboration and processual fabrication. Specific plants are 3D scanned, printed, re-modelled and added to by the artist with clay. These details are enlarged and scanned again, re-printed at greater scale and re-worked into ever complex forms. Once at the scale of a human figure, the objects are cast in concrete, reinforced with steel bars like an internal skeletal core, and the imperfect augmentations and mutations through the making and re-making process are filled with cast soap in the final form. The enduring materiality of the concrete and the sheer impermanence and fragility of soap heightens the dichotomy between nature and architecture. It undermines the anthropocentric determination to establish dominance over all else and instead accepts a type of vulnerable harmony. The oil-based soap literally fights to hold on to the water-based concrete. A singular form, in conflict, striving for unity, making its struggle visible. If sculpture often seeks to assert a permanence of form and an ossified truth about the world and ourselves, Yu Ji, in contrast, offers her works as living, changing bodies.

In a complex layering of original drawing, hand printing, silk screening and screen printing, overlaid with collaged elements and handwritten text, a series of intricate works on paper collect the preparatory materials for the sculpture. Taking source images and inspirations from work undertaken as part of exhibitions on view through 2023, these 2D works become sites for conflicting and colliding research interests to converge and materialise. Traversing timelines and periods of work, the material coalesces with an a-temporality at odds with the sculpture. These sites hold ideas that traverse time, place and movement in a non-chronological way.

Together, this body of work becomes precisely this; a body. In their raw, vulnerable physicality the sculpture and printings together reveal something poignant about how we inhabit the natural world. Rather than dominating nature and attempting to keep it at bay, the works in this exhibition contend that we could learn from nature and attune to its disposition.

- Text by Sadie Coles HQ



Installation view
展覽現場

Courtesy the Artist and Sadie Coles HQ, London
圖片由藝術家及Sadie Coles HQ畫廊（倫敦）提供
Photo 攝影: Arthur Gray



Column No.3 - 2
2023

concrete, soap, stainless steel
混凝土，肥皂，不鏽鋼
225 x 50 x 50 cm



Column No.4 - 2
2023

concrete, soap, stainless steel
混凝土，肥皂，不鏽鋼
225.5 x 50 x 50 cm



Installation view
展覽現場

Courtesy the Artist and Sadie Coles HQ, London
圖片由藝術家及Sadie Coles HQ畫廊（倫敦）提供
Photo 攝影: Arthur Gray



Study on Gestures
2024

UV printing on arches paper, pencil on tracing paper
53 x 58 x 0.2 cm



Study on Gestures
2024

UV printing on arches paper, pencil on tracing paper
54 x 51 x 0.2 cm



Study on Gestures
2024

UV printing on arches paper, pencil on tracing paper
53.5 x 55 x 0.2 cm



Untitled No.1
2021

prints, collage, charcoal
work: 59 x 71 cm
framed: 73 x 85 x 1.4 cm



Untitled No.2
2022

prints, collage, charcoal
work: 58 x 60 cm
framed: 72.2 x 74 x 1.4 cm



Untitled No.3
2022

prints, collage, charcoal
work: 68 x 58 cm
framed: 82.2 x 72 x 1.4 cm

We the singular in multiple ghosts. I the multiple as parts of whole.
我們是復形疊影中的一個，我是整體中部分的集合。

Yu Ji in collaboration with Dong Longyue, Wang Xiaofu
于吉及特邀藝術家董龍躍、汪曉芙

ICA at NYU Shanghai, Shanghai, China
上海紐約大學當代藝術中心，上海，中國

23.10.12 - 24.01.06

ICA at NYU Shanghai's fall 2023 season opens with *We the singular in multiple ghosts. I the multiple as parts of whole.*, an exhibition by artist YU Ji, in collaboration with DONG Longyue and WANG Xiaofu. They present an assembly of made and found objects, works on paper, moving images, sound, text, and performance as a Gesamtkunstwerk, or "total artwork," that itself performs the fluid, overlapping process of their collaboration. Their experiments with the site, their bodies, materials, and storytelling work to expand the limits of how we know things.

Is another way of knowing possible? For the past two years, the ICA has explored alternative epistemes, lived through by other artists, that counter modes of positivism, rationality, and traumatic dualisms in modernity. But what about meaning altogether? Is it possible to break from the hegemony of meaning, that spectral world which interprets sensory experience; cognition that is expressed but limited?

Yu Ji and her friends, Dong Longyue and Wang Xiaofu, have been learning and laboring together—doing the "work of art"—to make things for us to see, hear, and feel. But the "art work" they've made is unstable. They are somewhere between idea and reality, complicated further by light and shadow, superimposed upon multiple times and places. It's tempting to try to break down the whole into parts; each image, sound, material, and movement organized into a syntax that extracts meaning from their shapes, textures, timbre, weight, and duration. It's easy to forget that there are bodies here. If we do, we might not grasp the sensuous surfaces abound in these invisible layers and infinite sets, refracted between the form and content of things; working to expand the limits of how we know things.

Can we "understand" the work they've done here without interpreting? Maybe, as Joseph Beuys once said, we need to "stand elsewhere"? So, Yu Ji and her friends have tried to tell us a story...

The exhibition *We the singular in multiple ghosts. I the multiple as parts of whole.* and related events are presented as the third season of the ICA's second artist research program, "Another Knowledge Is Possible" (2021-24), exploring neglected and repressed ways of knowing and the complex politics of knowledge decolonization.

- Text by ICA at NYU Shanghai

上紐ICA2023年秋季展覽由藝術家於吉和特邀藝術家董龍躍、汪曉芙帶來展覽——「我們是復形疊影中的一個，我是整體中部分的集合。」

展覽中所呈現的作品——拾得物與自制物的組合、紙上創作、影像、聲音、表演——合併成整體藝術（Gesamtkunstwerk），詮釋了藝術家流動又交織的合作歷程。藝術家們通過對場域、身體、材料和敘事方式的探索，拓展認知方式的更多可能。

另一種認知方式是否真的存在？迄今為止，我們探索了許多替代性的認知體系。它們經過了藝術家的親身實踐，意圖抵抗現代性中的實證主義、理性和摧毀性的二元對立。可是，「意義」究竟是什麼？當意義成了一種霸權，統治了所有的感受，限制了表達的可能性，我們是否還能衝破它的桎梏？

于吉和她的兩位夥伴——董龍躍和汪曉芙——在共同藝術勞作的過程中，通過學習和動手實踐，創作出可見、可聞、可聽、可感之物。如是勞作所得之「物」是流動的，它們介於理念與現實之間，在光影中愈發難辨，又在無數的時空中不斷疊加。我們總是習慣於把整體拆解成部分——一幀畫面，一道聲音，一件材料，一個動作——再從它們的形狀、質地、音色、重量和時長中提取意義，組成語句，以至遺忘了作為整體的肉身之存在。正如此，我們無法把握復形疊影里豐饒的感官世界，而它同時蘊含了事物的表象與本質，指向了打破認知藩籬的可能性。

那麼，如果放棄闡釋，我們是否能「體認」到這裡的所得之物？又或許，正如約瑟夫•博伊斯所說，我們必須重置「身體」，才能「辨認」其意。這就是于吉和她的夥伴們要講的故事……

展覽「我們是復形疊影中的一個，我是整體中部分的集合。」以及相關活動是上紐ICA組織的第二個藝術研究項目「另類知識的可能性」系列（2021-24年）的第三季內容。「另類知識的可能性」探索被忽略和壓制的其他認知方式以及知識去殖民化的複雜政治。

— 文字由上紐ICA提供

Installation view
展覽現場

Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu



Yu Ji 于吉
Untitled No. 1
《無題1》
2022
Prints (A/P 1/2), collage, charcoal on paper
版畫（藝術家自留版1/2）、拼貼、紙本炭筆
85 x 73 cm framed

Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu



Left左:
Yu Ji, Dong Longyue, and Wang Xiaofu 于吉，董龍躍和汪曉芙
ε
2023
Acrylic, printing on filming, lights, wooden
亞克力、印刷於膠片、燈、木架
50 x 50 x 90 cm

Right右:
Yu Ji, Dong Longyue, and Wang Xiaofu 于吉，董龍躍和汪曉芙
3
2023
single-channel video, color, sound
單頻影像，彩色，有聲
20'47"

Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu



（Detail作品細節）

Yu Ji, Dong Longyue, and Wang Xiaofu 于吉，董龍躍和汪曉芙
ε
2023
Acrylic, printing on filming, lights, wooden
亞克力、印刷於膠片、燈、木架
50 x 50 x 90 cm

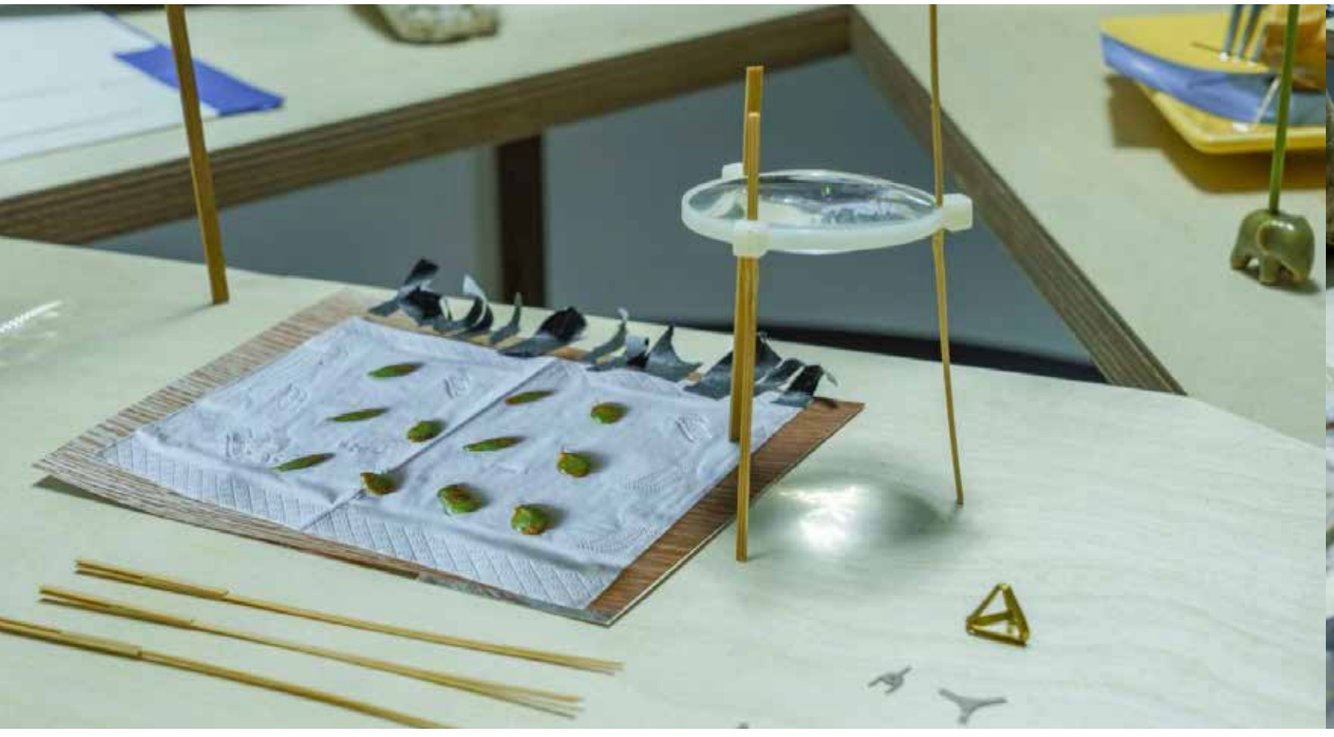
Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu





Yu Ji, Dong Longyue, and Wang Xiaofu 于吉，董龍躍和汪曉芙
A Statement of a Table
《一張桌子的陳述》
2023
Mixed media installation
混合媒介裝置
120 x 120 x 108 cm

Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu





（Detail作品細節）

Yu Ji, Dong Longyue, and Wang Xiaofu 于吉，董龍躍和汪曉芙
A Statement of a Table
《一張桌子的陳述》
2023
Mixed media installation
混合媒介裝置
120 x 120 x 108 cm

Yu Ji 于吉
If on a Winter's Night
《如果在冬夜》
2023
Mixed media installation (glass, steel frames, steel poles, tripods, videos, audio)
混合媒介裝置（玻璃、鋼框、鋼柱、三腳架、影像、聲音）
dimensions variable 尺寸可變

Yu Ji 于吉
Half Peel Half Pulp (Tangerine)
《半皮半肉（橘子）》
2023
Video (single-channel, color, no sound) 影像（單頻、彩色、無聲）
13'29"

Dong Longyue 董龍躍
Seabed as Sandground, Sunken as Stranded
《海床亦如沙灘，沈船亦如擱淺》
2023
Video (single-channel, color, no sound) 影像（單頻、彩色、無聲）
16'52'

Wang Xiaofu 汪曉芙
Mild Flame
《弱火》
2023
Video (single-channel, color, no sound)影像（單頻、彩色、無聲）
1'58"

Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu

Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu



Image courtesy of ICA at NYU Shanghai
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Photo 攝影: Zhu Zhenyu

Image courtesy of ICA at NYU Shanghai
圖片由上紐ICA提供
Photo 攝影: Zhu Zhenyu

Standing Elsewhere

Is another way of knowing possible? For the past two years, the ICA has been exploring alter native epistemes, lived through by other artists, that counter modes of positivism, rationality, and traumatic dualisms in modernity. But what about *meaning* altogether? Unacknowledged within this project of recuperating "other" knowledges may be the fundamental premise of seeking meaning, or the interpretation of sensory experiences and signs (images, sounds, etc.), as a kind of epistemic hegemony itself. We can and do know things, through sensory perception, intuition, etc., without it necessarily being about something else. Is it possible to break from the hegemony of meaning, that spectral world which interprets sensory experience; cognition that is expressed but limited?

We the singular in multiple ghosts. I the multiple as parts of whole.[1] is an exhibition by Yu Ji, in collaboration with Dong Longyue and Wang Xiaofu. Together they present an assembly of made and found objects, works on paper, moving images, sound, text, and performance as a Gesamtkunstwerk, or "total artwork," that performs the fluid, overlapping process of their collaboration and of life imbricating art. Their experiments with the site, their bodies, materials, and storytelling work to expand the limits of how we know things.

Yu Ji is an artist who makes sculptures, installations, and performances that intervene in a particular place with an approach to materials and form that are experimental and open ended. We may find it challenging to ascribe semiotic meaning to her work, but a sensuous immediacy can be felt in the experience of it – the simultaneous weight and ephemerality of cement, mysterious images that allude but don't signify, the texture of surfaces that feel familiar but are still alienating, or movements and gestures of the body that seem received but are reconsidered. If we tried to interpret the perception of these things as something else, such as commentary on the rapid urbanization of China, as ecological critique, or maybe even as psychoanalysis of loss, we diminish the value of (her) art as a sensory knowledge of its own, which was developed through years of training (her) intuition. By trying to ascribe meaning, we risk neglecting the making and experience of art as the production of sensual, situated knowledge.

But there's more to this exhibition than just "sensing as knowing" (or maybe "embodied cognition" would be a more recognizable concept for some) as an aesthetic experience and practice. Yu Ji invited two other artists, Dong Longyue and Wang Xiaofu, whom she met and befriended through AM art space, an alternative arts organization she founded and ran for more than a decade in Shanghai, to learn and experiment with making art together. Dong Longyue creates video and performative works featuring written text as the main subject, playing with language, grammar, sound, and form. Wang Xiaofu is a painter, who also writes and makes videos, interested in playing with the boundaries of perception and existence. For over a year, they met around a table in their studios; they read books, they talked, they wrote stories; they ate and drank together. They explored a construction site; inhabiting the space together with the construction workers, testing the potentiality of the space and materials onsite that became the finished form (as well as the detritus) of the ICA gallery and the site of this exhibition. They also went to the seashore, the tidal flats of Shanghai, near Yu Ji's studio and conducted similar tests there as well.

We could say that they are researchers in perception and cognition, taking unstable events, processes, and effects, and transfiguring them into new forms and other sensory impres sions, organized somewhere between idea and reality — or all of these things, layered upon each other, keeping traces of each iteration, experiment, and gesture, to form a whole — like a palimpsest. There are duplicates and originals. There are images of imagined objects and physical manifestations of what's represented in those images. Though there may be discrete "artworks" throughout this exhibition, each "artwork" also seems to contain more parts within. It's difficult to parse them apart from each other and the whole, as well as their individual authorship. Though their individual subjectivities do glint and glimmer here and there: emerging in fragments of materials lying on a table; images layered and reflected onto multiple surfaces; shapes and structures that support other images, objects, and bodies; and texts that tell stories of truth and fiction.

Like the artists, our own bodies are implicated in the experience of these multiples and the whole, through light and shadows, reflective and transparent surfaces, shifting timbres of sound from one level to another; moving about in the space and encountering these sensory impressions – as though we are also researchers in perception and cognition. Can we under stand the work they've done here without interpreting? Withholding explanation, and yet as the most generous move of all, the artists have instead written a novel and shared it with us. These stories position you elsewhere in other times and spaces, from which to understand their project, its parts and as a whole. Maybe in order to "understand," as Joseph Beuys once said, we need to "stand elsewhere"[2]?

> *She is overshadowed by a stalking, obscure sensation, as if a grey block lumps underneath her chest. This time when her feet are trapped again, she feels that instead of the mud, what arrests their movement is a membrane between the*

1. The exhibition title is a quote from an essay by artist and curator Jo-ey Tang first in "Yu Ji," Flash Art 307, March/April 2016 and later in "We the singular in multiple ghosts," in *Yu Ji: Wasted Mud*, ed. Ellen Greig, exh. cat. (London: Chisenhale Gallery, 2021), 79-95.

2. João Pedro Amorim and Nuno Crespo, "Art as Expanded Rationality,"On Curating, no.50 (June 2021): 11-29.

surface of objects and her consciousness. It is thin and resilient and grows more impermeable with every touch or scrutiny. When she wakes to her senses, she looks over again to the boat and the sense of urgency edges her forward. The answer is right there, she feels, and she is heading towards the end.[3]

Yu Ji and her friends, Dong Longyue and Wang Xiaofu, have been learning and laboring together — doing the "work of art"— to make things for us to see, hear, and feel. But the "art work" they've made is unstable. They are somewhere between idea and reality, complicated further by light and shadow, superimposed upon multiple times and places. It's tempting to try to break down the whole into parts; each image, sound, material, and movement organized into a syntax that extracts meaning from their shapes, textures, timbre, weight, and duration. It's easy to forget that there are bodies here. If we do, we might not grasp the sensuous surfaces abound in these invisible layers and infinite sets, refracted between the form and content of things; working to expand the limits of how we know things.

Text by Michelle Yeonho Hyun

3. Yu Ji, Dong Longyue, and Wang Xiaofu, ε, 2023. Acrylic panels, aluminum rods, film sheets, clips, lights; 40 x 30 x 30 cm. Translated by Shen Jiayou.

重置身體，辨認其意

另一種認知方式是否真的存在？在過去的兩年里，上紐ICA探索了許多替代性的認知體系。它們經過了藝術家的親身實踐，意圖抵抗現代性中的實證主義、理性和摧毀性的二元對立。可是，「意義」究竟是什麼？在這個旨在恢復「另類」知識的計劃里，我們未曾宣之於口的那些—或許是將追求意義作為先決條件，又或許是試圖解釋感官經驗、符號（比如圖像、聲音等等）— 其本身就是一種認識論霸權。實際上，感官體驗和直覺足以使我們認識事物，我們毋需將其解讀為別的什麼。當意義的幽靈始終縈繞著感官世界，我們是否能打破它的桎梏，擺脫它對感受的限制？

「我們是復形疊影中的一個，我是整體中部分的集合。」[1]是一場由于吉和董龍躍、汪曉芙共同帶來的展覽。展覽中所呈現的作品——拾得物與自制物的組合、紙上創作、影像、聲音、表演——合併成總體藝術（Gesamtkunstwerk），詮釋了藝術家流動又交織的合作歷程。藝術家們通過對場域、身體、材料和敘事方式的探索，拓展認知方式的更多可能。

于吉的創作媒介主要是雕塑、裝置和表演，她以實驗性和開放性的材料及形式介入特定場所。雖然我們很難賦予其作品符號學的意義，卻能從中體會到直接的感官經驗，比如通過沈甸甸但總是短暫存留的水泥、似有所暗示又無所指的神秘圖像、熟悉又陌生的材質、似是而非的身體動作。如果我們試圖把這些事物解讀為別的什麼，比如將其視作對中國快速城市化的評價，或是對生態破壞的批判，抑或是對整個失落過程的精神分析，都是對（她）藝術的矮化，這其中蘊含的感官知識是在（她）長期的直覺訓練中積累而得的。當我們試圖賦予藝術意義，就有可能忘記：藝術的創作和體驗是一種感性的和情境的知識。

但此次展覽的意義遠不止將「觀看即認知」（或者用另一個更為人所熟知的概念——「具身認知」）作為一種審美體驗和實踐。于吉邀請了另外兩位藝術家董龍躍和汪曉芙，三人在上午藝術空間結緣，它是于吉在上海創辦經營了十多年的一個替代性藝術空間。在這個空間里，于吉和朋友們一起學習、嘗試如何共同創作。董龍躍的作品形式有影像和表演，但文字始終是他創作的主體，他總是在語言、語法、聲音和形式間探索遊戲。汪曉芙是一位畫家，她也寫作和創作影像，她喜歡在感知和存在的邊界中試探遊戲。在這一年多的時間里，三人在工作室圍桌而聚，一起讀書、交談、寫故事，共飲共食。三人也一起探索彼時仍在施工中的展覽現場，與建築工人待在一起，琢磨空間和現場的各種材料。最終，這個空間、這些建築材料（包括施工現場留下的工作與生活的痕跡）變成了現在的上紐ICA藝術館，也就是這個展覽發生的地方。除了在施工現場，三人還在于吉上海工作室附近的海邊灘塗上，做了類似的探索實驗。

我們可以將三位藝術家看作是感知層面的研究者，三人將波動的事件、過程和結果轉換成新的形式，編織進不同的感官體驗。這樣游離於理念與現實間的創作，如同被反復刮去再重新書寫的重寫羊皮紙（palimpsest）一般，將所有的一切，包括每一次的迭代、嘗試和形態的痕跡都保留下來，經過層層疊加覆蓋，最終形成了一個整體。在這裡，既有複製品，也有原件，既有想象之物的圖像，也有圖像所對應的實物。儘管在展覽中可以見到所謂獨立的「藝術品」，但每件「藝術品」都融合了其它作品的一部分。我們難以將它們拆解為單獨的作品，它們彼此之間與它們共同組成的整體無法割裂。不過，它們各自的主體性——不論是桌上零零散散的物件，還是在不同表面上堆疊著的、映照出的各種圖像，抑或是承載著其它圖像、物品、身體的各種媒介，還是虛實交錯的文字——也在閃耀著微光。

與藝術家們一樣，我們也彷彿是感知層面的研究者——將身體浸泡在層層肌理與整體中，穿過光影、穿過反射和折射、穿過變化的聲音形態，在空間中遭遇各種感官體驗。如果我們可以拋開闡釋，我們是否能夠理解藝術家在這裡所呈現的一切？在拒絕闡釋之後，藝術家以另一種更慷慨的方式與我們分享自己的想法，即一本三人共寫的小說。通過閱讀這些故事，我們彷彿置身於另外的時空中，在那裡，我們能一窺三人所做的工作，既能看到部分，也能看到整體。或許，為了真正「體認」（understand），我們要如同約瑟夫•博伊斯所言，必須重置「身體」，才能「辨認」其意（stand elsewhere）[2]？

> 晦暗不明的感覺如影隨形，如同一股灰色的團塊集結在她的胸口。而當她的腳又陷入泥中時，她感到擒住她的腳的不是泥水，而是事物表面和她的意識中隔著的一層膜，它又薄又韌，一經觸摸或深究下去就會增長其不可穿透性。而當她晃過神後再望向船時，緊迫感又推著她前進。她感到答案就在那裡，她即將邁向終結。[3]

于吉和她的兩位夥伴—董龍躍和汪曉芙—在共同藝術勞作的過程中，通過學習和動手實踐，創作出可見、可聞、可聽、可感之物。如是勞作所得之「物」是流動的，它們介於理念與現實之間，在光影中愈發難辯，又在無數的時空中不斷疊加。我們總是習慣於把整體拆解成部分——一幀畫面、一道聲音、一件材料、一個動作——再從它們的形狀、質地、音色、重量和時長中提取意義，組成語句，以至遺忘了作為整體的肉身之存在。正如此，我們無法把握復形疊影里豐饒的感官世界，而它同時蘊含了事物的表象與本質，指向了打破認知藩籬的可能性。

玄蓮昊 文
包暘、陳炳懿、袁若軒、張奕穎 譯

1. 展覽標題摘自藝術家和策展人鄧祖兒2016年3月/4月Flash Art第307期中「于吉」一文，此文後被改編為「我們是遊魂疊影中的一個」一文，並被收錄於艾倫•格雷格編輯的展覽圖冊《於吉：荒棄的泥土》（倫敦：奇森黑爾藝術空間，2021），79-95頁。

2. João Pedro Amorim and Nuno Crespo「藝術作為擴展的理性」，On Curating，第50期（2021年6月）：第11–29頁。

3. 于吉、董龍躍、汪曉芙《ε》，2023，亞克力板、鋁棍、菲林片、夾子、燈；40 × 30 × 30釐米，中文翻譯由沈嘉友提供。

How are our bodies impacted by changes in the environment around us? This question is at the core of Chinese artist Yu Ji's sculptural and installation-based practice. Yet, rather than focusing explicitly on the tensions that often underlie this relationship, Yu Ji (b. 1985, Shanghai, China) asks us to re-examine the ties between our bodies and the built environment, offering the possibility that these connections are transformative. In her first US museum solo exhibition, *A Guest, A Host, A Ghost*, OCMA presents the first ten works in her ongoing series *Flesh in Stone* (2012–ongoing), where different-sized cement casts of the human body are presented in fragments, as parts of a larger whole. Alongside these intimate cement works, the exhibition includes three of her *Refined Still Life lithographs* (all 2020)—ghostly, fugitive images of landscapes printed onto curved plates of stainless steel. Fragmented and abstracted, Yu Ji's works seem to have come from the past while being reminiscent of a world still coming into being. Combined with a new work created in response to the curved architecture of OCMA's Mezzanine and Landing Galleries, *A Guest, A Host, A Ghost* explores the interwoven relationship between the body, nature, and the built environment, asking us to think deeply about what it takes to occupy a physical form today.

Yu Ji: A Guest, A Host, A Ghost is organized by Courtenay Finn, Chief Curator, with Ziying Duan, Assistant Curator

- Text by OCMA

Yu Ji: A Guest, A Host, A Ghost

Orange County Museum of Art, California, USA
橙縣美術館，加利福尼亞州，美國

23.06.23 - 22.10.23

Installation view
展覽現場

Image courtesy of the artist and Orange County Museum of Art
圖片由藝術家及橙縣美術館提供
Photo 攝影: Yubo Dong, ofstudio

Installation view
展覽現場

Image courtesy of the artist and Orange County Museum of Art
圖片由藝術家及橙縣美術館提供
Photo 攝影: Yubo Dong, ofstudio





CCA Berlin – Center for Contemporary Arts presents *Miss Shell, Delta, and Two Noughts*, featuring newly commissioned sculptures and video works by artist Yu Ji, marking her first solo exhibition in Germany.

Featured in the exhibition are elements from Yu Ji's *Flesh in Stone*, her long-term series of figurative concrete sculptures. The series is an expression of the human body's distortions. It is composed of fragmented torsos and sexual organs the medical gaze would gender as male, though stripped of their supposed masculine properties. For these elements to take shape, Yu Ji produced casts from three women she met during her travels and asked to model for her. The sculptures are a mixture of white plaster and gray clay, half solid, half soft, and unfinished, emphasizing their fragility and incompleteness. The exhibition also includes a tabletop work titled *Flesh in Stone - Ghost No.8*, as well as video experiments created with a homemade camera obscura.

- Text by CCA Berlin

Miss Shell, Delta, and Two Noughts
貝殼小姐，Δ和兩個O

CCA Berlin, Berlin, Germany
CCA柏林當代藝術中心，柏林，德國

21.04.23 - 24.06.23



Installation view
展覽現場

Image courtesy of the artist and CCA Berlin
圖片由CCA柏林當代藝術中心提供
Photo 攝影: Diana Pfammatter/CCA Berlin



Installation view
展覽現場

Image courtesy of the artist and CCA Berlin
圖片由CCA柏林當代藝術中心提供
Photo 攝影: Diana Pfammatter/CCA Berlin



Installation view
展覽現場

Image courtesy of the artist and CCA Berlin
圖片由CCA柏林當代藝術中心提供
Photo 攝影: Diana Pfammatter/CCA Berlin

Installation view
展覽現場

Image courtesy of the artist and CCA Berlin
圖片由CCA柏林當代藝術中心提供
Photo 攝影: Diana Pfammatter/CCA Berlin



Special Project by West Bund Art & Design
西岸藝術與設計博覽會特別項目

West Bund Art Center, Shanghai, China
西岸藝術中心，上海，中國

Commissioned by Audemars Piguet Contemporary, curated by Li Qi
由愛彼當代藝術創作項目委任創作，李琪策展

10.11.22 - 13.11.22

Stone, Barnacles, and Seeds (2022) is made of up of several integrating elements including sculpture, video and performance that revolve around imagery of water and build on Yu Ji's thematic practice, namely the exploration of time, decay, and the intersection between humans and the natural world. Over the course of the four-day exhibition, from 10 to 13 November 2022, the artwork evolved, presenting a fleeting moment in constant process.

The sculptural elements of *Stone, Barnacles, and Seeds* are the artist's largest to date and she incorporated new methods of fabrication, working with the erosion of metal for the first time. Yu Ji is known for her diverse material practice spanning sculpture, installation, performance, and video. Her work is motivated by an exploration of the concept of place and how specific locations can be changed by both geographical and historical narratives. She embraces material imperfections to reflect upon instability and unanticipated change within our environments.

The inspiration for *Stone, Barnacles, and Seeds* comes from the artist's travels to various bodies of water—from the tideland by her seaside studio in Shanghai to the rock bed of a lake at the northeastern coast of America. For her, water morphs from a concrete memory into a mythical narration of time and decay—capturing a fleeting moment and its various movements, rather than a specific location. The theme of transformation is explored through the lens of various media—the eroding of metal, movement of water, changing of light, the decay of natural materials—denoting a journey that interweaves reality and memory.

Entering the exhibition, visitors were immersed in a concerto of light and shadow illuminating undulating surfaces and textures to create a visual sense of flowing rhythms. Filmed imagery of water in mundane urban settings titled *Late Wave* (2021) plays intermittently on a retro television monitor. Two monumental sculptures anchor the piece—*Protrude II* (2022), a large bronze plate onto which the artist projects a video of water in motion, and *Half Peel Half Pulp III* (2022), a lead carpet formed into the organic shape of a wave. The artist experiments with texture and dimension, layering the metal carpet with sculptural references to organic sea material and sunken wreckage, while adding a divot within its surface alluding to the phantom presence of a human figure.

At the core of her practice, Yu Ji explores human intervention in the natural world. This new artwork incorporates a concrete sculpture of a human torso, *Flesh in Stone – Rema Rema 2202* (2022), providing a relative human measure to appreciate the scale of the installation. The integrated live performance titled, *Spontaneous Decisions III* (2022), in collaboration with choreographer Zhihao, performed by Shuang-qi and leeyang, and is the latest iteration from Yu Ji's ongoing "Spontaneous Decisions" series. Throughout the duration of the exhibition, a performer will peel a jackfruit, depositing the skin within the artwork. The repetitive activity comments on time and transforms the artwork into an evolutionary process.

- Text by Li Qi

《石頭、藤壺、核》(2022年)集合了藝術家于吉全新創作的一組作品,包括雕塑、錄像和行為表演,著眼於水的意象,並探索時間的流逝以及人類對自然世界的介入。在2022年11月10日至13日為期四天的展覽期間,藝術作品通過不斷演變,呈現將稍縱即逝轉化持續不息的過程。

作品《石頭、藤壺、核》中于吉首次涉及了大體量雕塑製作和採用金屬腐蝕手法改變材料肌理的全新製作工藝。 藝術家于吉在創作中使用類型多樣的材料,作品媒介包含雕塑、裝置、行為表演和錄像。她的作品意在表達對「地點」這一概念的探尋,以及地理和歷史敘事如何改變特定場地。此外,于吉在創作中接納材料本身的缺陷,並以此反思周遭環境的不穩定性和無法預計的改變。

《石頭、藤壺、核》的創作靈感來自藝術家對不同水體的觀察——從她上海工作室旁的海濱灘塗到美國東北海岸的湖邊岩床。對她而言,水從具體記憶演化而來,繼而蛻變為有關時間和衰敗的神話般的敘事,它可以捕捉轉瞬即逝的時刻以及各種運動,而非具體的場地。借助各種媒介,於吉探索著「變化」這一主題:金屬的腐蝕、水的流動、光線的變化、自然材料的衰敗——開啓一場現實和記憶交織的旅程。

進入展廳內,參觀者沈浸在光與影的協奏中,它們照亮了作品起伏的表面和侵蝕而成的肌理,將流動的節奏造就為視覺的感受。《拔地II》(2022年)與《半皮半肉III》(2022年)是她創作的兩件大型作品,前者結合了大型金屬板雕塑和投映其上的水的動態影像,後者則是一塊如地毯般貼撫於地面的鉛板,表面呈現波浪起伏的形態。藝術家的創作實驗涉及作品表面肌理和尺度,她在金屬毯上附加了一組與沈船和有機海洋生物有關的小型雕塑,同時也為鉛板賦予了一個隆起的結構,似在暗示著一個看不見的人形的存在。

于吉在作品中探索人類對自然世界的介入。此次的全新藝術作品包含一件人體軀乾混凝土雕塑《石肉—雷瑪 雷瑪2202》(2022年),它為整個裝置提供了人的對照尺度。題為《即興判斷III》(2022年)的現場行為表演是來自于吉「即興判斷」系列的最新作品,由師志豪編舞,雙琦、李漾表演呈現。在整個展覽期間,一位表演者將剝開波羅蜜,並將果皮融入現場作品中。這一重復性的表演與時間亦步亦趨,將藝術作品轉變為一個不斷演化的過程。

—文字由李棋提供

Installation view
展覽現場

© Yu Ji, Sadie Coles HQ, Kiang Malingue and Audemars Piguet Contemporary
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Installation view
展覽現場

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Installation view
展覽現場

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Wasted Mud
荒棄的泥土

Chisenhale Gallery, London, U.K.
英國倫敦奇森黑爾藝術空間

22.05.21 - 18.07.21

Wasted Mud, was the first solo exhibition in a UK institution by Shanghai-based artist Yu Ji. Comprising sculpture, video, print and performance, Yu Ji's work often responds to a specific context or location to examine the interplay between the human body and its surrounding space.

Motivated by an acute sensitivity to materials, Yu Ji's work explores a tension between physical matter and energy. Recurring materials used in her work, such as cement, wood, metal, plastic and organic matter all have their distinctive characteristics, tactility and 'temperatures'. In her installations, these materials oppose, rub and strike against one another; proposing by their proximity how they might merge, combine or absorb one into the other.

Influenced by research conducted during a residency at Chisenhale Gallery's exhibition partners Delfina Foundation, in 2019, Yu Ji's new commission saw London as a site to explore the body in relation to their built and natural environments. Taking her experience of the city's canals and rivers as a starting point, Yu Ji's installation acted as a 'living sculpture', where, through the use of water, Yu Ji altered the gallery's seemingly fixed structure.

Building on Yu Ji's ongoing series of fragmented concrete torsos, the exhibition included two new concrete sculptures depicting bodies bound and moulded together, one contained within plaster and wood. Influenced by the birth of her first child, this new series of sculptures comments on human interdependence, exchange and transformation.

Hung from the gallery walls and hovering just above the floor was *Jaded Ribs* (2021), a large handmade net filled with recycled wreckage from local construction sites in Tower Hamlets, alongside objects from the artist's studio in Shanghai. Ten plastic tubes connected to a self-regulating electronic water pump slowly leaked plant-infused water throughout the gallery space, altering the exterior of her sculptures and seeping liquid into the building's floor.

Wasted Mud developed Yu Ji's ongoing enquiry into a symbiotic relationship between her body and specific terrains and contexts in which she works. By transforming the gallery into a site under construction, where what is considered debris revealed its potential for hidden vitality, Yu Ji's new body of work exposed our reliance upon one another and renewed focus on the spaces that contain and sustain us.

- Text by Chisenhale Gallery

奇森黑爾藝術空間（Chisenhale Gallery）展出上海藝術家于吉在英國機構的首次個展「荒棄的泥土」。于吉的作品包括雕塑、視頻、印刷和表演，對特定的環境或場所做出回應，以研究人體與周圍空間的相互作用。

于吉對材料有著敏銳的感知，她的作品探索了物質和能量之間的張力。作品中反復使用的材料，例如水泥、木材、金屬、塑料和有機物，都有其獨特的特點、觸感和「溫度」。在她的裝置作品中，這些材料相互對立、摩擦和碰撞；基於它們的親近度，提出合併、結合或吸收彼此的多種可能性。

受其2019年在倫敦Delfina基金會駐留期間進行的田野調查的影響，于吉的新委託作品將倫敦視作為探索城市發展與自然環境之間張力的場所。基於她對城市的運河和河流的調研，于吉的裝置就像一個「活雕塑」，利用水改變了藝術空間看似固定的結構。

展覽以于吉持續創作的混凝土軀干系列《石肉》為基礎，包括兩個新的混凝土雕塑，描繪了被捆綁在一起鑄造的身體，其中一件內嵌在石膏和木頭中。受她第一個孩子出生的影響，新的雕塑系列反映了人類的相互依存、交流和轉變。

懸掛在展廳牆壁上並掛在半空中的是《Jaded Ribs》（2021）。一個巨大的手工網內裝滿了從哈姆雷特塔當地建築工地回收的殘骸，以及來自藝術家在上海的工作室的物品。十根塑料管連接到一個自動調節的電子水泵，緩慢地將植物浸煮的液體滲漏到整個空間中，從而改變雕塑的外觀，並將液體滲入建築物的地板。

「荒棄的泥土」拓展了于吉對她的身體和工作的特定地形和環境之間的共生關係的持續探索。通過將展廳轉變為一個正在建設中的場所，在此所謂的碎片顯示出其潛在的生命力。于吉的新作品揭示了我們對彼此的依賴，並重新關注包含和支撐我們的空間。

—譯自倫敦奇森黑爾藝術空間提供文字



Installation view
展覽現場

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.

Jaded Ribs
2019-21

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.

Jaded Ribs
2019-21

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.

Jaded Ribs
2019-21

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.



Flesh in Stone Ghost #8
《石肉一疊影 No.8》
2021

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.

Flesh in Stone Ghost #8
《石肉一疊影 No.8》
2021

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.



Installation view
展覽現場

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.



Flesh in Stone Ghost #8 (2021) and *Flesh in Stone-Rema Rema 2001* (2020)
《石肉—疊影 No.8》(2021) 與《石肉—雷瑪雷瑪 2001》(2020)

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.





Flesh in Stone-Rema Rema 2001
《石肉－雷瑪雷瑪 2001》
2020

Commissioned and produced by Chisenhale Gallery, London.
作品由倫敦奇森黑爾藝術空間委託並製作。
Courtesy of the artist.
圖片由藝術家提供。
Photo 攝影：Andy Keate.

Forager

Avenue Apartments, Room 314, No.7, Lane 314, Tongren Road, Jing'an Distrcit, Shanghai, China
銅仁路聯華公寓, 中國上海靜安區銅仁路314弄7號314室

12.11 - 05.12.20

“Hidden at the very deep end of the ocean was an isle. There were no other plants besides tree ferns and coconut trees. Nor humans. Until one day, when a shipwreck survivor was escorted on to the isle by waves. As he regained consciousness, he rummaged through the sack he always had on him. A couple of journals, a marker pen, a small mirror, a pair of sunglasses, a seawater-soaked loaf of bread and a handful of cherry tomatoes.

The man kept himself alive with the coconuts available on the isle, and consumed in the most careful fashion one cherry tomato each day. In four or five days’ time, a cherry tomato bursted as it became totally ripe. The survivor carefully buried it, looking forward to a miraculous development. In nine or ten days’ time, another two cherry tomatoes bursted and once again, he carefully placed them in the ground, in the hope of the same miracle. Finally, when there was only one left, the survivor mouthed it, dutifully chewing the tiny yet firm flesh. As insubstantial as it was, it was utterly fresh and delicious; appeared in the survivor’s mind in this moment was his beloved, his homeland, as he shed tears. The buried fruit did not eventually grow, and all there is on the isle today are still tree ferns and coconut trees.”

-Yu Ji

Edouard Malingue Gallery is pleased to share ‘Forager’, an exhibition of Yu Ji’s latest works that opened on 12th November, 2020, at Avenue Apartments on Tongren Road, Shanghai. The text above is excerpted from ‘Half Peel Half Pulp’, a text by the artist commissioned by the UCCA in 2020, as the sixth text included in the publication project ‘Cookbook of the Pandemic Year’. The text is also the point of departure for the artist’s latest series included in the ‘Forager’. The exhibition space in the Avenue Apartments was a recently evacuated residence, which, before the arrival of the new owner, remained largely desolate: one sees here both the previous occupant’s rush and the new host’s belatedness. “From a very young age, I suspected there was more to my world than I could see.” Thus began Orhan Pamuk’s ‘Istanbul’, and Yu Ji’s thought when entering into the place. Sun beams shot through the dusty glass windows into the rooms, floors rendered queer, and walls left fragmented – the remaining past participates in the present. Narrated in the ‘Forager’, equipped with a series of sculptural works that are purposely made functional in nature, were the affective connections between the residence and the tenants...

The venue of this exhibition was generously supported by Mr. Lu Xun and Sifang Art Museum.

「在大海很深的盡頭，隱藏著一座島。島上除了桫欏和椰子樹，沒有其他植被。也沒有人。直到有一天，一位海上遇難者被海水送上岸。在意識漸漸清醒後，幸存者翻找起隨身攜帶的背包：兩本旅行手冊，一支記號筆，一面小鏡子，一副太陽眼鏡，一塊早已被海水泡爛的麵包和一小把聖女果。

幸存者靠島上的椰子維繫生命，每天小心翼翼地吃下一顆聖女果。四、五天過去了，一顆聖女果熟透裂開來。幸存者小心地埋入土中，期待奇跡發生。九、十天過去了，兩顆聖女果熟透裂開，他再次小心地埋入土中，仍期待著奇跡。直到剩下最後一顆了，幸存者放入嘴中，認真咀嚼小而緊實的果肉。果肉雖小，卻極其鮮美，幸存者此刻腦中浮現出他深愛的人，他生活的土地和家園，落下眼淚。埋入土中的果實後來沒有發芽，直到現在，島上仍然只長桫欏和椰子樹。」

——于吉

馬凌畫廊很榮幸宣佈于吉個展「Forager」將於11月12日在上海銅仁路聯華公寓開幕，屆時將會展出于吉近期創作的全新作品。上文摘自于吉《半皮半肉》，是她為UCCA《疫年食志》連載之第六則食譜所寫，本次展覽的創作脈絡亦始於此。聯華公寓的展覽空間是一處居民住宅，因為換了房主，屋內是重整旗鼓前的一片荒蕪，舊人匆匆離去，新人姍姍來遲。「從很小的時候開始，我便相信我的世界存在一些我看不見的東西。」這是奧爾罕·帕慕克在《伊斯坦布爾》的開頭，也是于吉打開屋宅大門時的念頭。陽光穿過鋪滿灰塵的玻璃窗進入屋子，高低不平的地板、殘缺不全的牆壁，被遺留的過去參與進此刻。「Forager」因藝術家的要求保留英文作為展覽名，「房間」與「住客」的情感聯結將在一系列帶有功能（functional）意味的雕塑中被一一道來……

感謝陸尋先生與南京四方當代美術館在場地方面提供的慷慨支持。



Installation view
展覽現場



Installation view
展覽現場



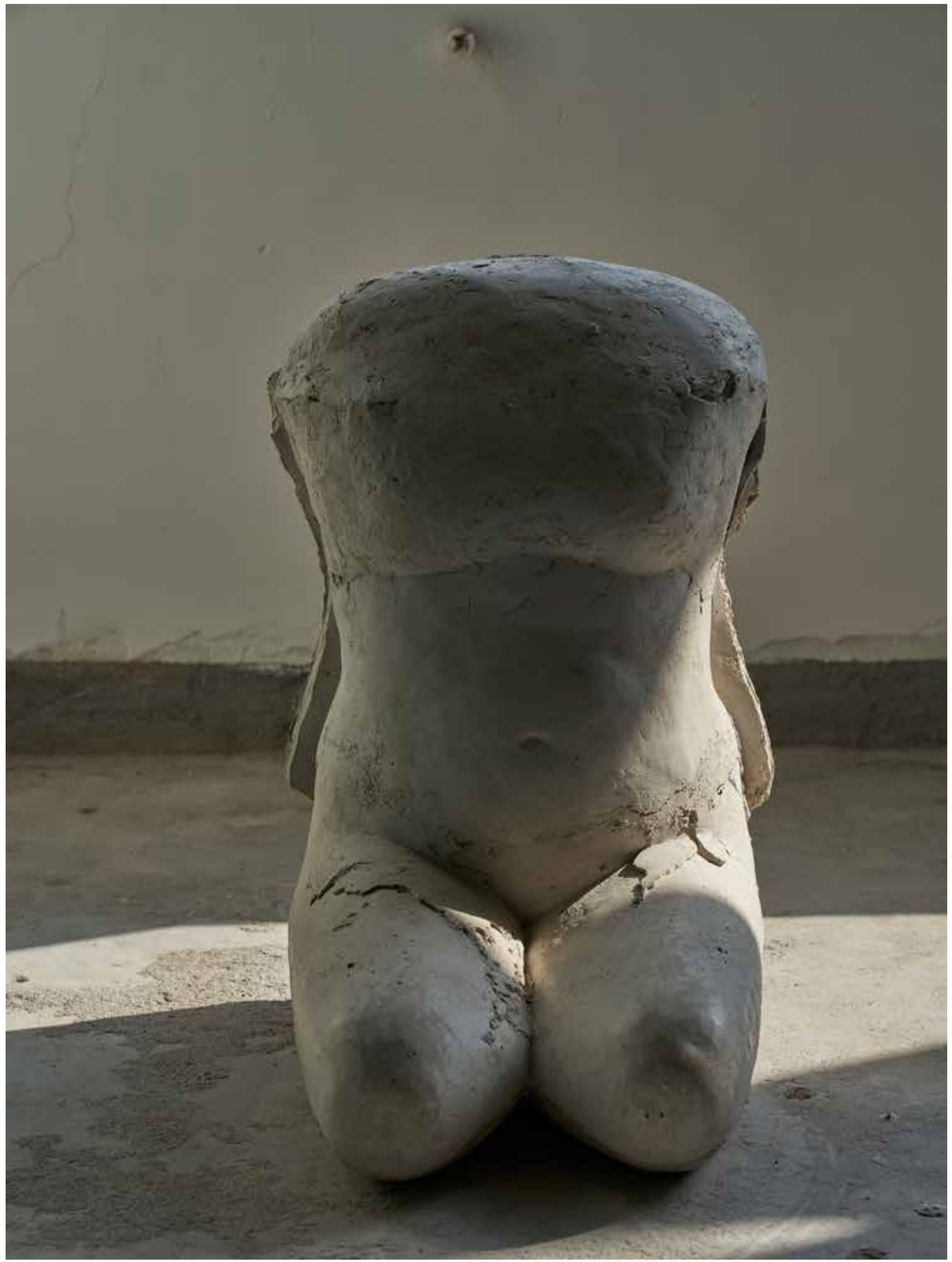
Installation view
展覽現場



Installation view
展覽現場

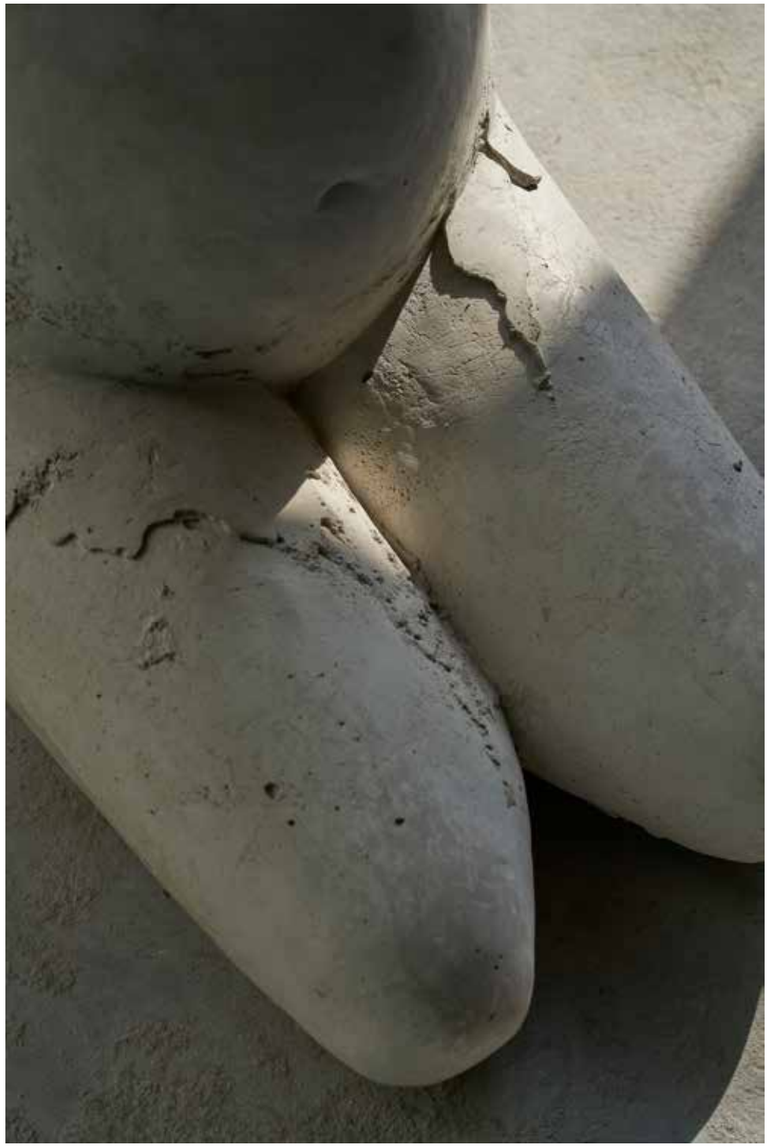


Installation view
展覽現場



Flesh in stone NO.8
《石肉 NO.8》
2020

Cement, sand, metal
水泥, 黃沙, 金屬
60 x 40 x 55 cm



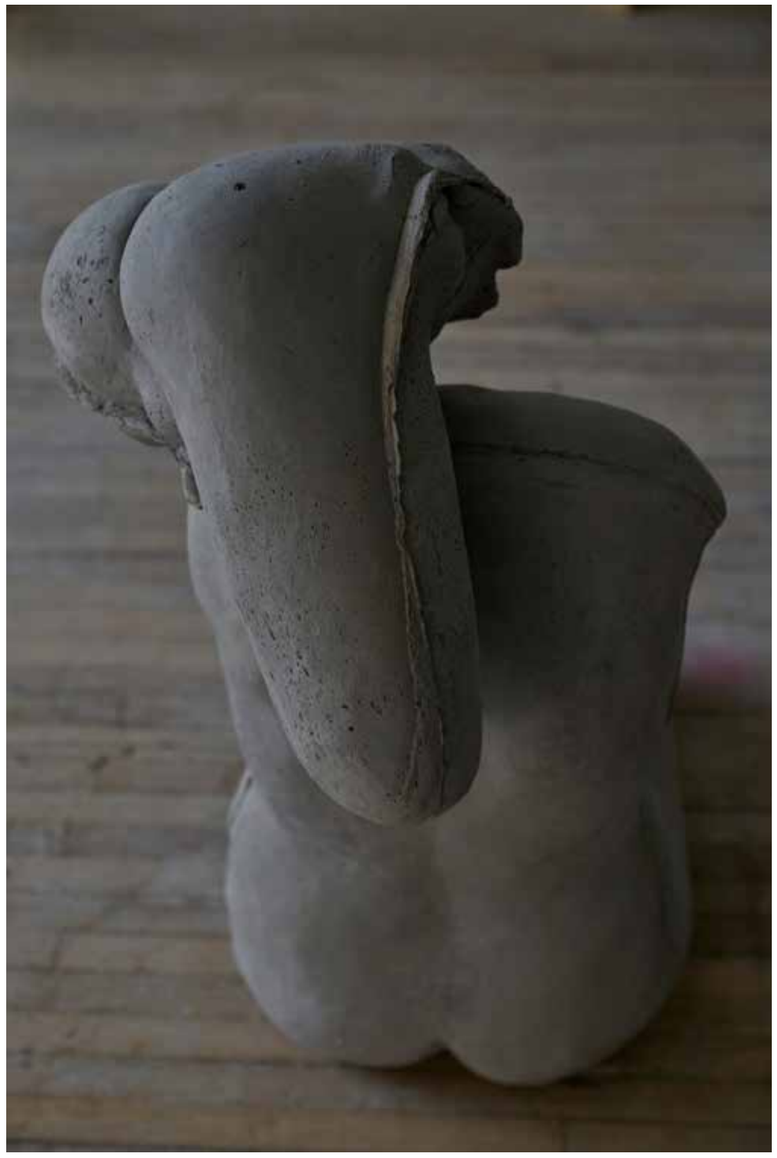
Detail 細節



Flesh in stone - Rema Rema 2001
《石肉 - 雷瑪雷瑪 2001》
2020

Cement, sand, metal
水泥, 黃沙, 金屬
Overall 整體: 75 x 45 x 65 cm
Upper part 組件(上): 40 x 30 x 25 cm
Lower part 組件(下): 35 x 55 x 60 cm





Detail 細節



Forager- lunch
《覓食者 - 午餐》
2020

Birch, resin, plaster, coral, cement, sand, wax, lead, wood, water, juice, dry fruit
樺木板, 樹脂, 石膏, 珊瑚, 水泥, 黃沙, 蠟, 鉛, 木頭, 水, 汁液, 乾果
104 (H) x 330 x 170 cm



Detail 細節

Detail 細節





Detail 細節



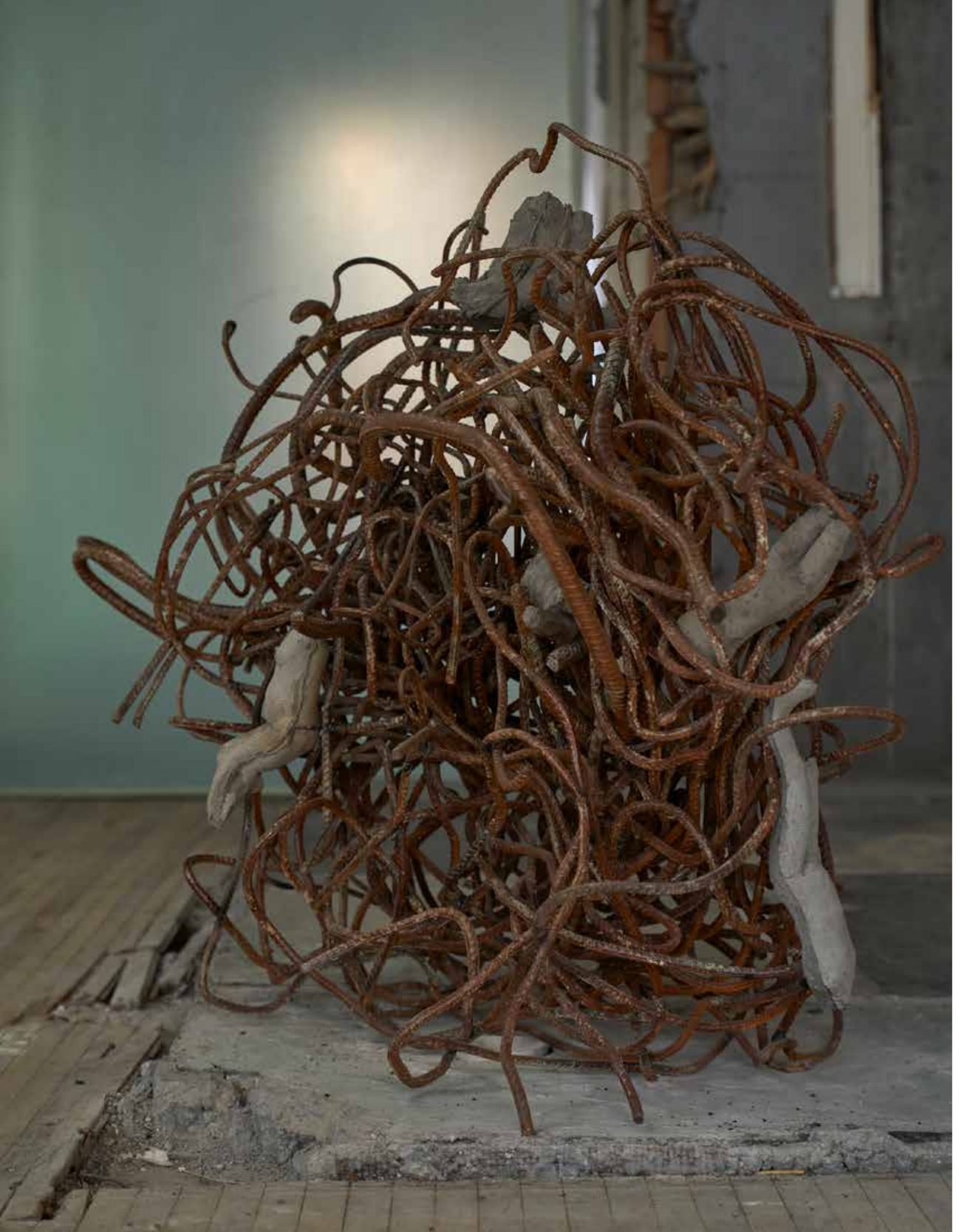


Detail 細節



The Moving Feast NO.2
《流動的盛宴 NO.2》
2020

Cement, sand, iron, deformed steel bar
水泥, 黃沙, 鐵, 螺紋鋼
110 x 155 x 65 cm



Detail 細節







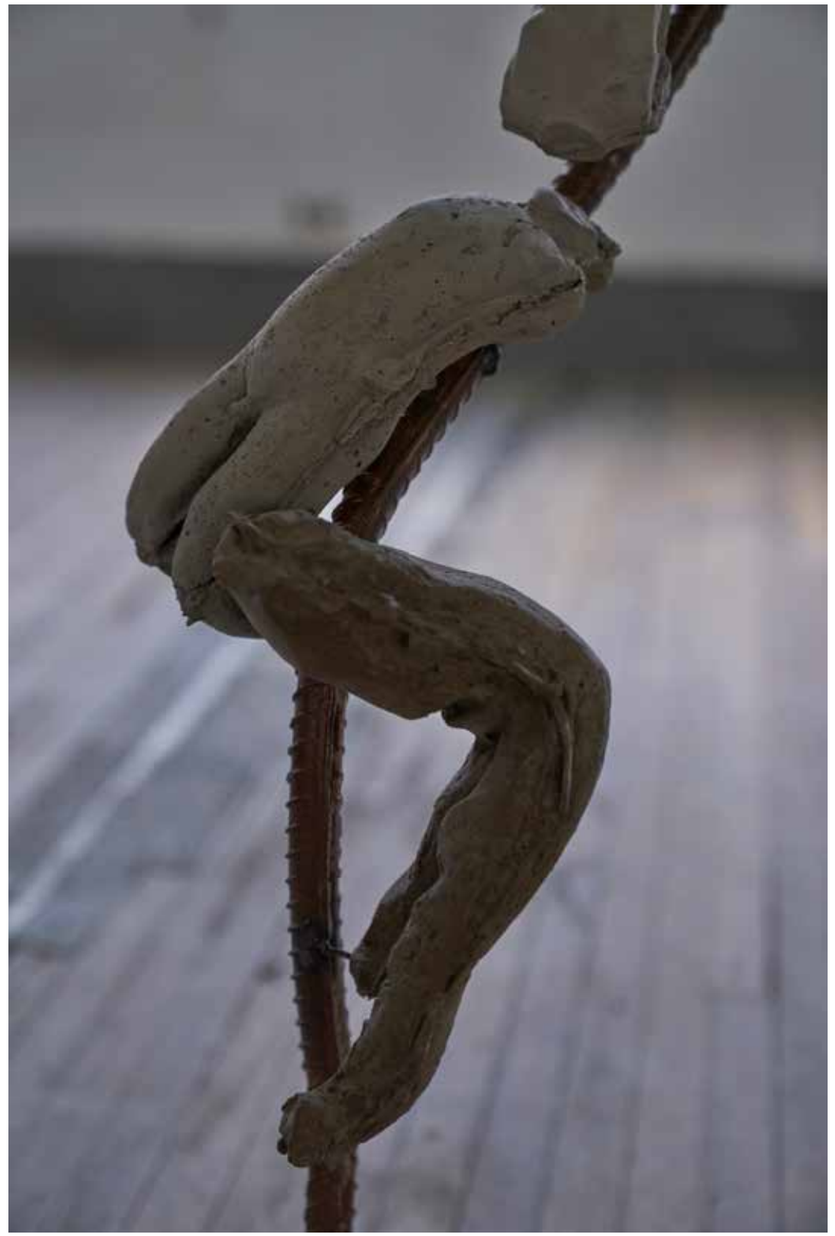
Detail 細節

Flesh in stone - Ghost NO.6
《石肉 - 疊影 NO.6》
2020

Cement, sand, iron, deformed steel bar
水泥, 黃沙, 鐵, 螺紋鋼
90 x 30 x 30 cm







Detail 細節



Refined still life NO.6
《光滑的靜物 NO.6》
2020

Stainless steel, silkscreen print
不鏽鋼, 絲網印刷
100 x 55 x 43 cm

Detail 細節





Detail 細節

Refined still life NO.7
《光滑的靜物 NO.7》
2020

Stainless steel, silkscreen print
不鏽鋼, 絲網印刷
100 x 55 x 43 cm





Detail 細節



Half Peel Half Pulp
《半皮半肉》
2020-2021

Lead, birch, cement, black galaxy granite
鉛, 樺木板, 水泥, 黑金砂
Overall 整體: 29.5 x 24 x 13 cm



Forager- sleeping pill
《覓食者-安眠藥》
2020

Iron, bathtub, juice
铁, 浴缸, 汁液
70 x 150 x 73 cm





Detail 細節

Interrupted Meals
被打斷的飯局

HOW Art Museum, Shanghai, China
中國上海昊美術館

08.08.20 - 31.10.20

Yu Ji's new work 'Flesh in stone - The Moving Feast' (2020) refers to the human condition. The sculptures are transformed into both bodies and materials in Yuji's creations. It is both a sampling of real-life and a temporal accumulation as a theatrical flow of rhetoric. The sliced up flesh is drawn into the ruins of buildings, and the carriers that carry it hint at an impending displacement. As powerful collectives of human beings, the way in which these isolated units are cut up, transported, and encroached when they are considered individuals by the production system, becomes the language of social cooking itself.

于吉的現場裝置《石肉-流動的盛宴》(2020)指向人類自身的處境。雕塑在于吉的創作中轉化為肉身與物料兩種載體，既是對於現實生活的取樣，也以一種時間性的累積作為一種劇場性的流動修辭。破碎的肉身被捲入建築廢墟中，承載它們的運輸載體則提示著一段即將發生的位移。作為強大集體的人類，當被既有生產系統視為個體的時候，這些孤立的單元如何被切割、被轉運、被蠶食，即成為了社會烹飪語言本身。



The Moving Feast NO.1
《流動的盛宴NO.1》
2020

Cement, iron, Steel Bar, Printed Paper, Rubber, Soap
水泥，鐵，螺紋鋼，打印紙張，橡膠，肥皂

300 x 200 x 180 cm

Installation view
展覽現場

Image courtesy of the artist and HOW Art Museum
圖片由藝術家和昊美術館提供



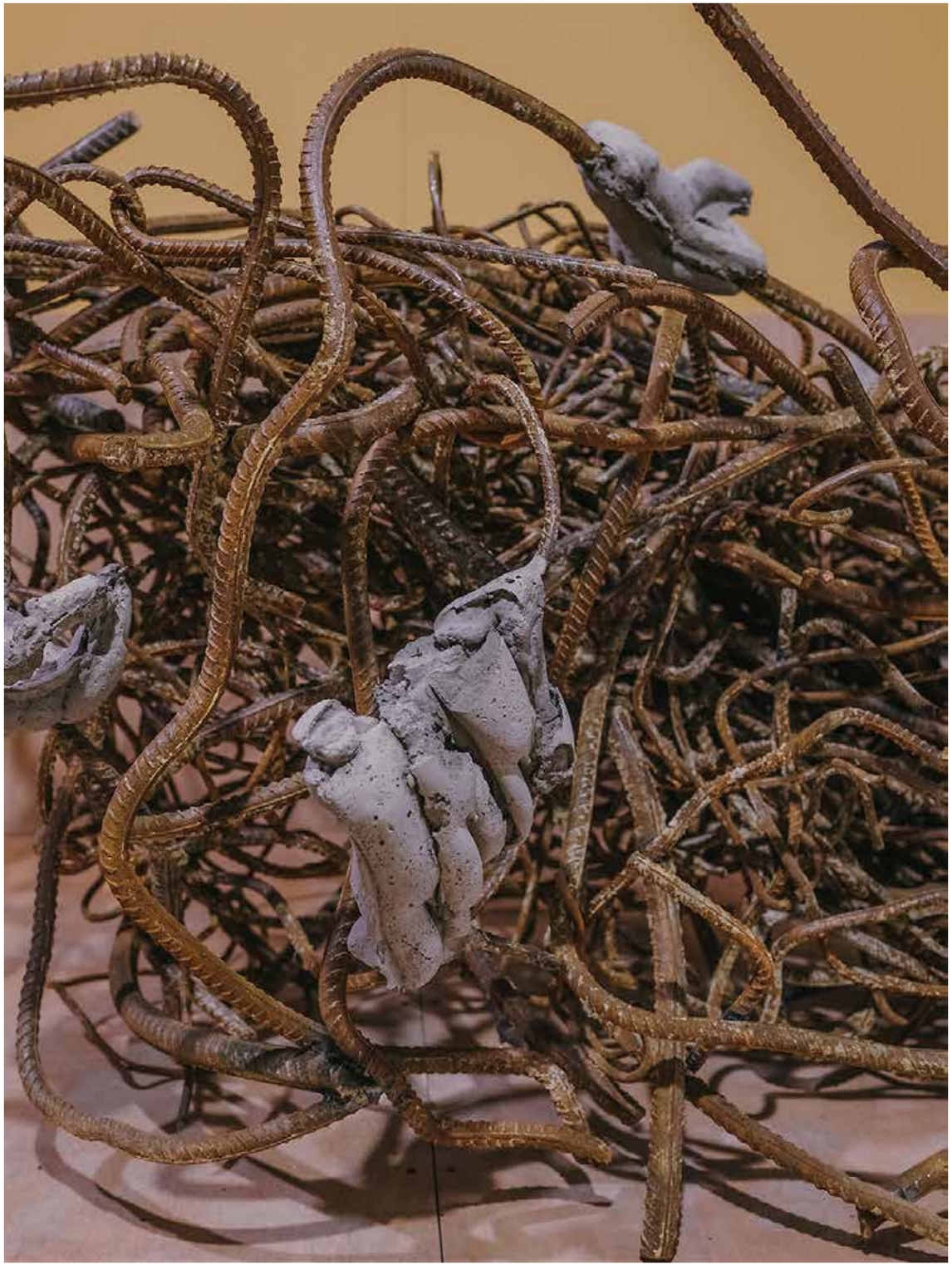
Installation view
展覽現場

Image courtesy of the artist and HOW Art Museum
圖片由藝術家和昊美術館提供



(Detail 細節)

Image courtesy of the artist and HOW Art Museum
圖片由藝術家和昊美術館提供



(Detail 細節)

Image courtesy of the artist and HOW Art Museum
圖片由藝術家和昊美術館提供

Debris and Other Atmospheric Affects: Yu Ji

by Billy Tang

**This article was published in Mousse Magazine, Issue #72, Summer 2020.*

Yu Ji's practice begins with an exercise in unlearning: a process that emerges after a long gestation period of carefully scrutinizing the physical tendencies of objects and materials. The fugitive nature of detritus in human-made and natural environments has long been a source of fascination for her—a universe enabling contemplation of concepts such as transformation and entropy. Her sculptures and installations rely on concrete, bricks, iron, plaster, and other scraps gleaned from building sites to create volumetric forms to occupy a space, which are combined or offset with textures and colors found in perishable materials such as hair, tree resin, wax, lime wood, and fresh fruit. The conditions surrounding the work take a central role in a generative method that begins to reveal itself through a combination of on-the-spot and laborious, counterintuitive responses to a given place.

The exhibition has yet to open, although the pre-prepared elements of the installation have already arrived from the artist's studio in Shanghai and are currently waiting in storage in London. Yu Ji's first major solo exhibition in the United Kingdom, *Wasted Mud*, formerly due to open in April at Chisenhale Gallery, London (now postponed to early 2021), is an opportunity for the artist to bring her site-specific approach to exhibition-making to an institution outside mainland China. Yu likes to spend considerable effort collecting raw material and discarded remnants from construction sites or abandoned areas, wherever she happens to pass through. In 2013, the artist utilized dust in an improvised performance with her collaborator Yan Jun at Art Space, Shanghai. Yu's actions in *Deep in the Cloud* were to throw bags of dry cement so that particles would float into the air, covering the entire room (and the audience), while Yan's manipulation of electronic sound sustained their levitation through a configuration of upward-facing speakers. About this work, Yan commented: "Dust is all pervasive, people can't help partaking in it as they inhale its particles. Our relationship with this matter is unwitting, and we only feel its reverberations. There are no figures of speech or symbols here. I have considered describing the linguistic state, how language-as-matter subverts language-as-tool."[1]

In preparation for the London exhibition, the artist initiated a field research into the vicinity where Chisenhale is located, with a particular interest in the remaining wild and uncultivated areas around the canals and waterways [2]. She was interested in how to internalize this flux of natural elements—elements that are normally peripheral to the experience of the audience inside the gallery. Yu looks to nurture these relationships into a language of abstraction honed from her experience living in Shanghai, a place where, depending on the area, buildings are already either in a state of decay and/or immediately surrounded by the accelerated growth of other structures. Here, the evocation of "mud," an impure body of earth and water, connects to Yu's gravitation toward self- effacing materials and their undifferentiated potential to yield new possibilities. Waste, memory, smell, and other atmospheric effects become mediums to express fluctuations in the environment in relation to the nature of our bodies.

A version of *Flesh in Stone* (2012-ongoing), a series of figurative sculptures, will make an appearance in the London show. Each year, Yu has been molding clay with her hands, recalling archaeological fragments of ancient bodies, whose torsos and limbs contort and extend themselves into a static choreography of gestures. Another suspension occurs in *Etudes-Lento IV* (2017-2019), this time with pine resin, a secretion that normally flows after tree damage. The artist sees this work as a spatial composition that lasts until the resin coagulates, with metal chains used as its hanging structure. The time and gesture of the performance elongates until the moment turpentine in the resin evaporates midair to a fixed form.

I remember during a studio visit in 2019, Yu speaking of the pressure of trying keep the exhibition space as empty as possible while triangulating between Shanghai, Chisenhale Gallery, and the surrounding areas. Embracing this dislocation, her thoughts were on the challenge of sustaining a strong emotional energy and presence without physically filling up the gallery. There will be a black mesh that hangs across it, like a giant hammock or disemboweled creature, which will swell or sag according to the lightness or heaviness of its distributed load of sculptural fragments and waste. The artist is also construct- ing a mechanical system that requires wild grass to be fed into it every day, then slowly boils the grass down, the by-product of the resulting juice pumped out so that its aroma wafts around.

Every surface, for Yu, somehow embodies this delicate balance of natural systems surviving within the gaps of an artificial one. In *Moss* (2012), concrete is shaped into natural-looking rocks, which are scattered across the exhibition space to disrupt the sterile white cube. As a finishing touch, the artist dipped strands of her shed hair into green dye and embedded them into the rock surfaces. By gathering such materials into an exhibition, she looks to recoup a flow of debris mixed from different localities and to make these inanimate fragments live again inside a new circulation of extended meanings.

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[1] Yan Jun, "Yu Ji, Who Is in My Body," in Hugo Boss Asia Art Award for Emerging Artists 2017 (Berlin and Shanghai: Sternberg Press and Rockbund Art Museum: 2019), 36–38.
[2] This research was conducted during a spring 2019 residency at the Delfina Foundation, London.

** Billy Tang is senior curator of the Rockbund Art Museum in Shanghai.*

岩屑及其他大氣效應：于吉

曾明俊

*原文刊登於第72期Mousse雜誌, 2020夏刊。

于吉的藝術實踐始於一種忘卻的練習，即通過漫長地審視物體、材料的物理特性而醞釀而成的方法。她著迷於人為環境和自然環境中的岩屑那稍縱即逝的本質，並視之為一個可以思考諸如轉換、熵等概念的領域。于吉的雕塑和裝置主要由混凝土、磚塊、鐵絲、水泥和其他從建築工地上收集來的廢棄物創造而成，以體積來佔領空間。這些作品往往又與易腐材料（例如毛髮、樹脂、蠟、椴木和新鮮水果）的質地和顏色相結合，或相抵消。作品周遭的環境以一種有生產力的方式起著關鍵作用，並通過現場與對該特定場所的反直覺的生硬反應之結合中顯現出來。

于吉最新的個展尚未開幕，然而為了搭建裝置預先準備好的材料就已經從藝術家的上海工作室運到了倫敦。于吉首個英國大型個展「荒棄的泥土」（The Wasted Mud）原定於4月在倫敦的奇森黑爾藝術空間（Chisenhale Gallery）開幕（現已推遲至2021年初）。 此次個展對于吉來說，將是一次在國外機構實踐其場域特定的藝術實踐方法的機會。 無論于吉經過哪裡，她都喜歡花精力到建築工地或荒廢區域中去收集原材料和廢棄角料。2013年，于吉和顏峻在上海上午藝術空間的一場即興合作演出中就運用了灰塵這一元素。 在這件題為《雲深處》的作品中，于吉拋下幾包幹水泥，讓水泥顆粒漂浮到空中，覆蓋了整個房間（以及觀眾）。 顏峻則現場作電音即興演奏，通過朝上擺放的音響來讓水泥顆粒保持懸浮於空中。關於這個合作項目，顏峻寫道：「總是這樣，大家不得不分享一些塵埃。儘管這並不使我們成為一個 ‘共同體’。 我們只是和這些物質，還有聲波的振動，發生直接的關係，其中既沒有比喻，也沒有象徵。 我想過要去論述這種語言狀態，以及作為物質的語言對於作為工具的語言的抵抗。」[1]

在籌備倫敦個展時，于吉開始了對奇森黑爾藝術空間附近地區開展實地研究。 其中，她對運河和水道周圍剩下未開發的荒地特別感興趣。2她感興趣於如何能內化這種通常處於觀眾在美術館觀展之體驗的外圍自然元素。 于吉期望將這些關係培育成一種從在上海生活經驗中磨煉成的抽象語言。 在上海，視乎不同地區而言，有的建築物要麼已處於破損的狀態中，要麼正被快速增長中的新結構所包圍。 在此，「泥」——這種土與水的不純體——被喚起；與之相聯結的，是那些謙遜材料、及其無特徵潛能所蘊含的新可能性之於于吉的吸引力。廢物、記憶、氣味、還有其他大氣效應，變成用以表達與我們肉身本質相關的環境波動的媒介。

倫敦個展還將展出肢體雕塑《石肉》系列（2012至今，持續進行中）的新作。這些年，于吉親手用泥塑創作，令人想起古代身體雕像的考古遺骸，它們分散的軀乾和四肢扭曲、延展成為一組動作姿態的靜態編排。另一作品《練習曲－慢板 樂章IV》（Etudes-Lento IV，2017-2019）則通過松脂來呈現另一種懸置感。松脂通常是松樹受損時所產生的分泌物。藝術家將這件作品視為一次空間上的編曲，樂章將隨著樹脂的完全凝固而終止，鐵鍊則是它的懸掛結構。這場演奏的時間和姿態隨松香在空氣中揮發而拉長，直至它到達一個穩定不變的形態。

我記得在2019年訪問于吉工作室時，她有些擔心如何同時處理上海、奇森黑爾藝術空間、以及周邊地區的三角關係，又同時讓展覽現場盡可能地保持空曠。于吉欣然接受這種錯位，思索挑戰如何能在不填滿展覽空間的情況下維持一種強烈的情感能量和在場感。展覽中將會有一塊黑網懸切在空間上方，像一個巨大的吊床或是破膛的生物，它會隨著所承載的或輕或重的雕塑碎片和廢棄物而隆起或凹陷。于吉還將搭建一個機械系統，需要每天向其投入野草，然後它慢慢熬煮野草，煮熟的汁液通過氣泵流入畫廊之中。

對於于吉而言，每一種地表都以某種方式體現了自然系統生存於人造系統夾縫中的微妙平衡。在《青苔之輕》（2012）中，混凝土被塑造成看似自然的岩石，散布在展覽空間各處，打破了無菌室般的白立方氛圍。畫龍點睛之處在於，藝術家將幾縷自己的頭髮浸入綠色染料中，然後嵌進岩石表面。于吉希望通過把這些材料匯集到展覽里，以恢復一連串從自不同場所糅合而成的殘骸，讓這些無生命的碎片在延伸意義的新循環中重新擁有生命。

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[1] 顏峻，「我身體里的于吉」，刊登於《HUGO BOSS 亞洲新銳藝術家大獎2017》（Sternberg Press和上海外灘美術館，柏林和上海，2019），第36-38頁。
[2] 于吉在2019年春季於倫敦Delfina基金會駐留期間開展了該項研究。

曾明俊是上海外灘美術館資深策展人。

May You Live In Interesting Times, The 58th International Art Exhibition
La Biennale di Venezia
「願你生活在有趣的時代」, 第58屆威尼斯雙年展

Central Pavilion, Venice Biennale, Venice, Italy
意大利威尼斯雙年展主展館

11.05 - 24.11.2019

The 58th International Art Exhibition, titled ‘May You Live In Interesting Times,’ took place from 11th May to 24th November 2019 in Venice. It’s named after a phrase that has been invoked in speeches by Western politicians for over a hundred years as an “ancient Chinese curse”, even though such a curse never actually existed. Curator Ralph Rugoff described this “counterfeit curse” as an “uncertain artefact... at once suspect and rich in meaning”, noting that it suggests “potential lines of exploration that are worth pursuing at present, especially when the ‘interesting times’ it evokes seem to be with us once again.” The Exhibition developed from the Central Pavilion (Giardini) to the Arsenale and included 79 participants from all over the world.

- Text extracted from La Biennale di Venezia’s website.

第58屆威尼斯雙年展在於2019年5月1日-11月24日在威尼斯召開，主題為「願你生活在有趣的時代」。這一主題取自一個被西方政客援引了100多年的習語「古老的中國詛咒(ancient Chinese curse)」，儘管這一詛咒實為子虛烏有。策展人拉爾夫•魯格夫 (Ralph Rugoff)將這個「偽詛咒」描述為「靠不住的人造短語.....既不可信，卻又含義豐富」，同時指出這句習語啟發我們關注「值得在當下去追求、探索的潛在詞句，尤其在這個與我們共處的『有趣的時代』。」這次雙年展主題展匯聚了來自全球各地共79位藝術家個人或團體，他們的作品分佈於威尼斯城內綠園城堡 (Giardini)、軍械庫(Arsenale)等展區。

- 譯自威尼斯雙年展網站文字节选



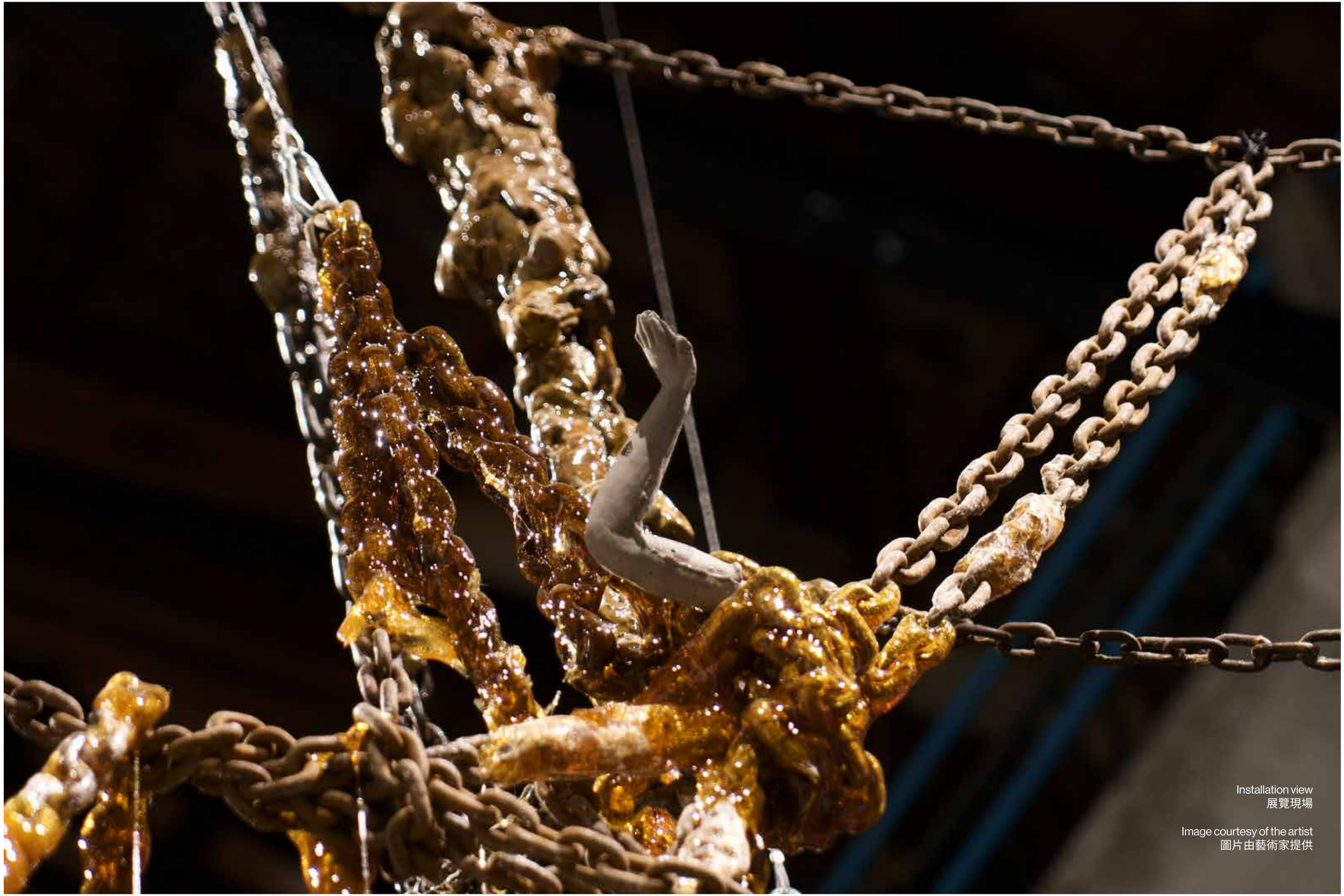
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



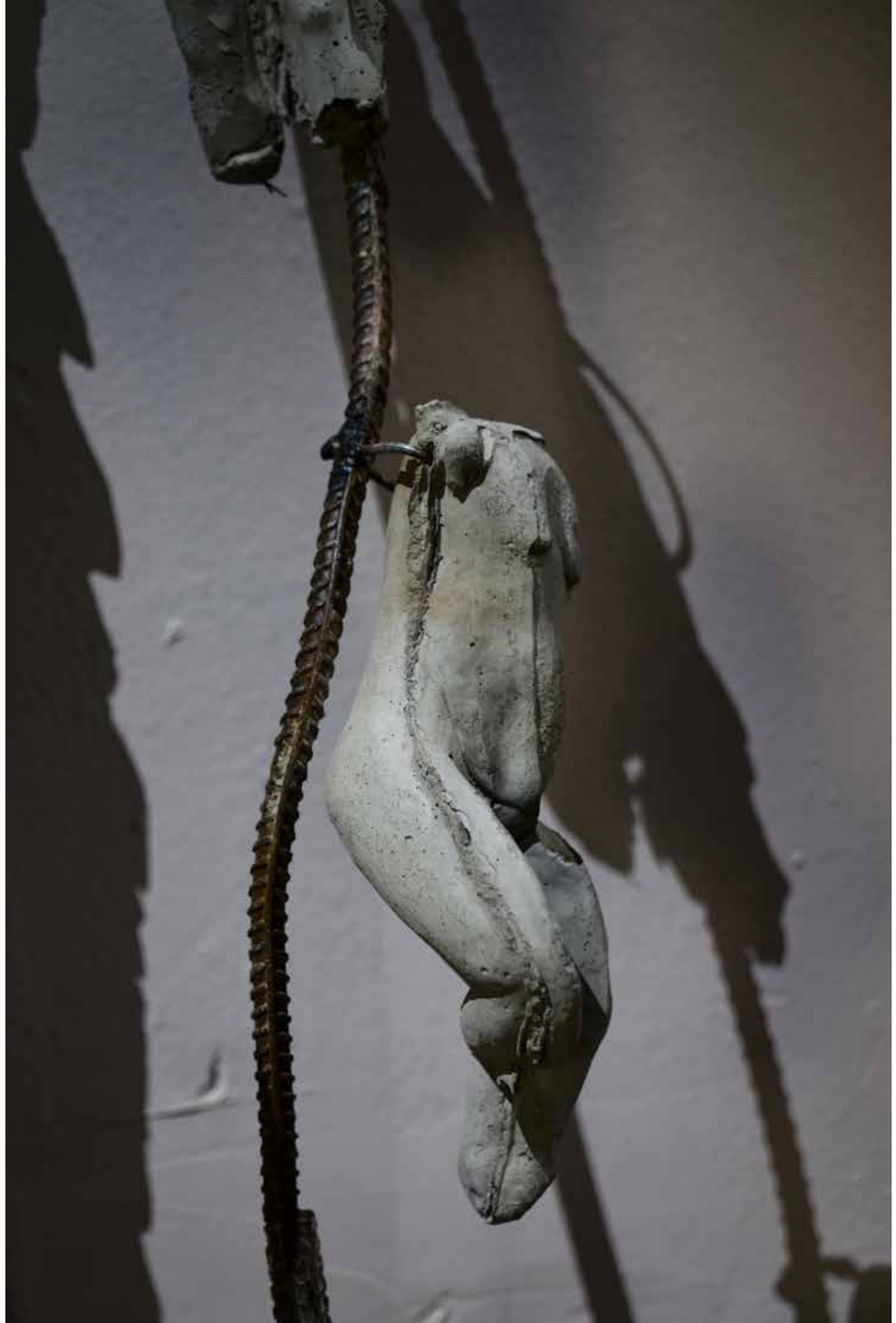
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Entropy 熵

Faurschou Foundation, Beijing, China

中國北京林冠藝術基金會

09.09.2018 - 13.01.2019

‘Entropy’ was a group exhibition presented at Faurschou Foundation, Beijing, which aimed to grasp the Chinese art scene at large by exploring the works of seven Chinese contemporary artists. The exhibition, ‘Entropy’ consists of seven sections, presenting works by artists He An, Liu Wei, Yang Fudong, Zhao Zhao, Sun Xun, Yu Ji and Chen Tianzhuo. Each artist had been given their own exhibition section, in order for them to express themselves with their own distinct voice. The overall exhibition offered the viewers an insight into the complex and ever-evolving Chinese art scene of today within an overall framework—artists born and raised in a rapidly changing China, marked by economic growth and cultural exchange. Like the scientific term “entropy,” which is a measurement of the number of possible states in a given system, the exhibition was one voice from China, formed by many, and could be interpreted and experienced in various ways.

The seven artists presented at Faurschou Foundation were raised in China during different stages of social and economic reform. He An, Liu Wei and Yang Fudong, all from the 70s generation, seeked to translate the complexity of their rapidly changing environment into installations, paintings, sculptures and video pieces. Their works originated from conflicting emotions, caused by clashes between urbanism and nature, as well as deeply-rooted traditions and a new modern reality—all of which the artists experienced first-hand during their youth. From the early 80’s generation, Faurschou Foundation presented artworks by Zhao Zhao and Sun Xun. Their installations contained references to politics, history and mythology, with Zhao Zhao’s works using subtle means of expression, whereas Sun Xun took a more overt approach. Yu Ji and Chen Tianzhuo, both born in 1985, were the youngest artists in the group exhibition. Raised in a China that had acquired much greater wealth and stability than in previous generations, these artists integrated elements related to religious and everyday rituals through site-specific installations and performances. Over a decade ago, Faurschou Foundation began its venture into the Chinese art scene with the opening of its new space in Beijing. Today, the foundation is pleased to continue this journey and exhibit artists who are relevant in shaping the art scene today, both in China, and abroad.

- Text by Faurschou Foundation

為密切洞察中國當代藝術當下情境的動態，展覽「熵」嘗試探索了七位國際知名中國當代藝術家的創作：何岸、劉韡、楊福東、趙趙、孫遜、于吉和陳天灼。整個展覽為觀眾搭建了一個洞察當今複雜和不斷演變的中國當代藝術場景的整體框架，觀察對象為一批出生和成長在以經濟增長和文化交流為標誌的中國背景下的藝術家。就像科學術語「熵」一樣，它是對特定系統中可能狀態數量的衡量，展覽可被視作一種來自中國的聲音和狀態，本身由許多微小聲音和狀態組成，宏觀狀態體系與各微觀狀態體系間的關係和變化複雜而微妙，提供了多角度、多方式觀察、解釋和體驗的可能。

林冠藝術基金會展出的七位藝術家分別長成於中國社會和經濟發展的不同時期。何岸、劉韡和楊福東均出生於70年代，試圖將他們身處的迅速裂變的環境複雜性轉化為裝置、繪畫、雕塑和錄像作品。正如藝術家在青年時期親身經歷的那樣，他們的作品內核源於城市化進程與自然交戰引發的情感衝突，根深蒂固的傳統和新的「現代」現實碰撞所導致的不適、傷痛和迷惘。 對於80年代初出生的藝術家，展覽呈現趙趙和孫遜的作品。他們的裝置包含對政治、歷史和神話的反思、評論和參照。趙趙的作品運用尖銳而微妙的表達方式，而孫遜則採取更鮮明和超現實的方法。于吉和陳天灼都出生於1985年，是群展中最年輕的藝術家。他們成長的環境是一個比前幾代人獲得更多財富、穩定和跨文化交流的中國，他們的作品通過強調「現場」性的裝置和表演，融合了豐富龐雜的宗教和日常儀式的多樣元素。自2007年在北京開放空間以來，林冠藝術基金會持續參與中國藝術場域的發展已達十多年之久。

- 文字來源於林冠藝術基金會



The cement sculptures ‘Flesh in Stone’ are part of an ongoing series started in 2012, and are comprised of ten figurative works. None of the figures have feet, arms or a head. The surface of the figures retain a smooth, sensual roughness, and keep the slightly raised edges from the molds that originally bisected the forms. Each figure is precariously supported by an adjustable iron armature made to curve around the sculptural body, and is just enough to barely support the weight of the sculpture.

Yu is interested in how we deal with our splintered subjectivities and how we acknowledge these inhabited bodies in the present moment. In Yu’s words, she is searching for how “one’s flesh [can] be trusted if the flesh does not represent any one person, carry any emotions, showcase any physical details, or carry any anatomical accuracy.” With this skepticism, Yu creates a temporal relay wherein the body, fragmented and in movement, is sustained through the weight of time and the fecundity of memory. Art as time machine.

「石肉」源自于吉從2012年開始持續創作的系列作品，由10件人體具象水泥雕塑組成，當中沒有一件雕塑有腳、手或頭。人體雕塑的表面保留了某種平滑、肉感的粗糙，還保留了最初模具將形體一分為二時所產生的輕微凸起的邊緣。每個形體雕塑都由一根環繞其表面的可調節鐵框堪堪支撐著，僅能剛好支撐雕塑的重量。

于吉感興趣於我們如何對待主觀性的碎裂，以及如何認知這些棲息於當下存在的人體。用于吉的話來說，她正試圖思索「一個肉身如何能在不代表任何個人、不攜帶任何情緒、不呈現任何身體細節、或甚至不具有任何解剖學準確性的前提下被信任」。帶著這種疑思，于吉創造了一個時間中繼，通過時間之重量和記憶之充沛，來維持分裂且運動中的身體。此刻，藝術就如同時間機器。

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

(Details) *Altar- the Ghost*
《祭壇—疊影(局部)》
2018

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Flesh in Stone - Ghost No. 2
《石肉—疊影 #2》
2018

Cement, plaster, iron
水泥、石膏、鐵

61 x 111 x 28 cm



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Hugo Boss Asia Art: Award for Emerging Asian Artists
Hugo Boss 亞洲新銳藝術家大獎展覽

Rockbund Art Museum, Shanghai, China
中國上海外灘美術館

27.10.2017 - 11.02.2018

Yu Ji's artistic practice is focused primarily on sculpture and installation all the while involving video and performance. In her works, materials play a crucial role throughout. Cement, wood, metals, and plastics used in her sculptures and installations all have their distinctive characteristics, tactility, and warmth. They polish and strike against one another, negotiate to the point of opposition, and then merge to attain unity. In the exhibition, Yu Ji experimentally connected and wrapped the works with plastic films full of transparency and resilience, creating a new texture and experience. Moreover, she extended her artistic practice from the studio to the exhibition arena, finally setting up works and spaces as a unique and comprehensive locale and a "site of labor" carefully managed.

'Flesh in Stone-Components #3' in the exhibition was one such new work in this series; the bust with the plaster model stands on a tripod studio table, reminding one of the artist's presence and tactility in sculptural creation. Head appeared in the 'Flesh in Stone' series for the first time, and the size of this head was much larger than the torsos in the series. For Yu Ji, this spherical sculpture of head commands the body and the its movements, standing for the vast universe and machine of time.

The commissioned on-site installation 'Etudes- Lento IV' was composed of 250 kilograms of rusted iron chains which were previously used to join the iron anchor of a ship, 60 kilograms of colophony, and dozens of kilograms of putting. The work connected up heavy, oppressively large volumes with sturdy iron chains, and yet brought forth a movement, with simple, fragile characteristics through the colophony and resin. These materials of very distinctive qualities, were merged sculpturally by the artist, letting the natural light moving through the air crystalized in the piece. The more one observed the work from different angles, the more one realized the complexity of its structure and the wealth of its materials.

- Text by Rockbund Art Museum

于吉的創作通過雕塑、行為和影像等媒材展開，材料始終扮演著關鍵角色。作品中使用的水泥、木材、金屬、膠質等材料都帶有各自明確的性格、質感和溫度，它們彼此打磨、碰撞、談判乃至對峙，從而結合併達成一致。本次展覽中，于吉實驗性地使用了透明度和韌性豐富的塑料材料對作品進行連接和包裹，創造新的肌理和體驗。此外，于吉將創作實踐從工作室延伸到了展覽現場，最將作品與空間佈局為一個獨特而整體的場域與精心處理的「勞動現場」。

展覽中的《石頭—零件#3》是這一系列的新作，這件帶有石膏模具的頭部雕塑立於三腳架工作台，提醒著藝術家的在場與雕塑創作的觸感。這也是「石肉」系列首次出現「頭部」，與其它肢乾的尺寸相比明顯要大許多（暗示了這個頭部並不屬於那些破碎的身體）。按于吉的解釋，近似球體型態的頭部掌管了身體和行動，同時象徵宏觀的宇宙和時間機器。

《練習曲—慢板樂章IV》由250公斤生鏽鐵鍊（用於連接船上的鐵錨）、60公斤松香和幾十斤油灰打造而成。但是這些沈重的材料在於空間的鏈接中被消解。于吉通過雕塑手段使這三種屬性各異的材料在空間與作品之間發生作用，喚醒空氣的透明，和自然光線的運動軌跡，從不同角度去觀看這件作品，便會愈發認識到它結構的複雜和材料的豐富。

-文字來源于上海外灘美術館

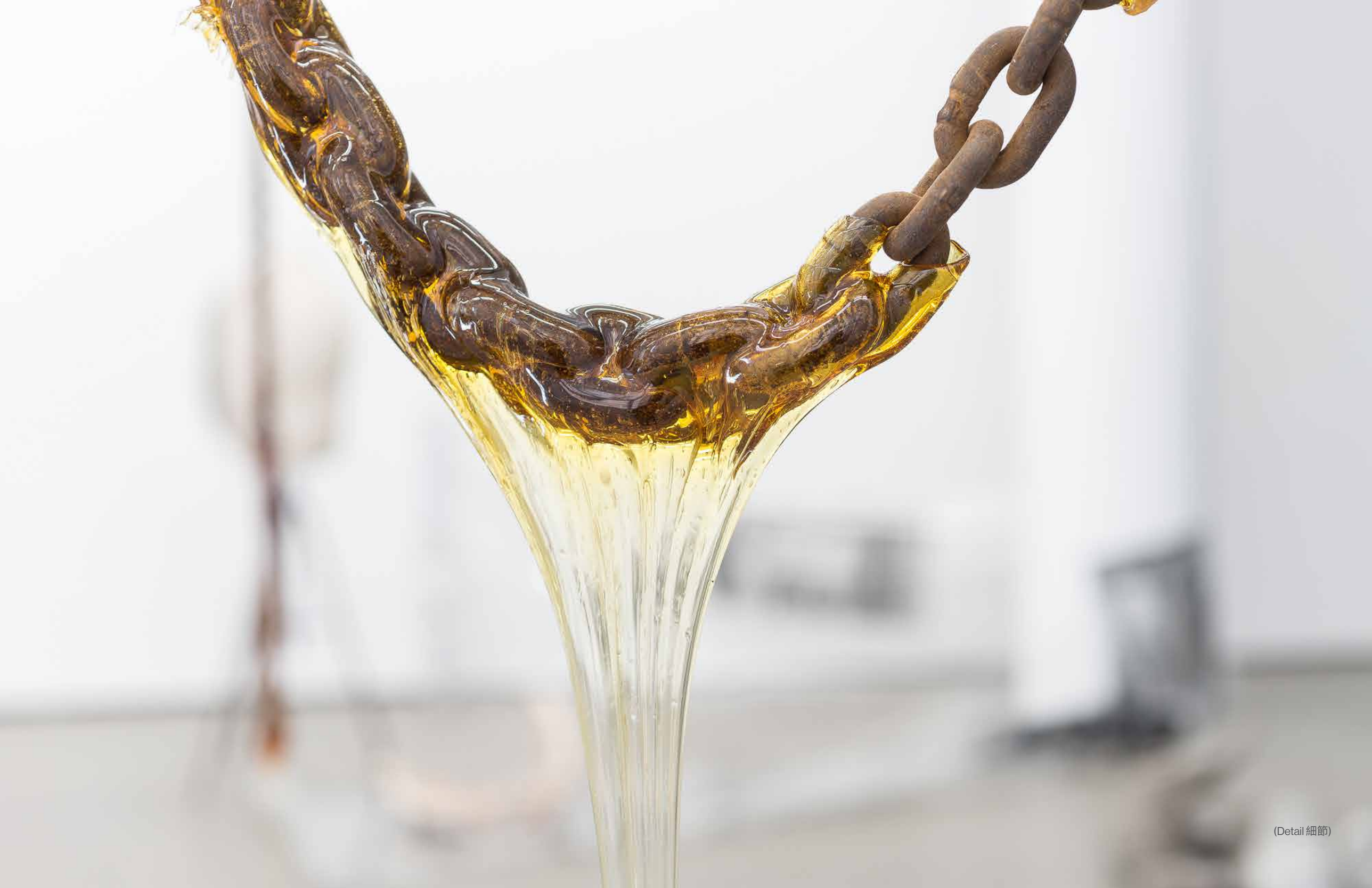
Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Etudes-Lento IV
《練習曲—慢板 樂章 IV》
2017

Iron chain, resin, putty, colophony
鐵鏈、樹脂、鬆香、油灰

Dimensions variable



(Detail 細節)

(Detail 細節)

(Detail 細節)

Sliver Lake
《銀湖》
2017

On-site installation with screen printing, PVC soft board
現場裝置，絲網印刷、透明軟玻璃

Dimensions variable
尺寸可變



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Sliver Lake
《銀湖》
2017

On-site installation with screen printing, PVC soft board
現場裝置，絲網印刷、透明軟玻璃

Dimensions variable
尺寸可變



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Passage
《通道》
2017

Two-channel HD video
雙頻高清錄像

11 min 22 sec

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Prec(ar)ious Collectives

Palais de Tokyo and Le Pavillon Neuflize OBC, 23 Akadimias Street, Athens, Greece

由東京宮及納夫立茲創意實驗室舉辦，位於希臘雅典Akadimias街23號

06.04.2017 - 12.04.2017

In the program ‘Prec(ar)ious Collectives’, co-presented by Pavillion Neuflize OBC, Palais de Tokyo, and Fluxum Foundation/ Flux Laboratory in Athens, Yu Ji presented four works in total: ‘Oliv! Oliv!’; ‘Lycabettus Tongue’, ‘Pyrus Communis Issue I’, and a performance. The three object-based works predominantly involved found objects, together forming a coherent narrative that dealt with the notion of locality in relation to the body, and indirectly, to the grandiose theme of “Learning from Athens.” Occupying the space with lampshades, iron chains, old mirrors, rocks, and dead agave leaves — even a newspaper designed and created by the artist herself for the occasion — everything in the space verged of becoming “found” within this context, grafted onto each other, and onto the architecture of the building in which the exhibition and performance took place.

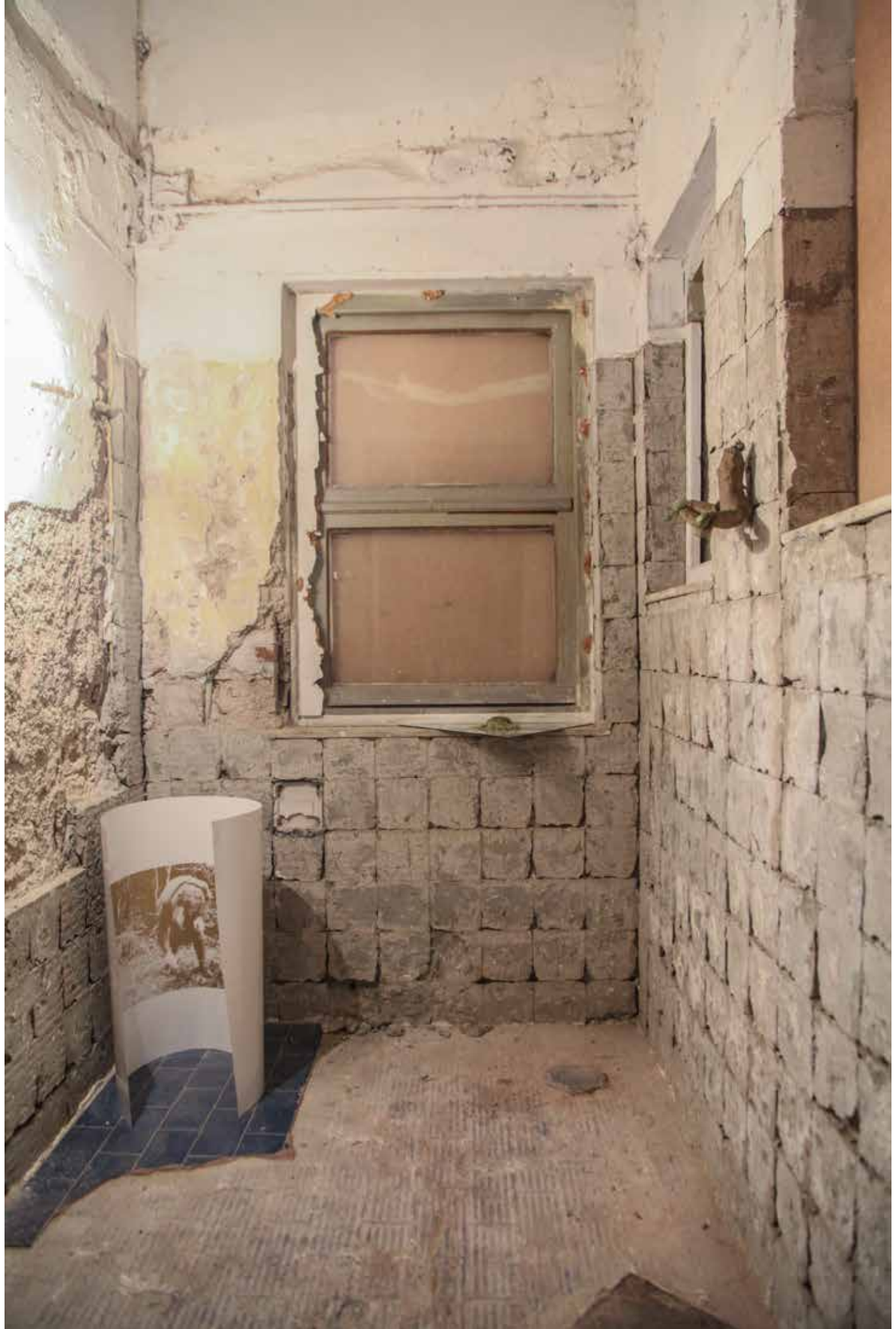
在由巴黎東京宮納夫立茲創意實驗室（Pavillon Neuflize OBC）與 Fluxum 基金會和 Flux 實驗室合作的全新項目Prec(ar)ious Collectives中，于吉一共呈現了四件作品：《奧利弗！奧利弗！》、《呂卡維多斯舌頭》、《Pyrus Communis Issue I》以及一場表演。前三件實物作品主要以現成物組成，三者共同構建起關於身體之地域性的連貫敘述，並間接地呼應了「向雅典學習」的宏大主題。燈罩、鐵鍊、舊鏡子、岩石、枯萎的龍舌蘭葉子、甚至包括藝術家特地為此設計製作的報紙——這個空間中的所有物件都在此情境中快將成為「現成品」。它們彼此嫁接，進而又併入這個展覽和表演場所的建築結構之中。



Pyrus Communis Issue 1
2017

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Lycabettus Tongue
《呂卡維多斯之舌》
2017

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



(Detail 細節)

(Detail 細節)



Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Oliv, Oliv!
《奧利弗！奧利弗！》
2017

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Why Not Ask Again: Arguments, Counter-arguments, and Stories
11th Shanghai Biennale
「何不再問：正辯，反辯，故事」，第十一屆上海雙年展

Power Station of Art Shanghai, China
中國上海當代藝術博物館

12.11.2016 - 12.03.2017

On the occasion of Yu Ji's commissioned project for the 11th Shanghai Biennale, she chose to produce her site-specific work outside, in a space that was separated from the main exhibition hall on the second floor of the museum parking garage. She turned the entire garage into both the context and the place of origin for her work. The works are spread over an area of nearly 300 square-meters, and involve multiple mediums, including sound, sculpture, installation, and prints, which were for the most part created and produced on site. The semi-outdoor concrete environment of the parking lot — with the sparse and awkward nature of its surroundings — made the work resonate in a frail and self-derisive way. Due to its design flaw, the parking garage ultimately could not be used for its original purpose, and had therefore been turned into both a place to park the museum staff's non-motorized vehicles, and a gigantic work area to prepare exhibitions. Yu Ji viewed this space not only as an enormous container for human labor and production, but also a roaring urban predator.

The work was dispersed all throughout the space, while the pieces belonged to three main categories: detritus collected on location that was probably used in the preparation of other various exhibitions; building debris picked up in demolition sites around the city, and discarded everyday household items; and finally, Yu Ji's unfinished, rejected, or damaged figurative sculptures. All these complex materials, loaded with meaning, were enveloped in the resonance of an uninterrupted roar — sound emitted by volcanoes located north of Taipei, which was recorded by the artist in 2015. These objects all attempted to press themselves onto a stage full of quiet serenity. As for the growing moss, the rotting pears and apples, or the dark blue water surface that trembled to low-frequency sound waves, all of which the visitors encountered throughout the space, they all became actors on that stage. Here is a space where life encountered death. All was wreckage, and yet full of hidden vitality.

于吉近期的創作更多介入田野考察以及對空間的身體干預。此次參加上海雙年展，她選擇把自己的在地創作安置在偏離主展廳的非展區空間——停車庫二樓，並把整個車庫作為工作的現場以及此次創作的發源地。整件作品佔地近兩百平，涉及聲音、雕塑、裝置、版畫等不同媒材，大部分創作與製作在現場完成。車庫半開放式的水泥空間使其微弱而煞有介事地呼應著周遭有限的尷尬自然，由於設計缺陷導致車庫建築無法有效使用，轉而用於停放員工非機動車，並成為巨製展覽的布展後台。對于吉來說，這裡是人類勞動和生產的巨型容器，也是一頭咆哮的城市猛獸。

現場分散在各處的作品部件提供了三條線索：就地取材的布展廢料和輔助工具；從城市各拆遷地拾來的建築殘料以及被使用者丟棄的生活用品；于吉過往的未完成的，被否定的，甚至被破壞的雕塑（身體）。這些複雜而豐富的物料被籠罩在連綿不絕的吼叫聲中（現場的噪音來自于吉2015年在台北北部的火山群採集的火山咆哮聲）。它們試圖把自己推向沈靜的舞台，時不時出現在各處的生長的青苔，正在腐爛的蘋果和梨，還有隨著低頻音震動起伏的水面，就是這舞台上的表演者。這裡既有死亡，也有生命。既殘骸一片，卻也暗藏生機。

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Column No.2
2016

Cement, wire, reclaimed wood, brick, fruit, strap, etc.

98 x 155 x 48 cm

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Public Space No.7
《公共空間7號》
2016

Plaster, cement, iron, wood, foam pipe, paraffin, rope, stainless steel, etc.
石膏、水泥、鐵架、木塊、泡沫軟管、蠟、繩索、不鏽鋼等

310 x 290 x 251 cm

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Ta Jama 1601
2013

Cement, sand, iron mesh
水泥、黃沙、鐵絲網

125 x 120 x 85 cm

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Green Hair Monster 1601
《綠毛怪1601號》
2016

Plaster, iron mesh, hair, flax thread
石膏、鐵絲網、頭髮、麻絲

160 x 60 x 130 cm

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Still Life #3 & #4
《光滑的靜物 #3、光滑的靜物 #4》
2016

Acrylic, cement, rebar, sand, stone, moss
丙烯、水泥、鋼筋、黃沙、石子、青苔

#3: 130 x 80 x 8 cm
#4: 165 x 60 x 8 cm

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Still Life #5
《光滑的靜物#5》
2016

Acrylic, cement, rebar, sand, stone, moss, apple, bandage
丙烯、水泥、鋼筋、黃沙、石子、青苔、蘋果、棉繩

116 x 80 x 8 cm

Installation view
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Kiang | Malingue

馬凌畫廊

kiangmalingue.com

Yu Ji

1985 Born in Shanghai, China. Currently works and lives in Shanghai.

Education

2011 MFA in Fine Art College of Shanghai University, Sculpture Department

Awards

2026 Joint winner of the 8th edition of the Arnaldo Pomodoro Sculpture Prize
2023 Shortlisted for Sigg Prize 2023
2017 Shortlisted for HUGO BOSS ASIA ART AWARD for Emerging Asian Artists

Public Project

2025 *Flesh in Stone - Components #6*, KU Leuven, Leuven, Belgium
2023 *Column-Untitled No. 3*, High Line, New York, USA

Solo Exhibitions

2026
"Origin of the Tiger", P·P·O·W, New York, USA

2024
"Hide Me in Your Belly", Centro Pecci, Prato, Italy
"Protrude", Sadie Coles, London, UK

2023
"Yu Ji: A Guest, A Host, A Ghost", Orange County Museum of Art, California, USA
"Yu Ji: Miss Shell, Delta, and Two Noughts", CCA Berlin, Berlin, Germany

2022
"Against Shadows", Sadie Coles HQ, London, UK

2021
"Unseen Gesture", Galerie Martin Janda, Vienna, Austria
"Wasted Mud", Chisenhale Gallery, London, UK
"Spontaneous Decisions II", West Bund Museum, Shanghai, China

2020
"Forager", Avenue Appartments, Tongren Road, Shanghai, China
"Yu Ji | am", Positive Art Research Center, Shanghai, China

2016
"Black Mountain", Beijing Commune, Beijing, China
"Dairy of Sulfur Mining – Pataauw", Mind Set art Center, Taipei, Taiwan

2014
"Never Left Behind", C-Space, Beijing, China

2013
"In the Skin", Mind Set art Center, Taipei, Taiwan

2012
"Not Moss", Artists Special Project, Gillman Barracks, Singapore
"Moss", Visual Point Space, Shanghai, China

2011
"I Stand Alone", C-Space, Beijing, China

Group Exhibitions

2026
Yangyun & Donum Art Festival "The Great Sound Is Soundless", Amanyangyun, Shanghai, China
"Dancing at the Edge of the World", Fondazione ICA Milano, Milan, Italy
"Fill'd Them, Emptied Them", Sheerly Touch-Ya Warehouse, New York, USA

2025
"to ignite our skin", SculptureCenter, New York, USA
"Whispers on the Horizon", Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan

2024
"Evaporates", Kiang Malingue, Hong Kong
"Le Contre-Ciel", Empty Gallery, Hong Kong

2023
“We the singular in multiple ghosts. I the multiple as parts of whole. ”, ICA at NYU Shanghai, Shanghai, China
“Sigg Prize 2023”, M+, Hong Kong
“Bodily Reaction: Vitalizing the Bare Life”, TAIKANG SPACE, Beijing, China

2022
Special Project by West Bund Art & Design, West Bund Art Center, Shanghai, China
4th Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hangzhou, China

2022
Special Project by West Bund Art & Design, West Bund Art Center, Shanghai, China
4th Hangzhou Triennial of Fiber Art, Zhejiang Art Museum, Hangzhou, China

2021
Boomerang: OCAT Biennale 2021, OCAT Shenzhen, OCT Art & Design Gallery, OCT Ecological Square, Shenzhen, China
The 10th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery & Gallery of Modern Art, Queensland, Australia
“2021 Triennial: Soft Water Hard Stone”, New Museum, New York, USA
“Duration: Chinese Art in Transformation”, Beijing Minsheng Art Museum, Beijing, China
“INCORPOREA 03”, Basement Roma, Rome, Italy

2020
“Interrupted Meals”, HOW Art Museum, Shanghai, China

2019
“May You Live In Interesting times”, 58th International Art Exhibition of La Biennale di Venezia, Venice, Italy
“ENTROPY”, FAURSCHOU FOUNDATION, San Giorgio Maggiore Island, Venice, Italy

2018
“After Nature”, UCCA Dune, Beidaihe, China
“ENTROPY”, FAURSCHOU FOUNDATION, Beijing, China
“SOON ENOUGH: ART IN ACTION”, Tensta Konsthall, Stockholm, Sweden

2017
“HUGO BOSS ASIA ART: Award for Emerging Asian Artists”, Rockbund Art Museum, Shanghai, China
“ZHONGGUO2185”, Sadie Coles HQ, London, UK
“[Prec(ar)ious Collectives]”, Athens, Greece

2016
“Why not Ask Again? Maneuvers, Disputations & Stories”, 11th Shanghai Biennale, Shanghai, China
“The Eighth Climate (What Does Art Do?)”, 11th Gwangju Biennale, Gwangju, Korea
“Snacks”, Power Station of Art Museum, Shanghai, China
“Mountain Sites: Views of Laoshan”, SIFANG Art Museum, Nanjing, China
“New Capital”, Huang Yu Collection Exhibition, Museum of Contemporary Art Chengdu, China
“WE”, chi K11 Art Museum, Shanghai, China

2015
“Nocturnal Friendships”, Lehmann Maupin, Hong Kong, China
“Myth/ History II: Shanghai Galaxy”, YUZM, Shanghai, China
“CAFAM Future / Observer-Creator”, CAFA Art Museum, Beijing, China

2014
“Inside China -L’Intérieur du Géant, Palais de Tokyo, Paris, France
“Myth/ History”, YUZM, Shanghai, China
“You Can Only Think about Something, if You Think about Something Else”, Time Museum, Guangzhou, China
“Erasure: From Conceptualism to Abstraction”, Osage Art Foundation, Hong Kong

2013
“Settling”, Earl Lu Gallery in LASALLE College of the Arts, Singapore
“Deep In the Cloud”, am Art Space, Shanghai, China
“Some Like It Hot”, Shanghai Gallery of Art, Shanghai, China

2012
“One Man Theater”, He Xiangning Art Museum, Shenzhen, China
“City Tracery”, am Art Space, Shanghai, China

Collections

Centre Pompidou, Paris, France
De Ying Foundation, Shanghai, China
Longlati Foundation, Shanghai, China
Louisiana Museum of Modern Art, Humblebaek, Denmark
M+, Hong Kong

K M 于吉

1985 年出生於中國上海，目前工作與生活於美國紐約。

學歷

2011　畢業於上海大學美術學院雕塑系碩士

獎項

2026　第八屆阿納爾多•坡摩多羅雕塑獎共同獲獎者
2023　入圍希克獎2023
2017　入圍 Hugo Boss 亞洲新銳藝術家大獎

公共項目

2025　《石肉—零件#6》，魯汶大學，魯汶，比利時
2023　《柱—無題No.3》，高線公園，紐約，美國

個展

2026
「Origin of the Tiger」，P·P·O·W，紐約，美國

2024
「Hide Me in Your Belly」，Centro Pecci，普拉托，義大利
「Protrude」，賽迪HQ畫廊，倫敦，英國

2023
「于吉：A Guest, A Host, A Ghost」，橙縣美術館，加利福尼亞州，美國
「貝殼小姐，Δ和兩個O」，CCA柏林當代藝術中心，柏林，德國

2022
「無視陰影」，賽迪HQ畫廊，倫敦，英國

2021
「Unseen Gesture」，Martin Janda畫廊，維也納，奧地利
「荒棄的泥土」，奇森黑爾畫廊，倫敦，英國
「即興判斷 II」，西岸美術館，上海，中國

2020
「Forager」，銅仁路聯華公寓，上海，中國
「于吉 | 上午」，正向藝術研究會，上海，中國

2016
「黑山」，北京公社，北京，中國
「採硫日記 上卷」，安卓藝術空間，台北，台灣

2014
「念念不忘」，C－空間，北京，中國

2013
「切膚」，安卓藝術空間，台北，台灣

2012
「不是青苔」，吉門營房，新加坡
「青苔」，視界藝術中心，上海，中國

2011
「我獨自站立」，C－空間，北京，中國

群展

2026
養雲與多納姆藝術節「大音希聲」，安縵養雲，上海，中國
「於世界邊緣舞蹈」，米蘭ICA基金會，米蘭，義大利
「Fill'd Them, Emptied Them」，Sheerly Touch-Ya倉庫，紐約，美國

2025
「點燃我們的皮膚」，雕塑中心，紐約，美國
「地平線上的低吟」，台北雙年展，臺北市立美術館，台北，台灣

2024
「蒸發」，馬凌畫廊，香港
「Le Contre-Ciel」，Empty畫廊，香港

2023
「我們是復形疊影中的一個，我是整體中部分的集合。」，上海紐約大學當代藝術中心，上海，中國
「希克獎2023」，M+，香港
「應激之機」，泰康空間，北京，中國

2022
西岸藝術與設計博覽會特別項目，西岸藝術中心，上海，中國
第四屆杭州纖維藝術三年展，浙江美術館，杭州，中國

2021
「飛來去器——OCAT雙年展·2021」，OCAT深圳館，華·美術館，華僑城生態廣場，深圳，中國
第十屆亞太當代藝術三年展，昆士蘭藝術博物館與現代藝術博物館，昆士蘭，澳大利亞
「软水硬石」，第五屆三年展，新美術館，紐約，紐約州，美國
「綿延：變動中的中國藝術」，北京民生現代美術館，北京，中國
「INCORPOREA 03」，Basement Roma藝術空間，羅馬，義大利

2020
「被打斷的飯局」，昊美術館，上海，中國

2019
「願你生活在有趣的時代」，第58屆威尼斯雙年展主題展，威尼斯，義大利
「熵」，林冠藝術基金會，聖喬治·馬焦雷島，威尼斯，義大利

2018
「後自然」，UCCA沙丘美術館，北戴河，中國
「熵」，林冠藝術基金會，北京，中國
「SOON ENOUGH: ART IN ACTION」，Tensta美術館，斯德哥爾摩，瑞典

2017
「HUGO BOSS亞洲新銳藝術家大獎」，入圍藝術家作品展，外灘美術館，上海，中國
「中國2185」，Sadie Coles，倫敦，英國
「[Prec(ar)ious Collectives]」，雅典，希臘

2016
「何不再問：正辯，反辯，故事」，第十一屆上海雙年展，上海當代藝術博物，上海，中國
「The Eighth Climate (What Does Art Do?)」，第十一屆光州雙年展，光州，韓國
「零食」，上海當代藝術博物館，上海，中國
「山中美術館」，四方當代美術館，南京，中國
「新資本論」，黃予收藏展，成都當代美術館，成都，中國
「WE」，chi K11美術館，上海，中國

2015
「夜間的友誼」，立木畫廊，香港
「天人之際 II：上海星空」，余德耀美術館，上海，中國
「創客創客——第二屆CAFAM未來展」，中央美術學院美術館，北京，中國

2014
「Inside China－巨人之內」，東京宮，巴黎，法國
「天人之際」，余德耀美術館，上海，中國
「不想點別的事情，簡直就無法思考」，時代美術館，廣州，中國
「市場作業－抹煞：由概念主義到抽象論」，奧沙藝術基金會，香港

2013
「落地」，拉塞爾藝術學院，新加坡
「雲深處」，上午藝術空間，上海，中國
「某｜人｜燃｜憶｜立｜窺｜合｜慢」，滬申畫廊，上海，中國

2012
「一個人的劇場 — 80後藝術群展」，何香凝美術館，深圳，中國
「城市記憶」，上午藝術空間，上海，中國

收藏

蓬皮杜藝術中心，巴黎，法國
德英基金會，上海，中國
Longlati基金會，上海，中國
路易斯安那現代藝術博物館，胡姆勒拜克，丹麥
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