

Henry

MEDIA RELEASE

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(206) 616-8671 (not for publication)

PRESS PREVIEW

Friday, July 12, 11 AM

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Carrie Yamaoka. *Pour/Peel*. 2005/2015. Urethane resin on reflective mylar. Courtesy of the artist.

The Henry to present Carrie Yamaoka's first solo museum exhibition

Carrie Yamaoka: recto/verso is on view Jul 13 – Nov 3, 2019

SEATTLE—The Henry Art Gallery is proud to present the first solo museum exhibition of mid-career artist Carrie Yamaoka (U.S., born 1957). *Carrie Yamaoka: recto/verso* brings critical attention to the artist's compelling yet under-recognized work from the early 1990s through today, highlighting recurring themes of (in)visibility, perception, and subjectivity.

Among the works included in the exhibition are Yamaoka's early, chemically altered photographs and text-based explorations centered on processes of erasure and double entendre. In the series *Banned* (1990-1991), Yamaoka photographed pages from books banned in the U.S. (either from import or libraries) and, using subtractive processes, altered and redacted the text to align more with her subjective reading of these renegade and canonical works. In another of her artworks, *Archipelagoes* (1991-1994), the artist created

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photograms that refer to sites of quarantine and detention such as prisons, hospitals, and internment camps. For the exhibition, Yamaoka is updating *Archipelagoes*, adding the names of current immigrant detention facilities veiled by pastoral landscape references. These works emerged out of and have been informed by the crucible of identity politics, post-Stonewall LGBT activism, and the AIDS epidemic.

In the early 1990s, Yamaoka's interest in language included the mirroring structure of palindromes, which led the artist to the material of mirrored glass, and soon thereafter to reflective mylar. In this flexible material, Yamaoka found a corollary for photographic film and began making works that occupy a hybrid zone between painting, drawing, and sculpture. Yamaoka's working methods embrace chance occurrence, as well as error and defects, and include actions such as abrasion and folding. The exhibition features a range of Yamaoka's work with mylar, from wall rubbings to cast resin pieces.

Across her iterative practice, Yamaoka revels in materiality, embracing states of transformation and the indeterminate. The reflective quality of the mylar captures shifting environmental conditions and, in Yamaoka's words, functions like "a film plane where the shutter is always open." These works implicate time as a material and underscore the ephemeral nature of being, as well as the potential for multiplicity. The viewer as well as the artist enter as subjects reflected in the work, a process Yamaoka describes as: "Never still for long, continually in motion, where the light falls, never the same way, I am caught in the process of becoming, and in the midst of disintegrating."

In a career spanning over thirty years, Yamaoka has regularly exhibited nationally and internationally, yet the Henry exhibition will be the artist's first solo exhibition to examine the cumulative expanse of her work. Recently, Yamaoka's work was included in *arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified* at the Beeler Gallery at Columbus College of Art & Design and *Greater New York* at MoMA/PS1, New York. Yamaoka is the recipient of a 2019 Guggenheim Fellowship and a 2017 Anonymous Was a Woman Award. She lives and works in New York and is a founding member of the queer art collective fierce pussy.

Carrie Yamaoka: recto/verso will run July 13 - November 3, 2019. A public opening will be held on Friday, July 12. A gallery talk with the artist will be held on Saturday, July 13. Please visit henryart.org for details.

Carrie Yamaoka: recto/verso is organized by Nina Bozicnik, Associate Curator. Lead support is provided by Seattle Office of Arts & Culture.

ABOUT THE HENRY

A museum of contemporary art and ideas, Henry Art Gallery presents exhibitions by a multi-national roster of emerging and mid-career artists. Known for taking risks and for allowing space for uncertain outcomes, we anticipate the conversations and opinions that will be important and relevant in the field. www.henryart.org

HOURS & ADMISSION

Wed, Fri, Sat, Sun: 11 AM – 4 PM

Thurs: 11 AM - 9 PM

Mon, Tues: Closed

\$10 general, \$6 seniors (62+); free to Henry members; UW students, faculty and staff; students, and children.

Admission is free every Sunday, as well as on First Thursdays.

CONTACT

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SOCIAL

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