

For Immediate Release:

Carrie Yamaoka *stripped.striated.poured*

March 15 – April 14, 2013

opening reception: Friday, March 15th 6 – 9 pm

[Carrie Yamaoka](#) makes paintings that are deeply involved with materiality and process but not with pictorial imagery. All of her work has reflectivity built in whether it involves stark, though malleable, verisimilitude or a more muted receptivity to light, making appearances changeable depending on the vantage point of the viewer. The viewer becomes a part of the picture, becoming simultaneously an agent and a subject. As the viewer engages and spends time looking, vistas of indeterminate spatial depth open up and quiver on the threshold of legibility.



Artist/gallerist Keran James has written aptly about Yamaoka's work for her 2011 exhibition at Studio 1.1, London, "The minimalist parameters Yamaoka works with are dove-tailed with exquisite precision and the paintings become almost a recording medium as though light had a different speed, was slowed for us to become more familiar with our temporary presence. But light nevertheless reaches the mylar more quickly than we can reach an understanding of its journey... and returns to us in a dizzying moment of loss and recognition."

The artist writes of her practice, "Photographic ideas, issues and processes inform my work. The layer of reflective silver mylar film, which is always present as a ground in my paintings, is analogous to the film plane of a camera. Here, the image is never taken, apprehended or fixed. I am engaged with the antithesis of the decisive moment. The viewer is never static and neither is the picture. I am interested in that liminal moment when freshly exposed photo paper is immersed in the developer tray and the latent image begins to form but has not yet coalesced into a recognizable picture-- the moment of suspension, between the process of becoming visible and the legibility of form. I strive to capture something of that dynamic, to invite the viewer into that fleeting and heightened moment. "

This is Carrie Yamaoka's first solo exhibition in New York since 2004.

About the Artist:

[Carrie Yamaoka](#) lives and works in New York City. She has exhibited widely both in the United States and in Europe. Her work has been featured in exhibitions at the Mannheimer Kunstverein, CAN Neuchatel, MMKA, the Wexner Center, the Albright-Knox, MassMOCA and Artists Space among other venues. Yamaoka has had solo exhibitions at Aeroplastics Contemporary, Brussels; Studio 1.1, London; Galerie Lange + Pult, Zurich; Galerie Une, Auvernier; Torch Gallery, Amsterdam; and Debs & Co, New York City. Her work has been reviewed in the New York Times, Art in America, The New Yorker, Bomb, and Time Out New York. Yamaoka's work is in the public collections of the Victoria & Albert Museum in London and the Albright-Knox Art Gallery in Buffalo, NY.

In the project space:

Kari Soinio

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Sense and representation of landscape and place have formed the central interest for [Kari Soinio](#) in his photographic art over the past years. The artist examines the ways perception and recognition function cognitively through visual representations. In his series on the urban environment, "City of Ghosts," Soinio looks beyond the surface of grand and mundane life on a city street. The hidden life in the top floors of opulent buildings, offices with a view or windows high above us are juxtaposed with anonymous passers-by on the street.

As important as hidden meanings and socioeconomic settings in the work of Kari Soinio are the beauty and character of the city. Personal attachments and histories guide his art. In "The Beautiful City" exhibited at Storefront Bushwick, Soinio traces his everyday steps through his two hometowns, Helsinki and New York, and marvels at the aesthetics of a city through the eyes of an observant traveler. By a way of de-focused images, he selects views at the same time familiar and foreign, transforming the commonplace into beauty and fascination.

At the core of Soinio's landscape work are questions of landscape ideals and the conventions of landscape art. He contests the language of landscape and re-interprets the genre by addressing the form and shape of a traditional photograph. Soinio's photographic work has often taken unconventional shapes--round, curved or elliptical. In "The Beautiful City," his images appear face-mounted on bevel-edged, elliptical glass whose out-of-focus, mirror-like imagery reference a nostalgia for times past. Soinio contemplates the ability of our memory to remember with accuracy a landscape we have just turned away from. Reduced to simple forms without details or outlines, his cityscapes reveal their subjects as urban elements: streets, buildings, trees, tracks and above everything, the sky.

About the Artist:

[Kari Soinio](#) is a New York-based artist working mainly with photography. He received a BA from the Lahti Polytechnic in his native Finland and an MFA from University of Art and Design in Helsinki. He has studied at the International Center of Photography in New York.

He has exhibited at Heino Gallery (2012) and Korjaamo Gallery (2011) in Helsinki, at the Northern Photographic Center in Oulu (2011) and at several galleries and museums in Finland. He has participated in numerous shows at the Museum of Contemporary Art Kiasma and the Finnish Museum of Photography in Helsinki. His monograph *From Landscape to Place* was published in 2009 in conjunction with a show at Heino Gallery and a mid-career retrospective at Kerava Art Museum. His show at the Institut Finlandais in Paris was part of Mois de la Photo in 2010 and received significant attention from the French art press. His work has been shown in the US and in Europe at Mappin Art Gallery, Sheffield England; NGBK gallery, Berlin; Arthouse, Sofia, Bulgaria; Ludvig Museum, Budapest; Signe Vad galleri, Copenhagen; Peer Gallery, New York; Gallery Papatzikou - Photobiennale Thessaloniki, Greece; Ingrid Hansen Gallery, Washington, DC; Municipality of Neapolis Gallery, Thessaloniki; and Kakelhallen, Mariehamn, Åland. Soinio's work has appeared in NY Arts Magazine, *Connaissance des Arts*, *l'Humanite*, *Réponses Photo*, *Art Actuel*, *La Tribune*, *Next Level* and in numerous books, newspapers and TV programs in Finland.

