

Openings

Mire Lee 李美来

2026.3.14-4.22

1. **Seven Skin Sculptures from Open Wound**, 2024

钢筋、着色甲基纤维素、建筑防护网
Rebars, pigmented methylcellulose
on construction netting

2. **Housing (Collages of Helpers' Body Parts)**, 2026

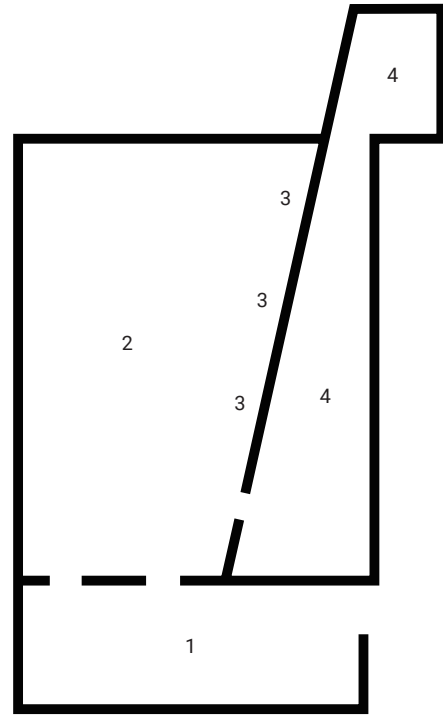
骨胶、黄麻、网纱
Bone glue, jute, mesh

3. **Openings: Assholes in Spherical Bearings**, 2026

球面轴承
Spherical bearing

4. **Openings: Wusong River**, 2026

骨胶、网纱、硅油、车桥壳、软管、泵
Bone glue, mesh, silicone oil,
axle housing, hose, pump



关于艺术家 About the Artist

李美来 (b. 1988, 首尔) 现生活和工作于阿姆斯特丹。2024年, 李美来获选为第九届年度伦敦泰特现代美术馆 (Tate Modern) 涡轮大厅“现代委任”艺术家, 并呈现大型雕塑装置。她的其他个展包括: “黑太阳”, 新美术馆 (New Museum), 纽约, 2023年; “看, 我是迷狂爱恋的污物之泉”, 法兰克福现代艺术博物馆 (Museum für Moderne Kunst), 2022年; “带原者”, 善宰艺术中心 (Art Sonje Center), 首尔。近期群展包括: 首尔国立现代美术馆 (MMCA), 2024年; 釜山双年展、第59届威尼斯双年展以及第58届卡耐基国际艺术展, 均为2022年。

她的个展即将于今年6月在维也纳分离派美术馆 (Secession) 展出。

Mire Lee (b.1988, Seoul) lives and works in Amsterdam. She presented a large-scale site-specific work for Tate Modern's Turbine Hall as the ninth Hyundai Commission artist in 2024. Other solo exhibitions include *Black Sun*, New Museum, New York (2023); *Look, I'm a fountain of filth raving mad with love*, Museum für Moderne Kunst, Frankfurt (2022), and *Carriers*, Art Sonje Center, Seoul (2021). Recent group exhibitions presented at below institutions include MMCA, Seoul (2024), Busan Biennale, Busan (2022), 59th Venice Biennale, Venice (2022), and the 58th Carnegie International, Pittsburgh (2022).

Her upcoming solo exhibition will be held at the Secession, Vienna in June 2026.

Openings

李美来 Mire Lee

2026.3.14 – 4.22

天线空间荣幸呈现李美来个展“Openings”，展出三组大型悬浮雕塑装置，艺术家调用工业材料、机械轴承和零部件，剖开身体、技术、城市的代谢系统内部，制造潦草的、具有感官冲击的视觉场景。展厅的隔墙由二手建筑塑钢模板搭建，这是一种浇筑混凝土使用的临时模型，可被回收和重复使用，残留着历史的水泥渍和磨损痕迹。展厅入口，七件从伦敦泰特现代美术馆涡轮大厅的巨型装置中“剥落”的“皮肤”雕塑被成排悬挂，被异化的劳动者卷入自动化和生产复制，敞开的伤口持续展示着肉体损耗和被剥削的撕裂感。进入展厅的第二个隔间，悬浮着的巨大结构陈列着由骨胶翻模制成的一系列“外壳”，模拟动物蜕壳的生物学机制，翻制自人体躯干和汽车桥壳，构成一座状如城市建筑沙盘的结构。展厅的另一边，横梗的隧道邀请观众从它的三个“肛门”，即装有轴承的孔洞入侵。隧道内，在不同模型和雕塑之间，硅胶软管如电缆般穿过另一组骨胶雕塑，形成一个闭环的循环系统，泵送着某种绿色不明体液，而在隧道尽头，可以从展厅玻璃眺望到在亚洲快速工业化城市随处可见的绿色河水——另一种掺杂了工业排泄的城市循环。

面对李美来那些敞开的口，我们不得不去直面那些理性的、可控的城市空间与工业系统带来的疮口，一面是进步的宏图，一面是肉身苦弱，迸发着强力而又不堪疲惫的内部。身处其中无法彻底被规训的身体，会在一个不经意间将我们带回最原始的肉身体验：因欲望而被反复侵入和过度使用，在辉煌灿烂的渴求间交杂着自毁的冲动和无法被吸纳的肮脏。

Antenna Space is honored to present Mire Lee's solo exhibition *Openings*, featuring three groups of suspended sculptural installations. The artist employs industrial materials, mechanical bearings, and components to dissect the metabolic interior of body, technology, and the city, crafting raw, sensuously charged visual spectacles. The exhibition's partition walls are built from second-hand construction formwork panels – temporary molds for pouring concrete, still marked by cement stains and the wear of previous sites.

At the exhibition entrance, seven “skin” sculptures – “sloughed off” from the artist's monumental installation in the Turbine Hall at Tate Modern – are suspended staggered. Alienated laborers, drawn into the maw of automation and mass production, are evoked here; these open wounds persistently display the lacerating pain of flesh consumed and exploited.

Entering the second chamber, a suspended structure displays a series of “shells” cast from bone glue. Mimicking the biological mechanism of molting, these forms are casts from human torsos and automotive axle housings, coalescing into a pseudo-cityscape model. Across the installation, a tunnel-like space lies prostrate. Three openings on the wall invite viewers to fist through these “anuses” – apertures fitted with mechanical bearings. Inside the tunnel, PVC hoses are weaved within another set of bone glue sculptures, forming a closed-loop circulatory system that pumps an unidentified green fluid. At the tunnel's end, through the gallery window, one can glimpse the green river water ubiquitous in Asia's rapidly industrialized cities – another kind of urban circulation, contaminated by industrial waste.

Confronting Mire Lee's openings, we are forced to face the sores festering within our rational, controllable urban spaces and industrial systems. On one side is the grand blueprint of progress; on the other, the fragile, suffering flesh – an interior that erupts with the intensity of life yet is utterly exhausted and wasted. The body can never be fully disciplined: in an unguarded moment, it hurls us back to our most primal physical experience – repeatedly penetrated and consumed by desire, where the brilliant luster of aspiration is forever laced with the urge toward self-destruction and an unassimilable filth.

负向繁衍：李美来个展的“Openings”¹

原文：Yeonsook Rita Lee

人从伤口处诞生，唯有通过一道永不愈合的开口，才能直面名为“他者”的暴力，挣脱“自我”的牢狱。乔治·巴塔耶（Georges Bataille）写道：“让我挣脱自我，我不想再是我自己。”²一个长久以来仅仅是其自身的自我，不过是一具行尸走肉。

若死亡是恶，生命一定比恶更为可怕。在极致的临界点上，善与恶、神圣与亵渎、效用与浪费、生产与过剩，不再有别。这些对立之间的裂隙，被感知为一种坠落，如同一次微小的自杀。生命不再给予慰藉，而成为一种绝对的否定力量。它既不给予奖赏，也不提供出路。取而代之的是，以放下“自我”为代价，主体获得了主权——受诅咒，却光荣的。尚且需要这副注定腐朽的肉身的主体必须经历一次极端的断裂，切断与“自我”的链条。换言之，一种中断连续性再生产的暴力。

如果要以一种近乎死亡的暴力撕裂“自我”，使其重生，人必须保持敞开——血肉裸露，无尽曝露，这绝非易事。无论言辞如何轻柔，它都近乎不可能……然而它却是一桩伟业，甚至是“至高的欢愉”³。“我们唯一的真实欢愉，便是无目的地挥霍我们的资源，仿佛一道伤口在我们体内流血……”⁴“挑战死亡”，⁵这远远超越人类和动物的有限尺度，将人的身体——那如粪便般卑贱的物体，或许在某种意义上甚至更糟——置于与上帝同等的层面。或者更确切地说，相反：“上帝之所以神圣，仅在于他与粪便共享同一卑贱的根基。”⁶上帝在粪便之中，若不在那里，便无处可寻。

只要人能将上帝与粪便这两个极端一同思考，人类或许就能逃脱集体自我毁灭的冲动。如果粪便——无用性的巅峰，与上帝共享同一根本原则，那么为什么不能将那个只产出粪便的孔洞，比作赋予人类所受诅咒而又无限盈余的太阳，并且，是一个被颠倒的太阳？那个除了产生否定的残余之外一无所是的肛门，早已像一道黑色的开口，刺入我们的身体……

在与巴塔耶相似的语境中，保罗·B·普雷西亚多（Paul B. Preciado）将“肛门的色情化”视为反性实践的一部分，肛门长期以来仅被视为排泄器官的开口。这是一种反击：旨在回击阳具与阴道在异性恋逻辑中被安置在天然与中心的特权地位。直白地说，这是要让那些高贵的器官“吃屎”。无论它如何以功利效用的面目呈现自身，其驱动力是一种对“反生产”的无尽饥渴——将一切转化为粪便的欲望。那每个人都拥有的肛门，深邃、黑暗的开口，吞入并排出一切，却除了否定之外无所生产。在此联系到“黑太阳”的忧郁，这正是李美来在同名展览中所探讨的（《黑太阳》，2023年，纽约新美术馆）。朱莉娅·克里斯蒂娃（Julia Kristeva）写道，在抑郁症的想象中，同类相食是对他者的死亡与丧失的否认。⁷在抑郁症患者想象的现实里，身体不过是一个配备着“处理功能”⁸的空洞管道，被慢性的饥饿所困扰。在这个意义上，克里斯蒂娃的忧郁吞噬他者，将其贬低为僵硬的客体；而普雷西亚多的“肛门工人”⁹则排泄“理想”概念，将其转化为粪便。两者的共通之处在于：没有节制的能力。

与此同时，肛交以及拳交，一种最常与男同性恋文化相关的行为，也是本次展览“Openings”的母题，被利奥·博萨尼（Leo Bersani）描述为一种“自我粉碎”的体验，一种使另一种主体性模式成为可能的经历。这是一种字面意义上将承受主体撕裂的行为。性若不是一种拆解自我的暴力，就什么都不是。

1 多年来，我一直密切关注李美来的创作，本文参考多种概念，试图揭示潜藏于她作品中的态度与观念。由于写于观展之前，本文无意成为展览现场的导览，望读者知悉。

2 乔治·巴塔耶《大天使昂热丽克》

3 同上

4 乔治·巴塔耶《色情》

5 乔治·巴塔耶《大天使昂热丽克》

6 金妍熙、金弘中，“乔治·巴塔耶视角下的‘无形’与‘不可能’之美学”

7 朱莉娅·克里斯蒂娃《黑太阳》

8 保罗·B·普雷西亚多《反性恋宣言》

9 同上

在此，一个未缝合的伤口既是痛处，也是一处通道，这几乎不再是隐喻，通过肛门“承受”一只拳头意味着经历某种生命的转变。拳交成为真实的“小死”，一种向死亡本身掷出的挑战、自我杀伐的僭越，为承受的主体加冕以荣光。在艾滋病危机时期的恐同氛围中，博萨尼却以“直肠即坟墓”¹⁰的命题，书写了一种肛交的伦理学：一种无所产出，或者更确切地说，产出“无”之否定，甚至“接纳死亡”的伦理学。¹¹他者即死亡，性是对死亡的预演。这种近乎求死的受虐倾向，包含于人类和动物在其成长过程中所遵从的性模态。性态的动物唯有通过自身的撕裂才出生。

李美来长期以来通过她的创作，激活了物质与力量的暴力耗费。如同肛门，她的作品同样产生“准死亡”¹²。那些由她的机械雕塑上演的盛大痉挛与迸发，内脏、骨架、血液与体液，某种硕大的动物脏腑与结构，恰如卑贱物，将主体拖入边界丧失的欢愉中。卑贱物，是指对于受过文化教育的我们，会即刻引发厌恶退缩之物，如同一道警示信号。仅凭其存在，便无情地侮辱着二元划分的权威：生与死、内与外，尤其是，你我之间的边界。在这个意义上，卑贱物以一种内在的报复形式返回主体，然而，这种返回是一种巨大的诱惑。卑贱物对原始“汁液”的迷恋——一种人类为了成为拥有语言的存在而必须遗忘的东西，驱使主体做出自我亵渎（坠落）的行动。李美来的展览“Openings”仿佛悬浮于这一临界点，将身体悬置于坠落的边缘。一旦这样的坠落开始，主体便会意识到：与上升不同的是，坠落永无止境。

10 利奥·博萨尼，“直肠是坟墓吗 (Is rectum a grave?)”

11 乔治·巴塔耶《色情》

12 我想起一个用来形容“没用的人”的韩国俚语“똥 만드는 기계 (一具造屎的机器)”。值得注意的是，这个描述也适用于形容所有人，难点在于将这种理解重新放回现实。

Birthing Minus: On Mire Lee's *Openings*¹

Written by Yeonsook Rita Lee

Translated by Mire Lee

A wound is where the human is born. Only through the opening of a wound can one confront the violence called the "Other" and escape the prison of the "I." Georges Bataille writes: "Liberate me from myself. I want to cease to be myself."² A self that has been nothing but itself, for too long, is merely a corpse.

If death is evil, life must be something worse than evil. At an extreme pitch, good and evil, sacred and profane, utility and waste, production and excess cease to differ. The gap between these oppositions is felt as a fall, something like a small suicide. Life ceases to console and becomes an absolute force of negation. It grants neither reward nor a way out. Instead, at the cost of letting go of the "I," the subject gains sovereignty—cursed, however glorious. To experience the sacred beyond the "I," while still inhabiting a body destined to rot, the subject must undergo an extreme rupture, one that severs the chain of the "I." In other words, a violence that cuts through the reproduction of continuity.

To take in a death-like violence that tears the "I" apart and births it again, one must remain open—flesh raw and endlessly exposed—something anything but easy. However gently one might phrase it, it borders on the impossible... and yet it is a great feat, even "the supreme pleasure."³ "Our only real pleasure is to squander our resources to no purpose, just as if a wound were bleeding away inside us..."⁴ The "challenge to death,"⁵ which far exceeds the modest measure of the human animal, places the human body—base material like shit, perhaps in some sense even worse—on the same plane as God. Or rather, the reverse: "God is sacred only insofar as he shares the same base foundation as shit."⁶ God is in shit. If not there, then nowhere.

So long as one thinks together the extremes of God and shit, humanity may escape its drive toward collective self-annihilation. If shit—the very summit of uselessness—shares the same fundamental principle as God, then why not the hole that produces only shit be likened to the sun that bestows upon humanity its "accursed" infinite surplus—a sun, moreover, turned upside down? The anus, which produces nothing but this negative remainder, is already pierced into our body like a black opening....

In a context similar to Bataille's, Paul B. Preciado seeks, as part of a counter-sexual practice, to eroticize the anus, long recognized only as an organ of excretion. This is an attempt to strike back at the privileged status of the penis and vagina, installed within heterosexual logic as natural and central. Put bluntly, it is an attempt to make those noble organs eat shit. Its claims to political utility aside, it is driven by a bottomless hunger for anti-productivity—the desire to turn everything into shit. The anus—a deep, dark opening everyone carries, swallowing and expelling anything yet producing nothing but minus—meets here with the melancholy of the "black sun," a connection Lee explored in her exhibition of the same name (*Black Sun*, 2023, New Museum). Julia Kristeva writes that in the depressive imagination, cannibalism functions as a denial of the Other's death and loss.⁷ Within the depressed's imaginary reality, the body is nothing more than an empty conduit fitted with a "processing facility,"⁸ plagued by chronic hunger. In this sense, Kristeva's melancholic devours the Other, reducing them to a hardened object, while Preciado's "anal worker"⁹ excretes the "ideal" concept

1 Having followed Lee's work closely over the years, this text draws on various references to illuminate Lee's approaches and thinking behind the practice. Written prior to viewing the exhibition, it does not aim to serve as a guide to the physical installation. Readers are kindly asked to bear this in mind.

2 Georges Bataille, *L'Archangélique*

3 Ibid.

4 Georges Bataille, *Eroticism*

5 *L'Archangélique*

6 Kim Yeon Hee, Kim Hong Joong, "Aesthetics of the Formless and the Impossible from the Perspective of Georges Bataille"

7 Julia Kristeva, *Black Sun*

8 Paul B. Preciado, *Countersexual Manifesto*

9 Ibid.

and turns it into shit. What they share is a lack of moderation.

Meanwhile, anal intercourse—and “fisting,” a practice most often associated with male homosexual culture and a motif that surfaces part of the exhibition *Openings*—has been described by Leo Bersani as an experience of self-shattering, one that makes possible another mode of subjectivity. It is an act that literally tears the receiving subject apart. Sex is nothing if not a violence that dismantles the self.

In this case, an open wound as both a place of pain and passage is hardly a metaphor at all. To “receive” a fist through the anus is to undergo something that might alter the very course of the subject’s life. Fisting becomes a genuine “little death,” a challenge hurled toward death itself. The transgression of self-killing crowns the ‘receiving’ subject with glory. Amid the homophobia of the AIDS crisis, Bersani nevertheless wrote—under the proposition that “the rectum is a grave”¹⁰—of the ethics of anal sex: an ethic that produces nothing, or rather produces the minus of nothing, that “admits even death.”¹¹ The Other is death; sex is its rehearsal. This masochistic drift—almost a wish for death—belongs to the model of sexuality demanded of the human animal in its becoming. The sexual animal comes into being only through its own rupture.

Lee has long activated, through her work, the violent expenditure of matter and force. Like the anus, her work too produces “quasi-death.”¹² The grand-guignol convulsions and eruptions of viscera, skeleton, blood, and bodily fluids staged by her mechanical sculptures—the entrails and frames of some colossal animal—operate much like the abject, drawing the subject into the pleasure of boundary loss. The abject refers to something that triggers an immediate recoil of disgust in us as cultural beings—like a warning signal. By merely existing, it relentlessly insults the authority of binary divisions: life and death, inside and outside, and above all the boundary between “I” and “you.” In this sense, the abject returns to the subject as a form of immanent revenge. And yet this return is a great temptation. The abject’s fascination with the primordial “juice,” the one that humanity had to forget in order to become speaking beings, pushes the subject toward a fall. The exhibition *Openings* hovers at that threshold, suspending almost-bodies at the brink of descent. Once such a descent begins, the subject comes to realize that, unlike ascent, descent knows no limit.

10 Leo Bersani, “Is rectum a grave?”

11 *Eroticism*

12 A Korean idiom comes to mind that denounces a ‘useless’ person: “똥 만드는 기계(a shit-making machine)” Strikingly, this description applies to every human being. The challenge, then, is to reintroduce this understanding back into reality.