



| Carrie Yamaoka | 山岡嘉里 |

INTRODUCTION

Carrie Yamaoka is an interdisciplinary artist whose work ranges across painting, drawing, photography, and sculpture. She engages with the topography of surfaces, materiality and process, the tactility of the barely visible and the chain of planned and chance incidents that determine the outcome of the object. Her work addresses the viewer at the intersection between records of chemical action/reaction and the desire to apprehend a picture emerging in fleeting and unstable states of transformation. Her material engagement and rule-breaking strategies embrace accidents and dissolve binaries, such as improvisation/intention, methodology/intuition, and surface/depth. Toggling between visibility and invisibility, overlaying legibility and illegibility, breaking apart and recomposing, Yamaoka's work is in a constant state of mutation.

In the 1980s and early 1990s, Yamaoka engaged directly with erasures, in text-based paintings, darkroom photographic processes, and mirror surfaces. Through recuperation of typewriter correction ribbons that registered erased words, through redaction and removal via chemical stripping, these gestures served as powerful metaphors, making visible what has been erased in our daily lives, culture, and society. Since the mid-1990s, Yamaoka has sought a direct relationship with the nature of perception, towards an open field of subjectivity as it relates to physical, social, and political bodies and their instability. She deploys a restrained formal vocabulary of mirror, reflective mylar film, resin, and their potential alchemical formations, in which poured and marred surfaces absorb, reflect, and distort their surroundings.

In recent years, Yamaoka's methodology and experimentation with the materiality of time extends to revisiting dormant finished or unfinished works from her studio, by taking apart substrates and reconfiguring their constituent parts, breaking apart, peeling, and interlacing new and aged elements and processes, sometimes decades apart. The resulting works, titled as redux or revisited, bear traces of the older works, so that the past is brought into and intertwines with the present.

Carrie Yamaoka's work has been exhibited at major art institutions, including the Institute of Contemporary Art, Philadelphia; MoMA PS1, New York; Palais de Tokyo, Paris; Centre Pompidou, Paris; Fondation Ricard, Paris; Henry Art Gallery, University of Washington, Seattle; Artists Space, New York; Wexner Center for the Arts, Columbus, Ohio; Participant Inc., New York; Victoria and Albert Museum, London; Grey Art Museum, New York; MassMOCA, North Adams, Massachusetts; and Zilkha Gallery/Wesleyan University, Middletown, Connecticut. Writing on her work has appeared in the New York Times, Artforum, Art in America, Artnews, The New Yorker, Time Out/ NY, Hyperallergic, Interview, Ursula, and BOMB. Her work is included in the public collections of the Buffalo AKG, the Art Institute of Chicago, Centre Pompidou, Dallas Museum of Art, Henry Art Gallery, Sunpride Foundation, and the Whitney Museum of American Art. She is the recipient of a John Simon Guggenheim Fellowship (2019) and an Anonymous Was A Woman award (2017). Yamaoka is a founding member of the queer art collective fierce pussy. She lives and works in New York City.

介紹

山岡嘉里(1957年)是一名跨學科藝術家，作品揉合攝影、繪畫及雕塑等媒介。她致力於探索起伏的作品表面、物質及過程，感興趣於難以察覺之物的觸感，以及決定了物件型態的連鎖反應——由事先規劃的事件及突發意外共同催生的變化。她的藝術作品以下述結合關係與觀眾產生直接的溝通交流：化學處理/反應的視覺記錄，以及希望捕捉瞬息萬變圖像的慾望。她突破性的藝術策略擁抱了意外，摒棄了多種二元對立關係：即興—意圖；方法論—直覺；表面—深度，等等。山岡嘉里在可見性和不可見性之間搖擺，層疊處理可辨認性及不可辨認性，在催生破裂的同時重新建構，使其藝術創作處於不斷變化的狀態之中。

在1980年代及1990年代，山岡嘉里在以文字為基礎的繪畫作品中、強調沖洗過程的暗房攝影作品中以及鏡面作品中直接處理抹除姿態。她使用打字機修正帶提示被抹去的文字，使用化學剝離手段在作品表面移除元素——這種創作姿態是強大的隱喻，揭示了在日常生活、文化及社會中被抹除的人和物。自1990年代中期以來，山岡嘉里嘗試直接探索感知經驗，朝向開放的主體性領域發展與物質性、社會性及政治性身體(及其不穩定性)相關聯的藝術。她以克制的鏡像形式語言、反射性聚酯薄膜、樹脂、化學手段為主要媒介和方法，讓澆灑、塗抹的作品平面吸收、反射並扭曲其所處環境。

在近年，山岡嘉里的方法論及圍繞時間的物質性特質展開的實驗持續延展，並開始作用於其事業早期創作的作品：她剝離作品基底，重新構造其基礎部分，撕開、剝除、添加全新或陳舊的元素及過程。同一件作品中不同元素之間的時間跨度可達數十年之久。以此獨特方法創作的作品一般被重新命名為「重製」或「回顧」，繼承了先前作品的痕跡，讓過去得以與當下相遇、相交織。

山岡嘉里在近期曾於以下機構展出作品：當代藝術中心，費城；現代藝術博物館/PS1，紐約；東京宮，巴黎；蓬皮杜中心，巴黎；利卡德基金會，巴黎；亨利美術館，華盛頓大學，西雅圖；Artists Space藝術中心，紐約；瓦克斯納藝術中心，哥倫布；Participant Inc.，紐約；維多利亞及阿爾伯特博物館，倫敦；格雷美術館，紐約；麻萨诸塞當代藝術中心，北阿當斯，麻萨诸塞州；及希爾卡美術館/維斯大學，米德爾敦，康涅狄格州。以下媒體曾報導評論其藝術實踐：紐約時報；Artforum；Art in America；Artnews；紐約客；Time Out紐約；Hyperallergic；Interview；Ursula，及Bomb。以下公共藝術機構已收藏山岡嘉里的作品：Buffalo AKG；芝加哥藝術學院；蓬皮杜中心；達拉斯美術館；亨利美術館；驕陽基金會；及惠特尼美國藝術博物館。山岡嘉里曾榮獲約翰·西蒙·古根海姆紀念基金獎項(2019)及「匿名是一名女性」獎項(2017)。山岡嘉里是酷兒藝術團體fierce pussy的創始成員。她生活工作於紐約。

Selected Exhibitions
精選展覽

Inside Out / Outside In

Manshu-in Temple, Kyoto, Japan
曼殊院, 京都, 日本
12.11-03.12.2025



Kiang Malingue presents *Inside Out/Outside In*, an exhibition by Carrie Yamaoka, at the Manshu-in Temple, Kyoto, from November 12 to December 3, 2025, with daily opening hours of 9am-5pm. Spanning works from the past twenty-five years, this is the artist's first solo exhibition in Japan, and follows her prestigious 2025 Maria Lassnig Prize.

When approaching a work of Carrie Yamaoka:

Acknowledge the potential of an irreversible intimacy.

Savor your distance to form a holding pattern, as this orbiting could bring you closer to what future proximity might hold.

Recognize your present orientation—physically, mentally, and spiritually—as the inception of your visual recognition and perception.

Consider time's virtue in the displacement and distance of your encounter. In physics, displacement contains magnitude and direction: walking around the block to return to the starting position yields zero displacement. Yamaoka's work claims power back from the solitary zero-sum game of life. Walk around that block.

Anticipate the amplitude of your heart to shape the architecture of the self the work offers.

Let the work continue to oscillate in your memory, as it evolves in your absence while you engage, contribute, and transform life through social consciousness and love.

Retrieve it as necessary as a reserve fuel. Sear it with your eyes closed. Retrieve it as necessary as a reserve fuel¹.

Carrie Yamaoka (b. 1957 Glen Cove, USA. Lives and works in New York) is an interdisciplinary artist whose work ranges across painting, drawing, photography, and sculpture. She engages with the topography of surfaces, materiality and process, the tactility of the barely visible and the chain of planned and chance incidents that determine the outcome of the object. Her work addresses the viewer at the intersection between records of chemical action/reaction and the desire to apprehend a picture emerging in fleeting and unstable states of transformation. Her material engagement and rule-breaking strategies embrace accidents and dissolve binaries, such as improvisation/intention, methodology/intuition, and surface/depth. Toggling between visibility and invisibility, overlaying legibility and illegibility, breaking apart and recomposing, Yamaoka's work is in a constant state of mutation.

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Yamaoka considers the viewer's agency and encounter, in the situated architectural environment and its surrounding conditions such as light, air, and weather, to complete a work, while insisting that an artwork remains mutable. *Inside Out/Outside In* puts in conversation a range of Yamaoka's methodology and formal experimentation. Inviting alchemical outcomes through processes of repetition, erasure, and accretion, she cracks open material logic, such as by working on both sides of a surface, its recto and its verso, and the subsequent process of adhering, peeling, and flipping of a work's strata, often years apart, to create new works.

Responding to Manshu-in's porous spatial boundary between the inside and the outside, Yamaoka guides the viewer by employing the toggling perspectives of looking into and out of, from a distance and close-up. Her works, partially exposed to the elements, catch the intensity of sunlight and shadows at different times of the day, reflect what lies beyond through changing air currents and wind, and coalescing perception with the viewer's internal rhythm.

Inside Out/Outside In is a significant occasion as Yamaoka's first solo exhibition in Japan, where she spent her teenage years. The reverse diaspora echoes the ways in which material marks and inhabits dualities: past and present, here and there, outside and inside, always subject to transformation.

[1] Jo-ey Tang, "Epochs become infinite," in *RE: Carrie Yamaoka*. (Santa Fe: Radius Books, 2025), 11.

在2025年11月12日至12月3日期間，馬凌畫廊於京都曼殊院榮譽呈現山岡嘉里個展「Inside Out/Outside In」。展覽每日開放時間為早9點至晚5點。山岡嘉里於近期榮獲2025年度瑪麗亞·拉斯尼格獎項，此次展覽則是她在日本的首次個展，展出的多件作品橫跨25年創作時間。

在接觸山岡嘉里作品之時：

你認識到一種無法避免的親近感潛能。

你要斟酌自己的觀看距離以形成一種把持姿態，因為你與作品的環繞軌跡可能要把你拉近，這距離比未來親近性所許諾的更近。

你意識到自己當下的取向——物理層面、心理層面以及精神層面的取向——就是自己視覺認知和感知的起始點。

你要考慮時間在你的移動和對峙距離之中的意義。在物理領域裡，位置移動或稱位移既包含量，也包含方向：圍繞一個物理意義的塊行走，最後回到起點，這樣形成的位移值為0。山岡嘉里的藝術從生命孤寂的零和遊戲中重新認領力量。繞著那塊狀物行走。

你要期待，用自己的心臟振幅去塑造由那些作品給予的自我建築工程。

你要讓作品持續在記憶中搖擺，在你通過社會意識和愛面對生命、對生命做出貢獻、轉化生命的同時，它在你的缺席狀態之中演化。

你要在有需要時尋回它，就像是尋回儲備石油一樣。閉上眼把它點燃。在有需要時尋回它，就像是尋回儲備石油一樣¹。

山岡嘉里（1957年生於格倫科夫，現生活工作於紐約）是一名跨學科藝術家，其創作跨越繪畫、素描、攝影及雕塑等多個門類。她深入探索作品平面的多變態勢、媒材特質和創作過程，檢視幾乎不可見事物的觸感，以及最終決定了作品面貌的一連串可控或不可控的事件。在紀錄不可控的化學反應以及嘗試理解飄渺、不穩定圖像的慾望之間，她的獨特藝術直接與觀者展開溝通。她的媒材探索工作及打破常規的藝術策略擁抱

意外性，並且消解了多種二元對立關係——諸如即興/意圖、方法論/直覺、平面/深度等。在可見性與不可見性之間轉換，將可讀性與不可讀性層疊，在拆解的同時重構——山岡嘉里的創作處於恆常的變化之中。

自1990年代中期以來，山岡嘉里致力於探尋與感知的本質直接建立聯繫，朝向主體性的開放場域展開實踐——這種聯繫與物理性、社會性、政治性身體及其不穩定狀態息息相關。她在創作中使用鏡子、反光聚酯薄膜、樹脂及其潛在化學特質構成的克制形式語彙，讓傾灑或混濁的作品表面吸收、反射並扭曲其周遭環境。

在近年，山岡嘉里的方法論和時間性媒材實驗延展至對工作室內已完成或未完成早期作品的再處理上。她或是去除過往作品的底層層次，或是重新架構作品的核心部分，以拆解、剝離的手法重新將時間跨度悠長的新舊元素和創作過程編織在一起。她稱最終呈現的成果為「重塑」或「回訪」，這些新實踐成果留存了舊作品的蹤跡，讓過去的時間得以進入當下，與當下時間相交織。

山岡嘉里在創作時積極考慮觀者的主觀能動性和接觸體驗，考慮特定建築環境及包括光照、空氣、天氣在內的多種條件。她認為這些是宣告作品完成的重要因素，又同時強調藝術作品必須是持續可變的。「Inside Out/Outside In」展覽將山岡嘉里的多種方法論及形式實驗置於對話關係之中。她在重複、抹除和增添的創作過程中引入各種化學反應，撬開藝術創作的物質性邏輯——諸如在同一件作品的正反兩面上進行創作，或是通過黏合、剝離和調轉的方法處理作品的不同層次——以創作新的作品。

山岡嘉里對京都曼殊院空靈、內外連通的空間特質做出回應，引領觀者在內視與外觀、遠眺與近閱等不同的觀看方式之間游離。山岡嘉里在曼殊院展出的作品將部分暴露在自然環境中，吸納一天不同時刻中的陽光和陰翳，反映隨風流動的事物，把感知體驗與觀者的內在律動相連接。

「Inside Out/Outside In」是一次有重要意義的展覽；此次展覽是山岡嘉里在日本的首次個展，而她在青少年時期曾在日本生活。這種反向離散運動呼應了物質標注二元對立關係並棲息於二元對立關係之中的形態：過去與當下、此地與別處、外部與內部，總處於流轉變化之中。

[1] 鄧祖兒，《紀元變成無限》，收錄於《RE: 山岡嘉里》(Santa Fe: Radius Books, 2025)，11



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Cast bag (blue)
2025

Cast urethane resin and mixed media
82.5 x 20.3 x 5.1 cm
32 1/2 x 8 x 2 in



Installation view
展覽現場

14 by 11 (grey crawl)
2025

Reflective polyester film, urethane resin, flexible urethane resin and
mixed media on wood panel
35.6 x 27.9 x 3.2 cm
14 x 11 x 1¼ in



Installation view
展覽現場





Installation view
展覽現場



Installation view
展覽現場



14 by 11 (silver.fold)
2023

Silver vinyl, urethane resin and mixed media on wood panel
35.6 x 27.9 x 3.8 cm
14 x 11 x 1½ in



Installation view
展覽現場

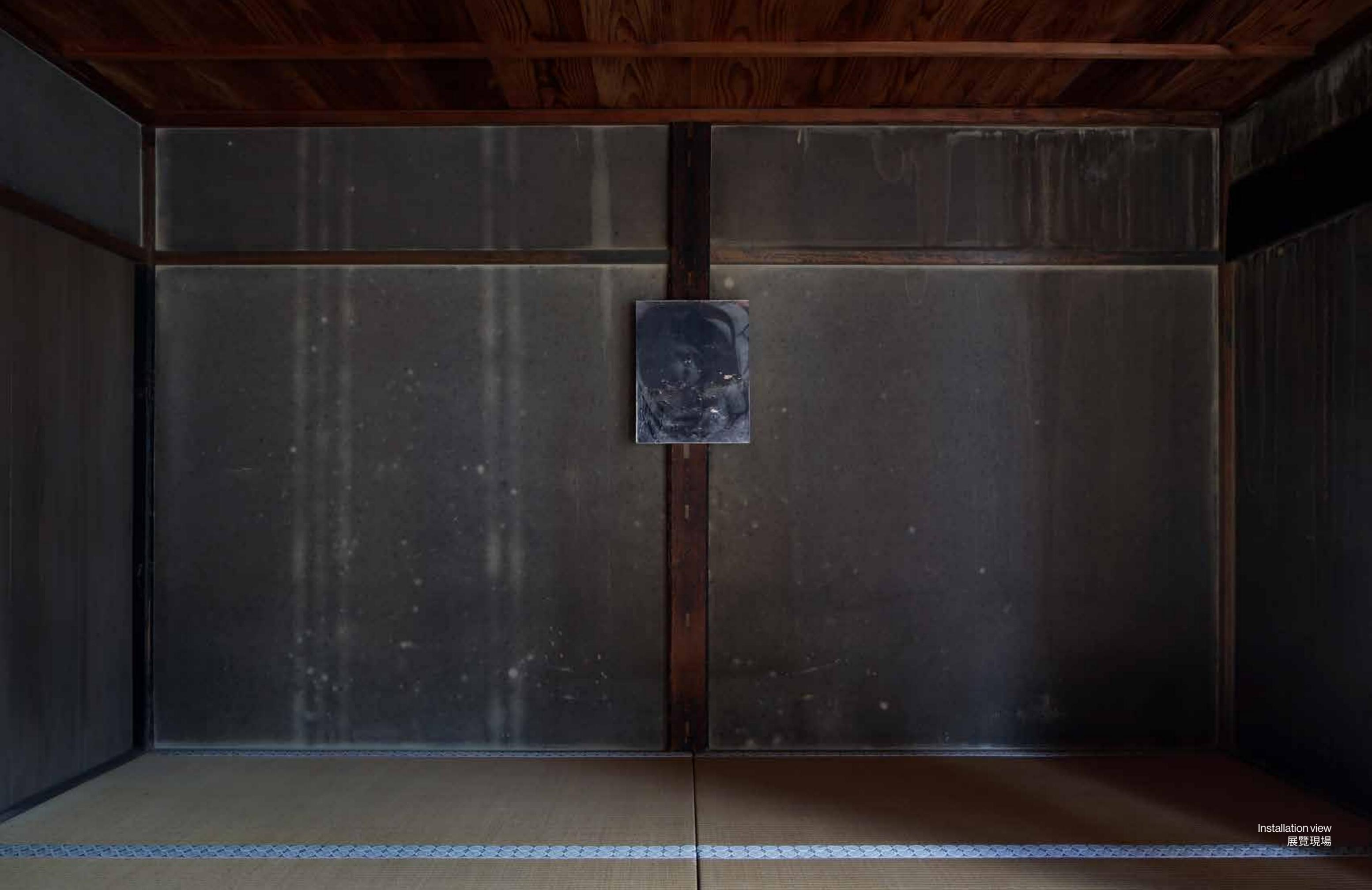


Installation view
展覽現場



20 by 20 (fogged)
2010

Reflective polyester film, urethane resin and mixed
media on wood panel
50.8 x 50.8 x 3.8 cm
20 x 20 x 1½ in



Installation view
展覽現場



20 by 16 (grey crawl)
2025

Reflective polyester film, urethane resin, flexible urethane resin and
mixed media on wood panel
50.8 x 40.6 x 5.1 cm
20 x 16 x 2 in



Installation view
展覽現場



Approximate Square
2015

Partially cast reflective polyester film, urethane resin and
mixed media
69.8 x 68.6 x 18.4 cm
27 1/2 x 27 x 7 1/4 in







Installation view
展覽現場



68 by 32 (green) redux
2001/2025

Reflective polyester film, urethane resin and mixed media on stripped wooden panel
172.7 x 81.3 x 5.1 cm
68 x 32 x 2 in



Installation view
展覽現場



Installation view
展覽現場

Black crawl
2025

Flexible urethane resin on black vinyl
172.7 x 121.9 x 10.2 cm
68 x 48 x 4 in





Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Stump 4
2025

Digital inkjet on synthetic chiffon and wooden stretcher frame
160 x 91.4 x 45.7 cm
63 x 36 x 18 in





Installation view
展覽現場



24 by 24 (cast:green)
2025

Cast flexible urethane resin and powdered pigment
61 x 61 x 1.3 cm
24 x 24 x 1/2 in





Installation view
展覽現場



Installation view
展覽現場



24 by 24 (cast bubble) #6
2025

Cast flexible urethane resin and powdered pigment
61 x 61 x 1.3 cm
24 x 24 x 1/2 in



Installation view
展覽現場





Koolpop no.9 (ongoing)
2001/2025

Epoxy resin and mixed media on reflective polyester film
132.7 x 75.6 x 5.9 cm
52 ¼ x 29 ¾ x 2 ⅜ in



A series of wall pieces by Carrie Yamaoka demonstrate the artist's ongoing exploration of reflectiveness and tactility, by making artworks that are at once sculptural, painterly and photographic. Since 1994, Yamaoka has been using reflective polyester film, vinyl and urethane resin to produce highly reflective pieces, setting up conditions for numerous chances and incidents to transpire on and beneath the surface. She lifted paint off in *40 by 30 (lift-off /tint)* (2024) to create a surface that is almost organic; allowed urethane resin to crawl and shrink beyond control in *24 by 20 (grey crawl)* (2024) and *14 by 11 (flake.crawl)* (2024); rubbed *10 by 8 (wall #4)* (2024) against a wall in her studio, in order to give rise to unexpected developments. She has also returned to applying vibrant, iridescent pigments in recent series such as "14.125 by 11.625", presenting surfaces that actively involve the presence of the viewer.

山岡嘉里的一系列牆面作品展示了藝術家對反射性和畫面觸感的長期關注，以及其多年來創作集雕塑性、繪畫性及攝影性於一身的作品的精湛技藝。山岡嘉里自1994年以來使用有反射特性的聚酯薄膜、乙烯基薄膜及聚氨酯樹脂創作如鏡面一般反映觀者存在的牆面作品，在創作過程中允許隨機性及意外在多個畫面層次中流淌。在創作《40乘30 (掀/染)》時，她通過揭起顏料渲染有機的畫面肌理；在創作《24乘20 (灰捲)》(2024) 及《14乘11 (雪花.捲)》(2024) 時，她允許聚氨酯樹脂不受控制地捲曲收縮；在創作《10乘8 (牆 #4)》(2024) 時，她在工作室的牆面摩擦作品表面，以催生難以預料的抽象圖像。在創作「14.125乘11.625」系列作品時，山岡嘉里也重新開始使用絢麗的顏料色彩以呈現積極引入觀者意識的迷人圖像。

Art Basel Paris 2024 2024年巴塞爾藝術展巴黎展會

Kiang Malingue, booth J16
馬凌畫廊·J16展位
16-20.10.2024



Installation view 展覽現場
Photo 攝影: Andrea Rossetti





10 by 8 (wall #4)
2024
Reflective polyester film, urethane resin and
mixed media on wood panel
10 x 8 in (25.4 x 20.3 cm)

14 by 11 (flake.crawl)
2024
Reflective polyester film, urethane resin and
mixed media on wood panel
14 x 11 in (35.6 x 27.9 cm)





20 by 16 (white on black crawl)
2024
Reflective polyester film, urethane resin and
mixed media on wood panel
20 x 16 in (50.8 x 40.6 cm)



24 by 20 (grey crawl)
2024
Reflective polyester film, urethane resin and
mixed media on wood panel
24 x 20 in (61 x 50.8 cm)



20 by 20 (green verso)
2006/2022
Reflective polyester film, urethane resin and
mixed media on wood panel
20 x 20 in (50.8 x 50.8 cm)

40 by 30 (lift-off /tint)
2024
Reflective polyester film, urethane resin and
mixed media on wood panel
40 x 30 in (101.6 x 76.2 cm)



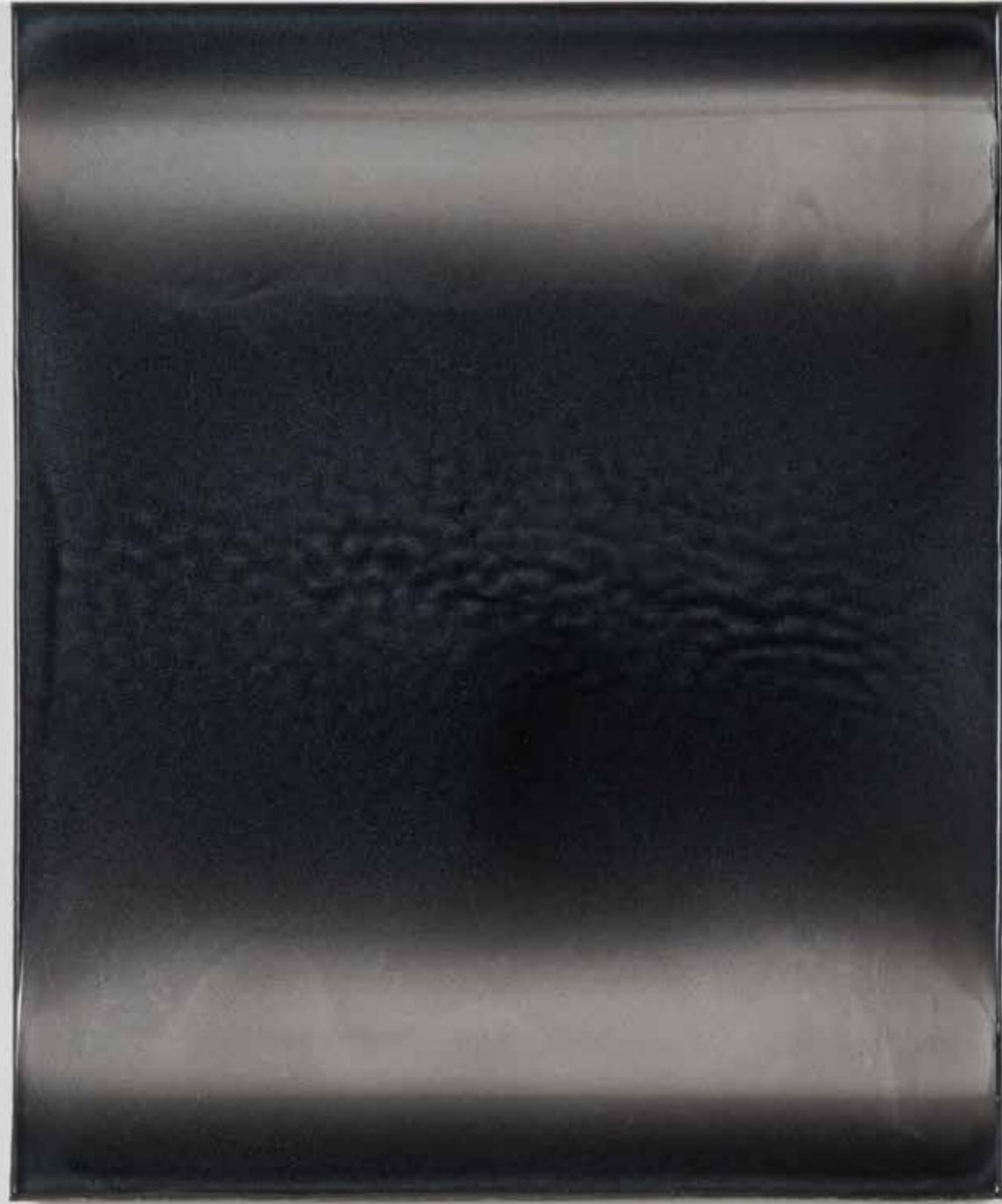


14.125 by 11.625 (#38)
2021

Cast flexible urethane resin, reflective polyester film and powdered pigment
14.125 x 11.625 in (35.9 x 29.5 cm)

14.125 by 11.625 (#36)
2019
Cast flexible urethane resin, reflective polyester film and powdered pigment
14.125 x 11.625 in (35.9 x 29.5 cm)





14.125 by 11.625 (#4)
2009

Cast flexible urethane resin, reflective polyester film and powdered pigment
14.125 x 11.625 in (35.9 x 29.5 cm)



13 by 11 (blue/white)
2023
Reflective polyester film, urethane resin and mixed media on wood panel
13 x 11 in (33 x 27.9 cm)



20 by 16 (blue/white)
2023

Silver vinyl film, urethane resin and mixed media on wood panel
20 x 16 in (50.8 x 40.6 cm)

20 by 16 (two blue)
2023
Flexible urethane resin, urethane resin and mixed media on white vinyl on wood panel
20 x 16 in (50.8 x 40.6 cm)



lucid / liquid / limpid
澄明 / 流動 / 清澈

Kiang Malingue, Hong Kong
馬凌畫廊·香港
23.03-27.04.2024

Kiang Malingue presents at its Tin Wan studio space *lucid / liquid / limpid*, Carrie Yamaoka's first exhibition with the gallery, also the artist's first exhibition in Asia. Carrie Yamaoka is a New York-based visual artist whose work spans painting, sculpture, photography and drawing. Featuring mostly recent works and including some works that date back to 2009, the exhibition provides a glimpse of the artist's handling of material, process and reflectivity, in an evolving body of work that revels in transformation and flux.

The surfaces of silver mylar, urethane resin and vinyl film are reflective here, to varying degrees, also almost topographical, chronicling the trajectory of their facture. Yamaoka is interested in the way error, defect and chance influence the outcome of the object. Black and silver vinyl is acted on by the heat generated by sunlight in her studio and it responds by rippling. Sometimes she pours black paint onto the surface of reflective polyester film, and then rolls it up while still wet; when she unrolls it, the paint lifts off in random traces on the other side of the reflective film — this then forms the basis of *72 by 45 (lift-off)* (2023). She sets up the conditions for things to happen, but does not compose the picture. Always shifting and never static, the artworks in turn set up conditions for the viewer to experience engaging with the object. The viewer becomes author and editor, complicit in the making and re-making of a picture constantly in flux.

The folding and unfolding action Yamaoka performed when making *20 by 16 (black vinyl fold)* (2015/2024) left a crease running down the left-hand side of the work. The invisible residue left by the artists fingerprints on the black vinyl had formed a kind of resist. This caused the clear resin the artist poured on top to lift ever so slightly in certain spots over time. This work thus continues to develop in time, re-structuring the artwork set up in the original “photographic” moment almost a decade ago. Yamaoka has recently re-poured a fresh coat of resin on top—a gesture in keeping with her current revisiting of older works.

The cast flexible urethane resin works on view are part of an ongoing series of works that began in 2007. Particles of powdered pigment are suspended in resin and poured into a mold along with a sheet of reflective polyester film. The heat generated by the curing of the resin causes the pigment particles to converge towards the center. Several different variables affect the way the particles land and set up: temperature, humidity, viscosity, concentration of pigment, placement. It is another reference to the photographic moment— which runs like a thread throughout Yamaoka's work.

Yamaoka's work wrestles with the viewer's desire to search for an image—”I want the viewer to lurk in that limbo, that place before an image is arrived at.”

馬凌畫廊於田灣工作室空間呈獻山岡嘉里於亞洲地區的首個個展「澄明 / 流動 / 清澈」。此次展覽也是山岡嘉里於馬凌畫廊的首個個展。山岡嘉里常駐紐約，多年來創作的作品跨越了繪畫、雕塑、攝影及素描等多種藝術門類。此次展覽中的一系列新近作品以及創作於2000年代末的作品展示了藝術家處理物質、過程和反射肌理的獨特手段，彰顯了其藝術體系不斷演變流轉的特質。

展覽中以銀色聚酯薄膜、聚氨酯樹脂或乙烯基薄膜為主要材料的作品表面既帶有一定程度的反射性，也如地貌一般具有微妙的起伏型態，忠實地記錄了其製作過程的諸多細節。山岡嘉里對錯誤、紕漏及隨機性影響物件的方式深感興趣。在其工作室中，黑色或銀色乙烯基薄膜因陽光的照射和熱能而發生變化，泛起褶皺和漣漪。山岡嘉里在創作部分作品時於反光聚酯薄膜表面傾倒黑色顏料，並在顏料黏稠流淌之時將薄膜捲起，因此顏料在反光薄膜的背面留下充滿隨機性的印記——《72乘45（掀-起）》(2023)的基本型態便是如此塑造的。山岡嘉里為物質及事件的發展演變設立條件，卻不通過描繪構圖去干擾畫面的生成。繼而，永遠處在嬗變過程中的作品為觀者的具身觀看經驗設立條件和語境。觀者成為了作者和編輯者，在塑造並重塑異變圖像的過程中扮演了重要的角色。

在創作《20乘16（黑色乙烯基摺）》(2015/2024)時，山岡嘉里曾將乙烯基薄膜折疊；這不僅在畫面左側留下了一道自上而下的印記，也因藝術家在黑色材料上的指紋而形成了不可見的抗觸肌理。這最終導致了出人意料的變化：藝術家隨後傾倒在薄膜上的透明樹脂緩慢地從留下指紋處剝離。作品持續不斷地產生微妙的變化，重構原應在近十年前的「拍攝」時刻定格的「圖像」。山岡嘉里在近期為該作品重新添加了另一層樹脂表層——她在近年的藝術實踐中常回顧早期作品，主動為其添加新的維度。

「澄明 / 流動 / 清澈」展覽中的澆注柔性聚氨酯樹脂作品系列始於2007年。在創作此系列作品時，山岡嘉里將粉末狀顏料與樹脂混合為懸浮液，傾倒於配有模具的反光聚酯薄膜之上。樹脂定型過程中產生的熱能讓粉狀顏料趨向畫面中心靠攏。多個變量共同影響了顏料顆粒的位置和型態：溫度；濕度；黏性；顏料濃度；沈浸處理方式等。作品再一次展示了山岡嘉里採用的獨特「攝影」時刻，揭示了貫徹其長期藝術生涯的線索。

山岡嘉里的創作扭轉了觀眾嘗試探求可感圖像的慾望——「我想要觀者潛入那不確定性之中去，深入探索圖像降臨之前的時刻。」

Carrie Yamaoka
山岡嘉里

lucid / liquid / limpid
澄明 / 流動 / 清澈

24.03 - 27.04.2024





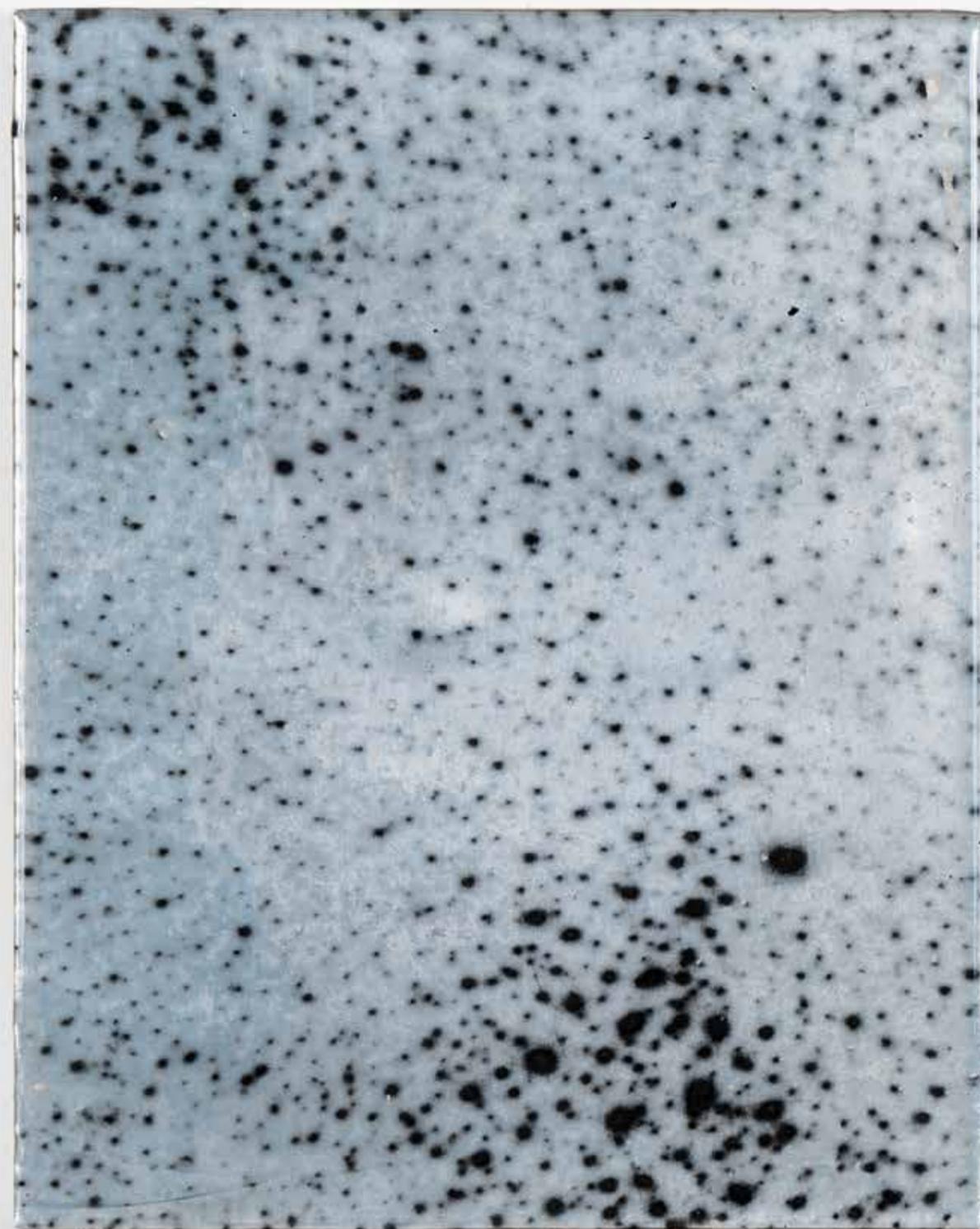


72 by 45 (lift-off)
《72乘45 (掀起)》
2023

Reflective polyester film, urethane resin and
mixed media on wood panel
反光聚酯薄膜、聚氨酯樹脂與混合媒介於木板
72 x 45 in (182.9 x 114.3 cm)

10 by 8 (wall #3)
《10乘8 (牆 #3)》
2021

Reflective polyester film, urethane resin and
mixed media on wood panel
反光聚酯薄膜、聚氨酯樹脂與混合媒介於木板
10 x 8 in (25.4 x 20.3 cm)





Stump

《樁》

2023

Digital print on synthetic chiffon

數位印刷於合成薄紗

Flat 展開: 36 x 54 in (91.4 x 137.2 cm)

Ed. 4/7 (Edition of 7 + 2 AP)



40 by 40 (clear/black #2)

《40乘40 (澗/黑 #2)》

2023

Black vinyl film and urethane resin on wood panel

黑色乙烯基薄膜與聚氨酯樹脂於木板

40 x 40 in (101.6 x 101.6 cm)

Carrie Yamaoka
山岡嘉里
lucid / liquid / limpid
澄明 / 流動 / 清澈
24.03 - 27.04.2024





15 by 15 (lift-off)
《15乘15 (掀起)》
2012

Reflective polyester film, urethane resin and
mixed media on wood panel
反光聚酯薄膜、聚氨酯樹脂與混合媒介於木板
15 x 15 in (38.1 x 38.1 cm)





Installation view 展覽現場



Installation view 展覽現場



14 by 11 (white on black)

《14乘11(白於黑)》

2023

Urethane resin, black vinyl film and mixed media on wood panel

聚氨酯樹脂、黑色乙烯基薄膜與混合媒介於木板

14 x 11 in (35.6 x 27.9 cm)



20 by 16 (grey crawl)

《20乘16 (灰捲)》

2023

Reflective polyester film, urethane resin and
mixed media on wood panel

反光聚酯薄膜、聚氨酯樹脂與混合媒介於木板
20 x 16 in (50.8 x 40.6 cm)

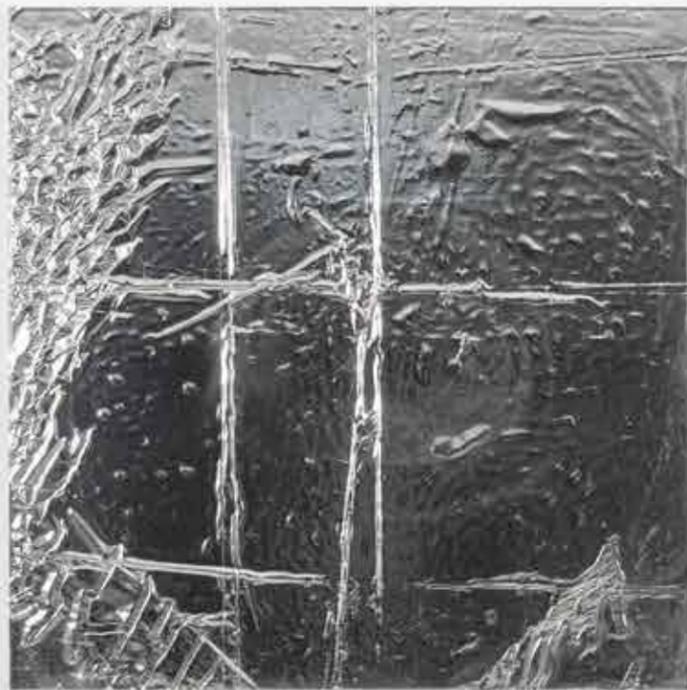


Installation view 展覽現場





Installation view 展覽現場



40 by 40 (silver.ripple)

《40乘40 (銀.浪)》

2023

Silver vinyl film and urethane resin on wood panel

銀色乙烯基薄膜與聚氨酯樹脂於木板

40 x 40 in (101.6 x 101.6 cm)



24 by 24 (cast bubble #3)
《24乘24 (澆注氣泡#3)》
2021

Cast flexible urethane resin and
powdered pigment
澆注柔性聚氨酯樹脂與粉狀顏料
24 x 24 in (61x61cm)



14.125 by 11.625 (#16)

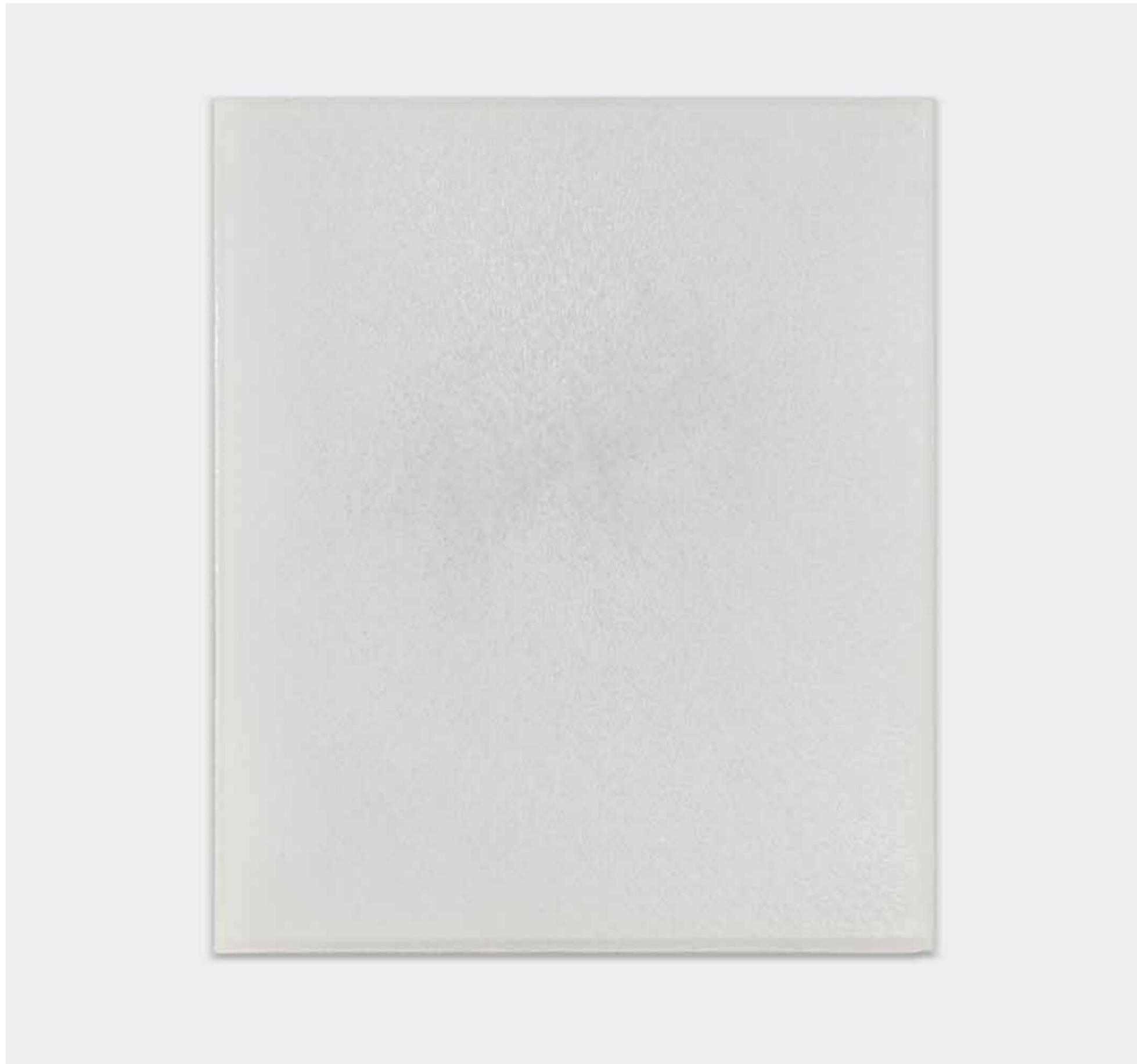
《14.125乘11.625 (#16)》

2013

Cast flexible urethane resin, reflective polyester film and
powdered pigment

澆注柔性聚氨酯樹脂、反光聚酯薄膜與粉狀顏料

14.125 x 11.625 in (35.9 x 29.5 cm)







20 by 16 (black vinyl fold)

《20乘16 (黑色乙烯基摺)》

2015/2024

Black vinyl film and urethane resin on wood panel

黑色乙烯基薄膜與聚氨酯樹脂於木板

20 x 16 in (50.8 x 40.6 cm)

Exposé-es: people did not choose to be exposed to a virus, an illness, an epidemic.
Exposé-es: people did choose to be exposed in order to make visible this virus, this illness, this epidemic.
Amongst these people were artists. Amongst these viruses, these illnesses, was HIV/AIDS, which caused the deadliest epidemic of the past century and of the present one.

Today we live amidst epidemics that affect all of us, humans and non-humans alike. The book that inspired this exhibition, Elisabeth Lebovici's *Ce que le sida m'a fait. Art et activisme à la fin du XXe siècle* [What AIDS Did to Me – Art and Activism at the End of the 20th Century] looks to sew back together subjective fragments of the deadliest epidemic of the last century: the facts, works, ideas and emotions that linked the material to the immaterial. It questions how the pulsations of desire, loss, anger, pain, memory and the archive have together made history. How they allowed for the (re)composition of interrupted genealogies, the federation of communities that produced forms and structures that still operate today, at times beyond their initial aims. How they anticipated questions of gender, class and race and the unconscious dynamic of ableism, the construction of norms around a putative state of “good health”.

In a way, this exhibition engages quite literally with the book's title: what the AIDS epidemic does to artists, and what it does to an exhibition today. How it changes consciousness, society, creation. AIDS is here not a subject but rather as an interpretative grid through which to reconsider a broad range of artistic practices that were exposed to the epidemic. Beauty here emerges as a possible response in the face of the political and social consequences of intersecting pandemics.

Far from proposing a commemoration, the exhibition blurs temporalities and articulates a discourse in the present, inviting artists to question their own histories from the present day and reflect as to what was transmitted to them from the previous century.

Leaving behind the ostensible boundary between activism and artistic practice and focusing instead on the cathartic, therapeutic or informative effects of art, the artists in this exhibition come together around the ways in which they create and speak, in the ways in which they use their bodies and their affinities, all of which offer resources for new articulations between aesthetics and emancipation.

- Text by Palais de Tokyo

Exposed (Exposé-es)

Palais de Tokyo, Paris, France
東京宮, 巴黎, 法國

17.2 - 14.5.2023



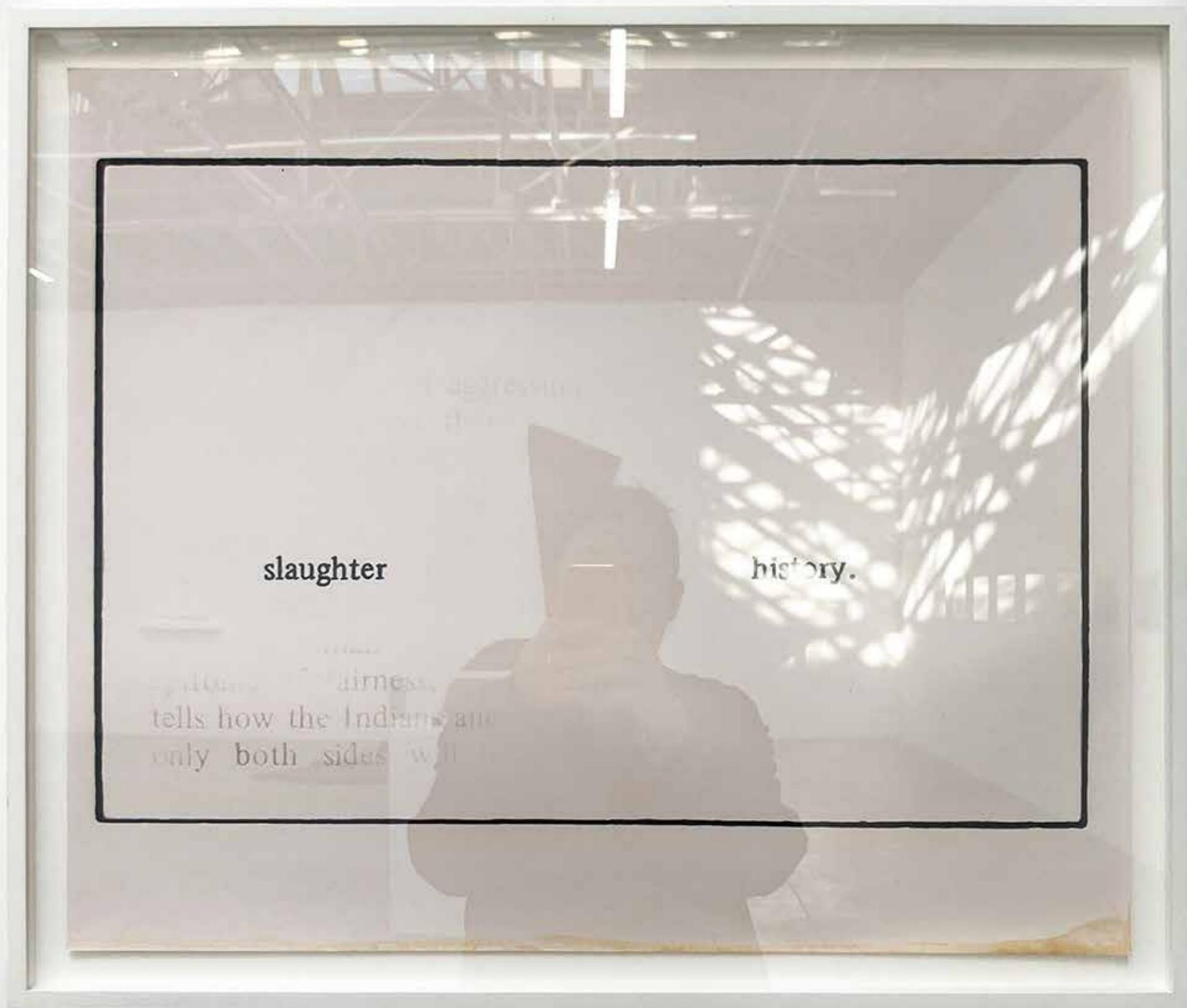
Installation view 展覽現場

Images courtesy of the artist.
圖片由藝術家提供。



Installation view 展覽現場

Images courtesy of the artist.
圖片由藝術家提供。



Installation view 展覽現場

Images courtesy of the artist.
圖片由藝術家提供。



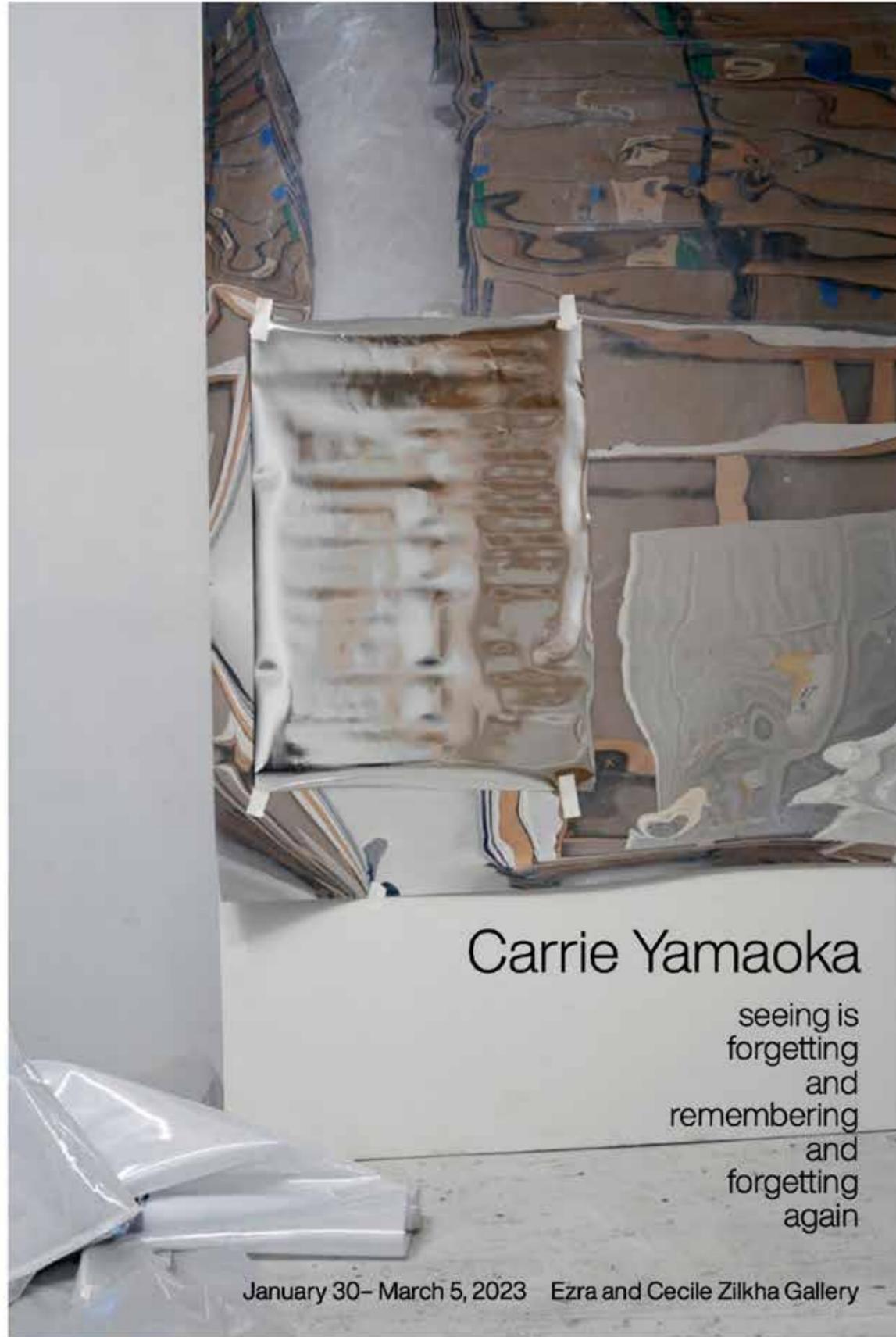
Installation view 展覽現場

Images courtesy of the artist.
圖片由藝術家提供。

seeing is forgetting and remembering and forgetting again

The Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, CT, USA
Ezra 和 Cecile Zilkha 畫廊, 衛斯理大學, 米德爾敦, 美國

30.1 - 5.3.2023



Carrie Yamaoka

seeing is
forgetting
and
remembering
and
forgetting
again

Visuality is made explicitly contingent in Carrie Yamaoka's works. The act of viewing becomes integral in the realization of the work and the space of viewing part of the production of the image. These works produce and re-produce images for each viewer, for each situation of their viewership, in each site they are installed. Yamaoka is not a picture maker—she is not interested in pure abstraction nor in representation, but rather in something process-based and in-between, in “that moment of suspension between the process of becoming visible and the legibility of form.” She strives “to capture something of that dynamic, to invite the viewer into that fleeting moment.”¹

Yamaoka incorporates techniques and methods in her work from drawing, painting, sculpture, and photography. Rather than clearly reading within a specific medium, her finished artworks also evade categorization. Though self-describing as “working within the expanded field of painting,” she has found herself sometimes reluctant to call an artwork a painting, and conversely sometimes insisting on its status as such.² Yamaoka pushes the medium through her experimentation with materials and methods. Her use of polyester film³ and resin lends a reflectivity to many of her works though the surface is often interrupted through abrasion, the presence of suspended pigment, or paint applied to the back of abraded mylar. The combination of the affective presence of a temporal record and their reflective surfaces, however imperfect, invoke the photographic in these works.

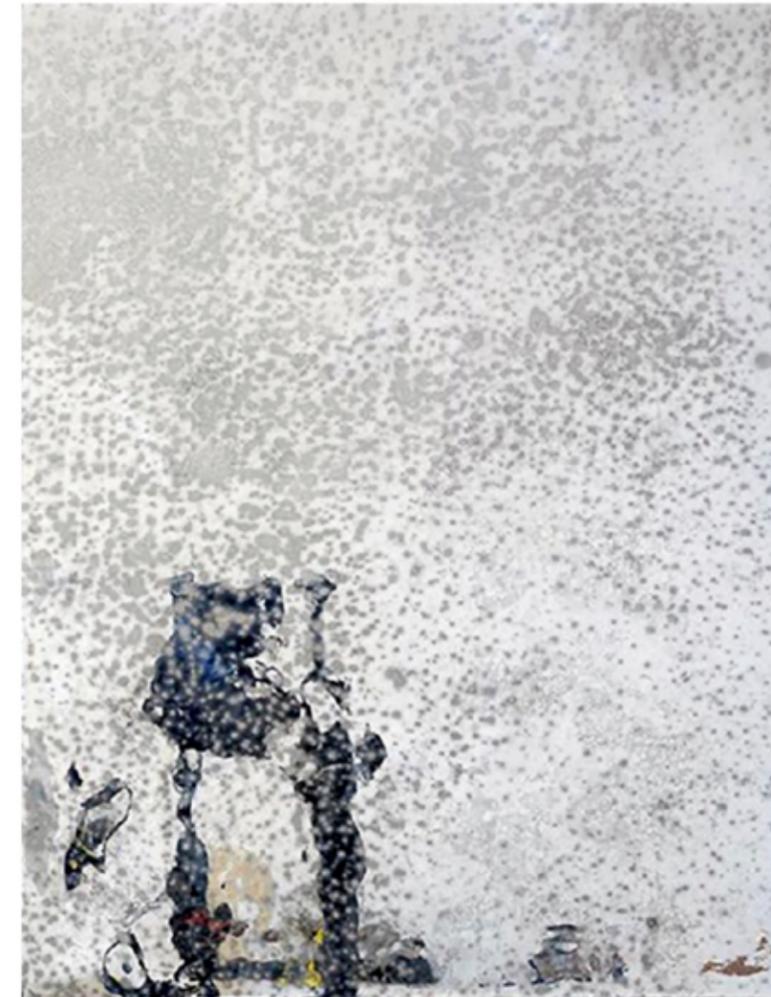
The works are also a material record sourced from a particular site, evidence of a set of processes that unfolded over time. They are a “tactile record.” Yamaoka explained in a recent artist talk, “I’m interested in the topography of surfaces, the tactility of the barely

visible or unnoticed, and the whole chain of incidents that determine the outcome of the finished object. The viewer is placed at the intersection between a record of chemical action/reaction and the desire to apprehend a picture emerging in fleeting and unstable states of transformation.”⁴

Photography was Yamaoka’s entry into artistic practice. Her older brother gave her her first camera at age ten allowing for her early experiments with film and darkroom photography.⁵ But by the time she finished her undergraduate work in Studio Art at Wesleyan University in 1979, she was making drawings with artist Jacqueline Gourevitch as an advisor. Yamaoka’s senior thesis exhibition was about drawing and the reductive mark. She built up layers of graphite on the page and used an eraser as a mark-making tool. For Yamaoka this was about erasure as a mark, reframing reduction as a positive or additive value. Yamaoka’s erasures create, or remember, new ways of being in time. The surfaces of her works slow down the re-production of an image enough to allow an opening for memory, for forgetting and remembering.

seeing is forgetting and remembering and forgetting again marks the artist’s return to a gallery space in which she exhibited her senior thesis project in 1979, shortly after the gallery had opened in its present space. Rather than treating the gallery as a static container, Yamaoka approaches it as a site on its own. The Ezra and Cecile Zilkha Gallery was purpose-built as a gallery space with three large sheetrock walls. The remaining walls are either large clear-span windows or constructed out of oversized limestone bricks and cast concrete. The porosity of the concrete and limestone, the staining residue of past moisture and current evidence of condensation, become anomalies which express to Yamaoka both the particularities of the textures of the space and also how it has aged over time. The surfaces of the gallery’s sheetrock walls are also of interest to the artist—the accumulation from many years of repainting and the bumps of patched holes from past installations.

These marks of incident, this architectural “tactile record” is a spatialized analog to the incidental processes Yamaoka uses in her own work. Over several site visits, Yamaoka made rubbings of the gallery walls onto mylar, this frottage revealing the invisible histories of the gallery. Back in her studio she painted the back of the abraded mylar and mounted pieces to panels. She then covered their surfaces with resin, some of which she left glossy and others she sanded and buffed to a matte finish. Yamaoka has been making rubbings of walls for years but this exhibition is the first time she has had the opportunity to exhibit rubbing-derived works in the same space they were produced.



Carrie Yamaoka, *16 by 12 (Zilkha wall #1)*, 2022, reflective polyester film, urethane resin and mixed media on wood panel on wood panel, 16 x 12 x 1.25 inches. Courtesy of the artist.

Also included in the exhibition are reconfigurations of previous works by the artist. In recent years Yamaoka has been revisiting works, actively altering their state by separating surfaces from their substrates and recomposing the components to create new works that retain traces of their history. In her own words, “going backwards and then changing it to move forwards.”⁶ One two-part piece, *recto/verso #2*, is installed in the middle bay of the gallery. The left part, a large tinted resin work on panel, is placed provisionally on the floor leaning against the wall. A smaller panel is installed to the right, aligned with the larger work along their top edges. The right panel is derived from a work that was originally mylar mounted on a panel with tinted resin poured over. Yamaoka pulled the mylar off, mounted it to a separate panel, and installed this sister artwork on its own elsewhere within the exhibition.



Studio image of *recto/verso #2*, 2022. Photography by the artist.

When construction began in the 1960s on Wesleyan's Center for the Arts complex, including the gallery's building, the architecture firm Roche-Dinkeloo attempted to leave as many trees on the land as they could, laying out buildings and designing courtyards around existing trees. Over the intervening ~50 years some of the original trees have died or become damaged, and were removed. Over the course of Yamaoka's visits to the gallery in summer 2022 she witnessed the gradual removal of an old tree just to the north of the large gallery windows. On her second visit she noticed the tree stump, the remains of the tree, marked with a spray-painted "X." By her third visit even the stump had been removed creating a large dirt area.⁷ She printed one photograph of the stump on chiffon and includes it as an element in the installation "Carousel."

It's an ironic act to print the image of something so solid, material, and overlooked as a stump on a precious and diaphanous textile, although it's a departure for Yamaoka to include anything so pictorial

in her work. Like non-pictorial works included in the exhibition, Yamaoka's reinstatement of the stump in the gallery is a gesture to time and its passage, granting visible presence to the previously invisible. Yamaoka also recognizes a double negative in the stump's "X"—it's crossing out what is already not there. The artist is insisting on a memory of the *stump*, not the full tree but what was left of it in the suspension of its erasure.



Photograph by Carrie Yamaoka, 2022.

The title of the exhibition brings together seeing and forgetting in a way reminiscent of the quote attributed to the French poet Paul Valéry, "to see is to forget the name of the thing one sees." Valéry is referring to a seeing which transcends our ordinary seeing, a type of seeing that is immersed in our everyday world.⁸ Lawrence Weschler referenced Valéry when titling his compilation of writings on the artist Robert Irwin. For Irwin, as for Yamaoka, the phenomenon of viewership is another medium of the work and contains within it the power to radically change the world by altering how we see it. As Irwin put it, "What we're talking about is changing the whole visual structure of how you look at the world...The implications of that structure are very rash...in time they have the ability to change every single thing in the culture itself."⁹

Yamaoka is one of the founding and current members of fierce pussy, a queer art collective. Originally formed in New York City in 1991 through their immersion in AIDS activism during a decade of increasing political mobilization around LGBTQ+ rights, fierce pussy brought lesbian identity and visibility directly into the streets. Yamaoka, alongside three other original members

Nancy Brooks Brody, Joy Episalla, and Zoe Leonard, continue to work as a collective today.¹⁰ fierce pussy's collective work often has clear political content but the politic within Yamaoka's solo practice operates at a different valence. Yamaoka believes in the existence of a politic within the formal. The history of the materials in her work and the decisions, attention, and processes that the artist has brought to bear on the materials express a political ontology.

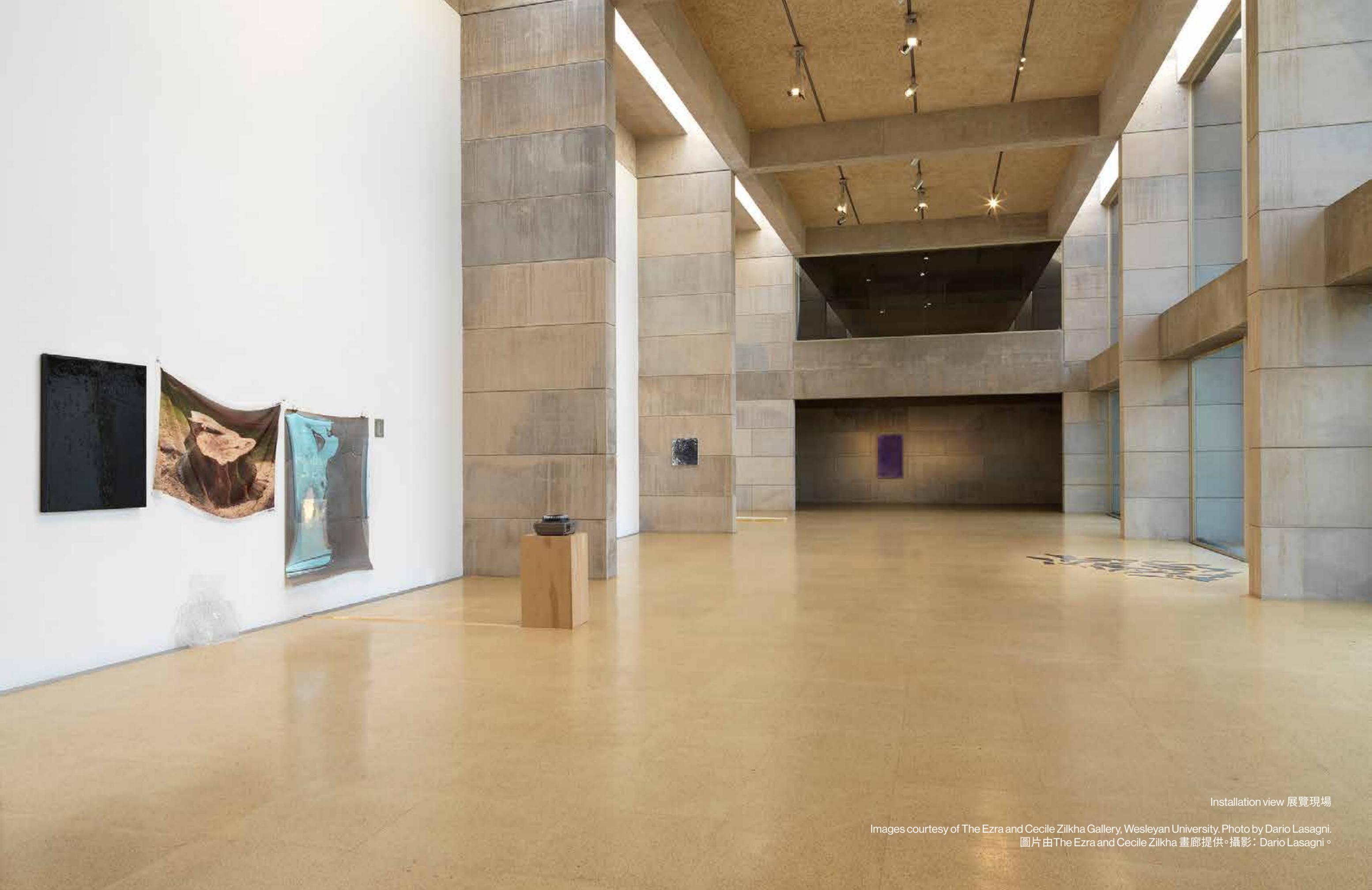
Her emphasis on the importance of the material relates to a feminist tradition of situated knowledge, a reframing of knowledge as related to the specificities of certain sites and conditions. This inverts the teleology of knowledge so that knowing arises out of relation/experience/material rather than being received through a normative social or political hierarchy. Yamaoka refers to this second type as "received knowledge."¹¹ Feminist theorist Elizabeth Grosz builds on this idea of relation to material in her essay "Feminism, Materialism, and Freedom," looking back to French philosopher Henri Bergson's writings for his conception of a perceptual process that took place entirely outside of one's subjectivity. Perceiving, for Bergson, was something that happens outside of one's body/mind. The images we form of the world arise from the material and are but one of an aggregate of potential images. Bergson, according to Grosz, also separates freedom from subjecthood and locates it instead in the act or the approach of the subject towards the material, positively defined "as the condition of or capacity for action."¹² "Freedom is not a transcendent quality inherent in subjects but is immanent in the relations that the living has with the material world, including other forms of life."¹³

The Steinian recursivity of *seeing is forgetting and remembering and forgetting again* suggests that any transcendence is interrupted by remembering and only made possible by further forgetting. It encourages an immanence from the act of seeing itself, encouraging our own seeing, knowing, and freedom to act in relation to material. Yamaoka's works are radically contingent, conditioned by their viewership and the context of their display. The works are not something, as in being in a state, but as being something that could have been, or could be, different. The lack of a fixed vantage point leaves her work open to a multiplicity of states of relation and to the attention viewers could have with the works, encouraging viewers to recognize their own agency in looking, their capacity for action. This indeterminacy, to return to Grosz's elaboration of freedom, "spreads through matter by means of the activities that life performs on matter. As a result, the world itself comes to vibrate with its possibilities for being otherwise."¹⁴

—Benjamin Chaffee

NOTES

- 1 Carrie Yamaoka, "Carrie Yamaoka—Artist". School of Visual Arts New York, YouTube, December 13, 2022. https://www.youtube.com/watch?v=bG50SVifR_4.
- 2 Conversation with the author, January 4, 2023.
- 3 Commonly referred to as mylar. Mylar® brand is actually a registered trademark owned by Dupont Teijin Films.
- 4 Carrie Yamaoka, "Carrie Yamaoka—Artist". School of Visual Arts New York, YouTube, December 13, 2022. https://www.youtube.com/watch?v=bG50SVifR_4.
- 5 Carrie Yamaoka and Alex Fialho, "Oral history interview with Carrie Yamaoka, 2016 July 26-27", Archives of American Art, Smithsonian Institute, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-carrie-yamaoka-17368>
- 6 Conversation with the author, December 1, 2022.
- 7 At the time of the printing of this essay, the dirt area is still visible on the gallery's north lawn.
- 8 For more discussion: <https://geopolicraticus.wordpress.com/2010/03/26/of-seeing-and-forgetting/>
- 9 Lawrence Weschler. *seeing is forgetting the name of the thing one sees*. Berkeley and Los Angeles: University of California Press, 2008, p.203.
- 10 <https://fiercepussy.org/>
- 11 Conversation with the author, January 12, 2023.
- 12 Elizabeth Grosz. *becoming undone: Darwinian Reflections on Life, Politics, and Art*. Durham & London: Duke University Press, 2011, p. 60.
- 13 Grosz, p.68.
- 14 Elizabeth Grosz, "Feminism, Materialism, and Freedom," in Christoph Cox, Jenny Jaskey, and Suhail Malik, *Realism Materialism Art*. Center for Curatorial Studies, Bard College, 2015, p.59.



Installation view 展覽現場

Images courtesy of The Ezra and Cecile Zilkha Gallery, Wesleyan University. Photo by Dario Lasagni.
圖片由The Ezra and Cecile Zilkha 畫廊提供。攝影：Dario Lasagni。



Installation view 展覽現場

Images courtesy of The Ezra and Cecile Zilkha Gallery, Wesleyan University. Photo by Dario Lasagni.
圖片由The Ezra and Cecile Zilkha 畫廊提供。攝影：Dario Lasagni。



Installation view 展覽現場

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Installation view 展覽現場

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Commonwealth and Council presents Carrie Yamaoka: “Objects in mirror are closer than they appear”, the artist’s second exhibition at the gallery.

For almost three decades, Yamaoka has worked with reflective materials like polyester film and resin, creating works of an inherently provisional nature, steering clear of the pictorial. The artist’s experimental process-driven works, spanning painting, photography, and sculpture, result from a series of layerings and interventions. She often disrupts the surface of reflective polyester film, abrading it against everyday materials or surfaces such as bubble wrap or the studio walls and floor. Once mounted over panel, she pours resin over the film, preserving captured patterns and noise on its surface.

The works’ manipulated mirror-like surfaces impel the viewer to assume an active role in the resulting fugitive image while also remaining subject to the surface’s optical mediations. Objective documentation of works proves futile, the self-timed camera on a tripod or the artist’s own body always present in the photograph as a ghostly record of a particular fleeting moment, in time, space, light, and life, one among infinite permutations of being. The translucent viscosity of the works intimates a nascent quality, always in a state of becoming, refusing fixed pictorial or narrative resolution. Vinyl retains the residue of the artist’s fingerprints, and forms a resist to the resin, progressing in barely perceptible increments after the work finishes its engagement with the artist’s hand. Plastic initially resists the application of plastic, then accepts it, settling into rivulets as if in a perpetual state of wetness. The unintended consequence of the lifting off of paint from the verso of polyester film onto its face, forms delicate lines impossible to have been drawn by hand. Yamaoka attempts to capture in her work the liminal moment in the darkroom, when the image begins to emerge on the print, representational, abstract, and in between, all at the same time.

For Yamaoka, the studio operates akin to a laboratory, always subject to the surprises of error, defect, and chance. A rigorous self-editor, she returns to her previous works with a critical eye—the exhibition features a number of objects which Yamaoka has revisited and reworked. Densities of material accrue or are stripped away to create a newly transformed object whose surface embodies evidence of its understory. Ripping apart material from its previously affixed substrate, Yamaoka wrestles with and reconfigures her own histories, deconstructing and reconstituting them.

Author and viewer, subject and object confuse and reorient themselves. Within the site-responsive encounter, the viewer (re)makes the work, underscoring how we make our own pictures out of what we see—and understand ourselves and the world—through our manifold subjectivities and interactions.

- Text by Commonwealth and Council

Objects in mirror are closer than they appear

Commonwealth and Council, Los Angeles, CA, USA
Commonwealth and Council 畫廊·洛杉磯·加利福尼亞州·美國

211 - 25.2.2023



Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Paul Salvesson.
圖片由Commonwealth and Council提供。攝影：Paul Salvesson。



Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Paul Salveson.
圖片由Commonwealth and Council提供。攝影：Paul Salveson。



14 by 11 (lift-off/crawl)
2022

Urethane resin, reflective polyester film, mixed media on wood panel
14 x 11 x 1 in (36 x 28 x 3 cm)



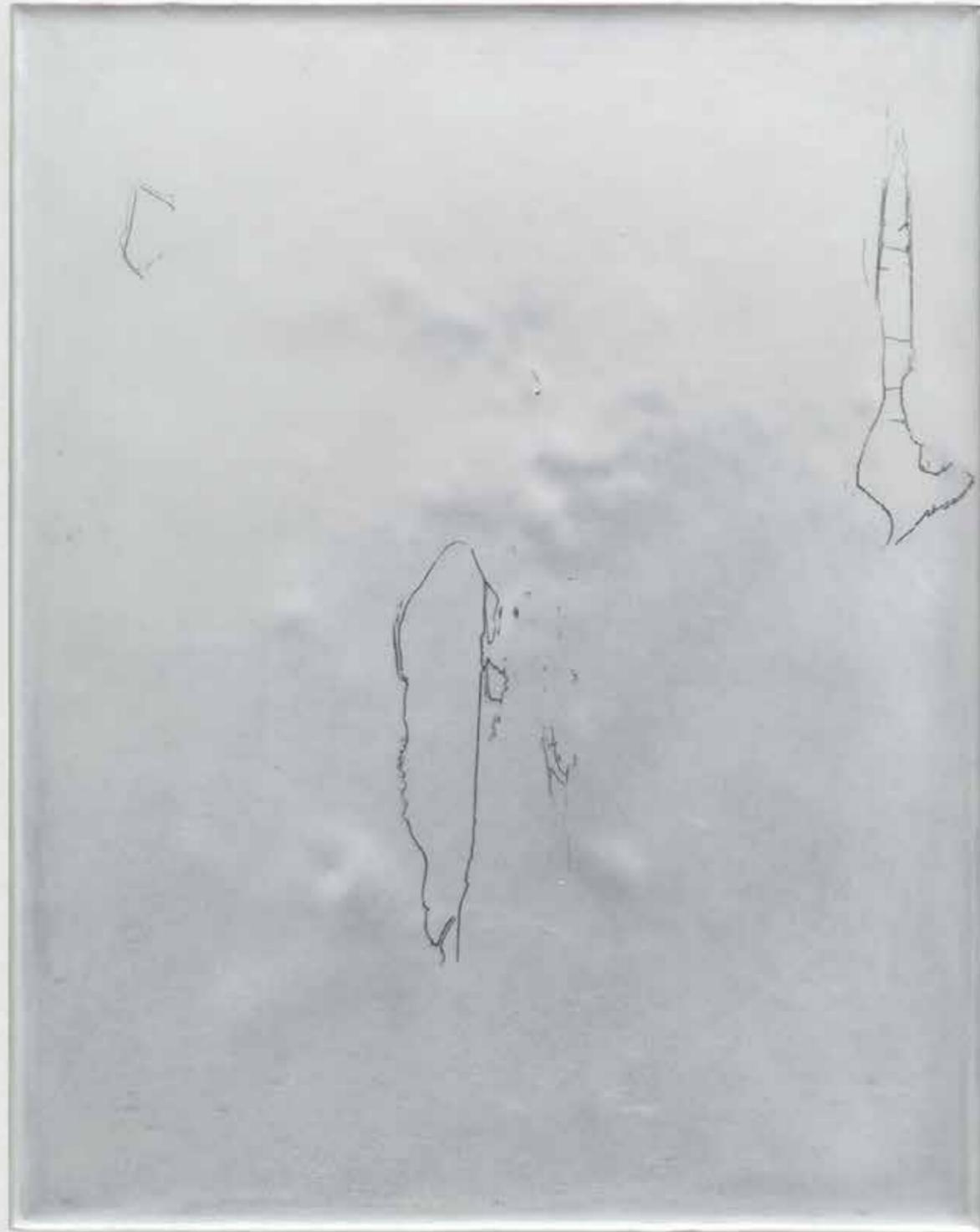
10 by 8 (lift-off) #2
2022

Urethane resin, reflective polyester film, mixed media on wood panel
10 x 8 x .75 in (25 x 20 x 2 cm)



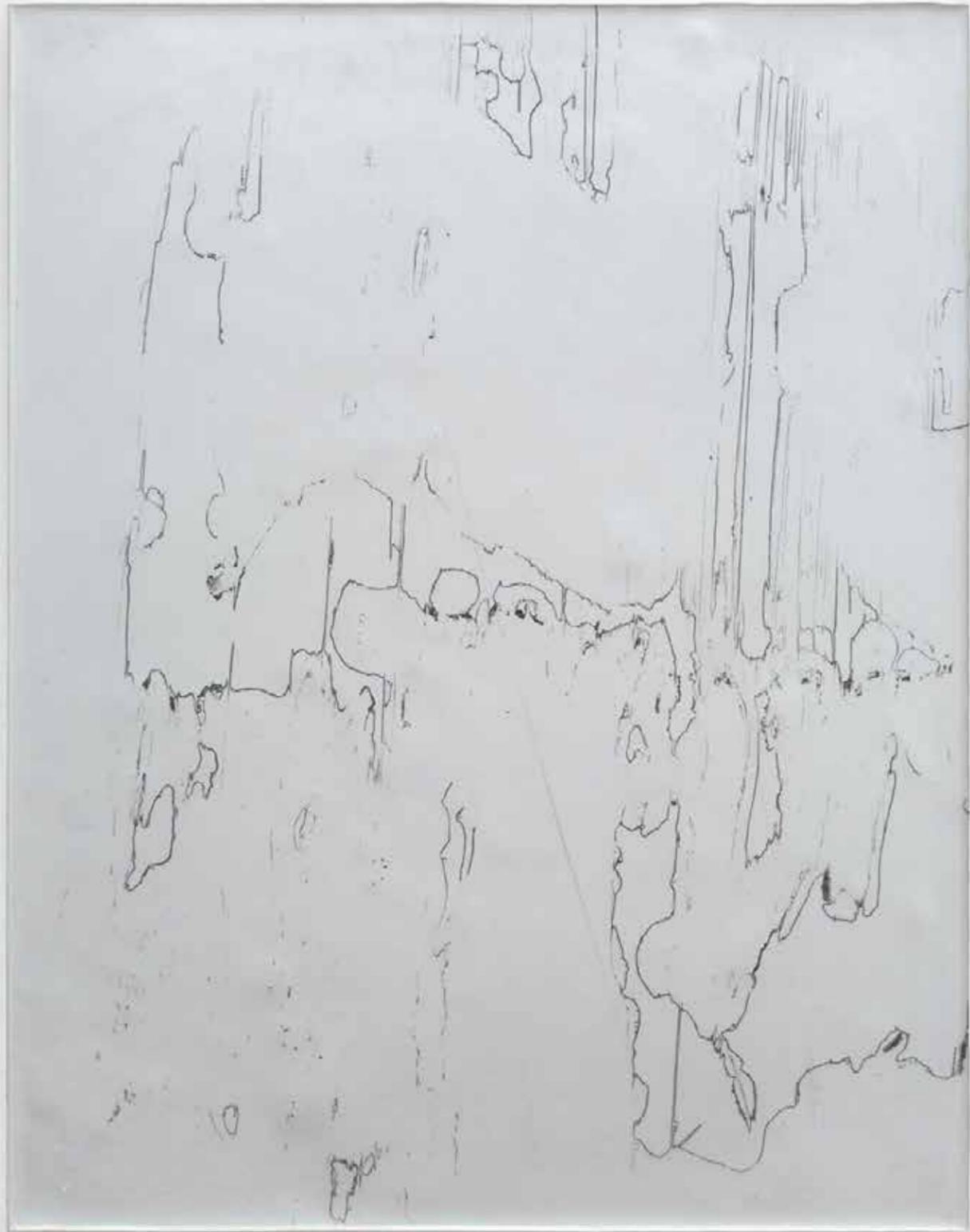
Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Paul Salveson.
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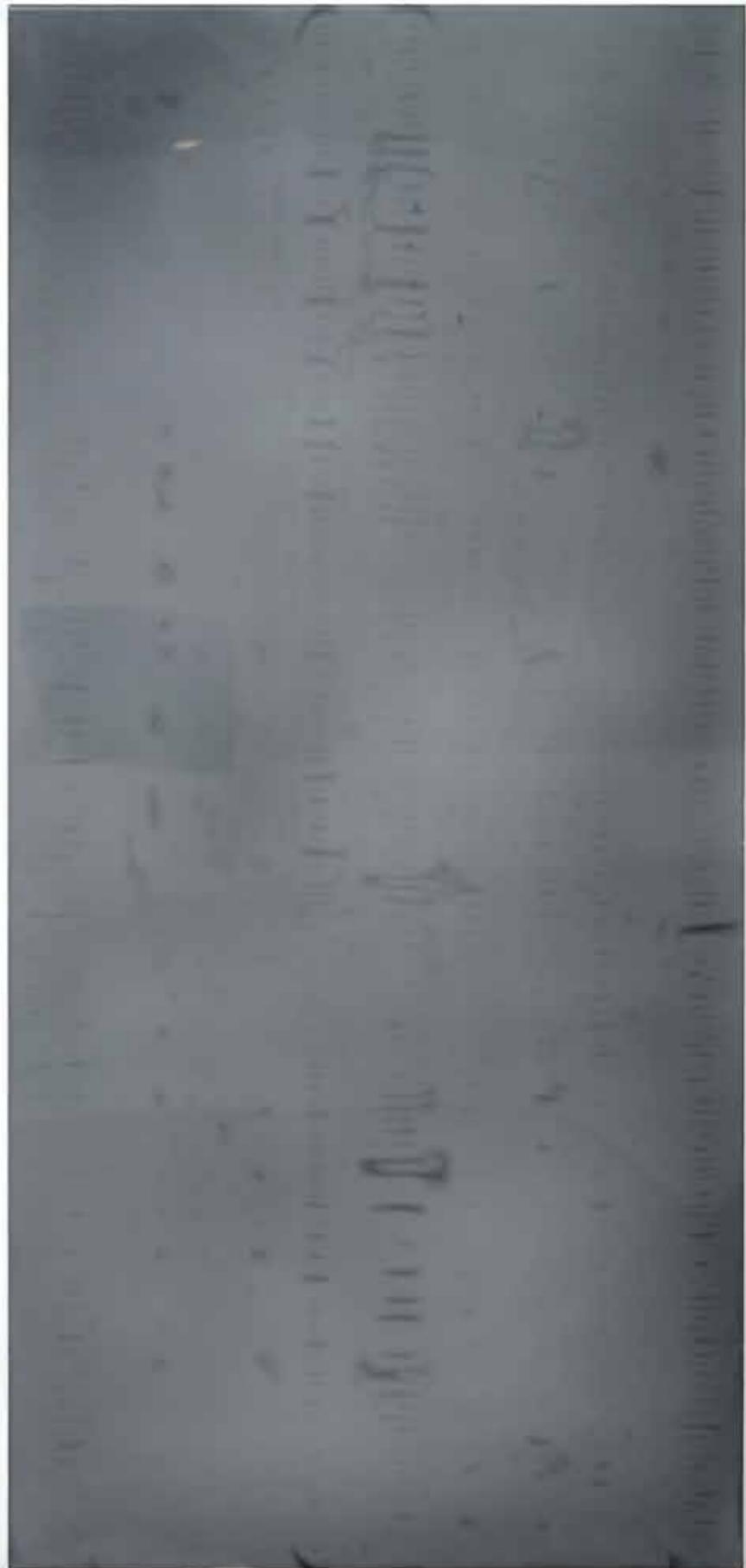
10 by 8 (lift-off)
2021

Urethane resin, reflective polyester film, mixed media on wood panel
10 x 8 x .75 in (25 x 20 x 3 cm)



14 by 11 (lift-off)
2022

Urethane resin, reflective polyester film, mixed media on wood panel
14 x 11 x 1 in (36 x 28 x 3 cm)



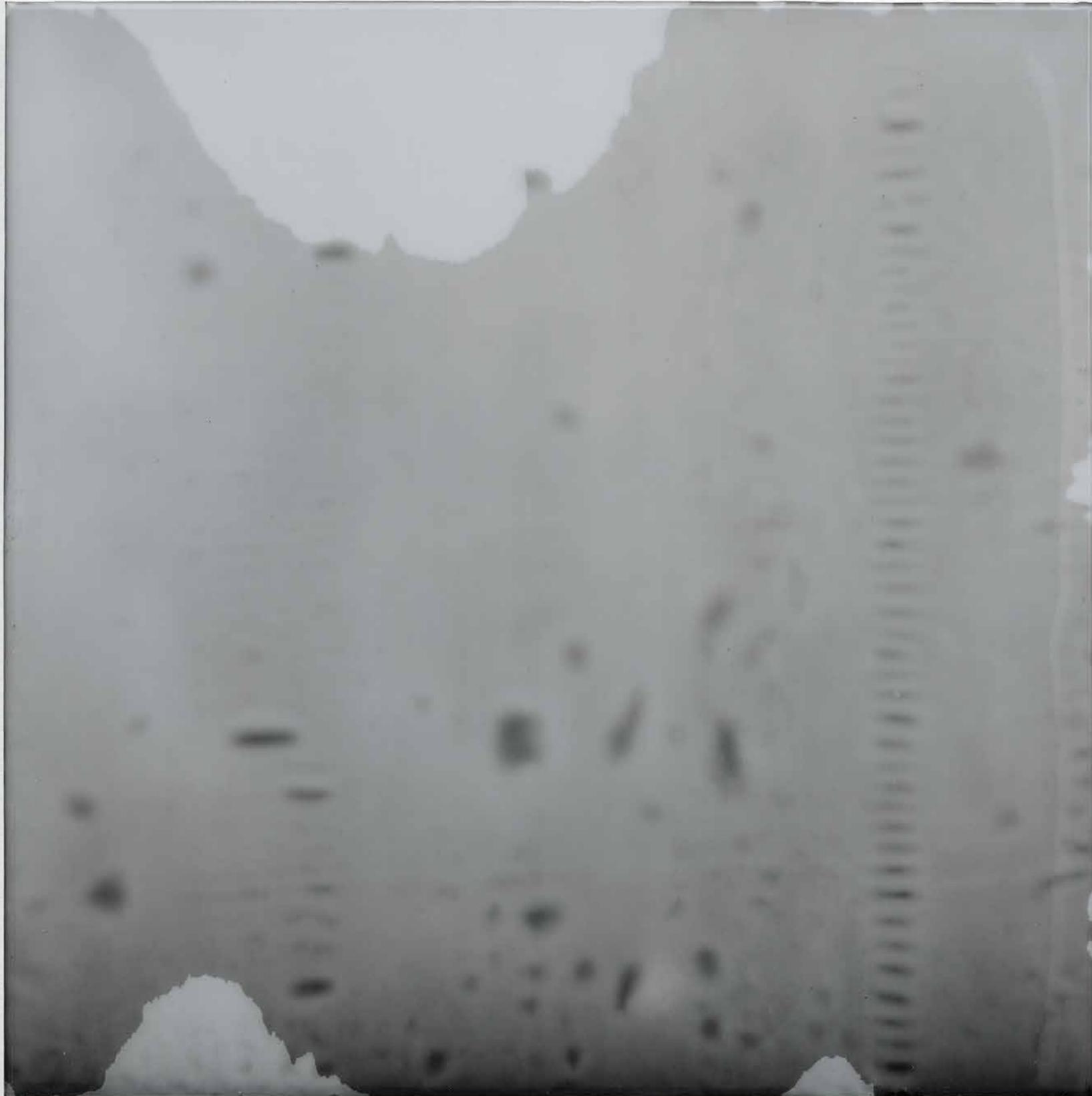
68 by 32 (white/black)
2022

Urethane resin, black vinyl, mixed media on wood panel
68 x 32 x 2 in (173 x 81 x 5 cm)



Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Paul Salveson.
圖片由Commonwealth and Council提供。攝影：Paul Salveson。



20 by 20 (white/black)
2022

Urethane resin, black vinyl, mixed media on wood panel
20 x 20 x 1.5 in (51 x 51 x 4 cm)



68 by 32 (stripped)
2006/2022

Reflective polyester film, reflective polyester tape, Gudy-o on aluminum panel
68 x 32 x 2 in (173 x 81 x 5 cm)



Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Paul Salvesson.
圖片由Commonwealth and Council提供。攝影：Paul Salvesson。



24 by 24 (no. 4) redux
2000/2022

Urethane resin, reflective polyester film, mixed media on wood panel
24 x 24 x 1.5 in (61 x 61 x 4 cm)



36 by 36 (clear #2) redux
2009/2022

Urethane resin, reflective polyester film, mixed media on wood panel
36 x 36 x 2 in (91 x 91 x 5 cm)



Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Paul Salveson.
圖片由Commonwealth and Council提供。攝影：Paul Salveson。



24 by 22 (peeled)
2016/2022

Black and silver vinyl
24 x 22 in (61 x 56 cm)



52 by 30 (koolpop.redux)
2001/2022

Reflective polyester film, urethane resin, mixed media on wood panel
52 x 30 x 2 in (132 x 76 x 5 cm)

Commonwealth and Council presents “pour crawl cast peel”, Carrie Yamaoka’s first collaboration with the space. Operating at the interstices between painting and photography, Yamaoka’s work uses silver mylar as both ground and surface: the film on which an image emerges. Urethane resin is cast around or poured on mylar, and its reflective coating inevitably captures the viewer’s body in space—implicating them as subject, and as editor. The unstable image, distorted and in flux due to the viewer’s shifting position and changing light, pulls it into abstract synthesis: a body plastiglomerate whose unsettled reflection engenders a liminal moment of appearance and disappearance, recognition and denial. This polyphony of outcomes renders Yamaoka’s paintings less static objects than networks of encounter, comprising the chains of happenstance linking casts and pours of resin with the meeting of viewer and object.

Rubbing mylar against common materials—bubble wrap, the studio walls and floor—mars its surface, recording scratches, smudges, and losses; often, the reflective coating rubs off completely, resulting in both transparency and erasure, mark-making through elision rather than accumulation, generating a haptic index of tactile experience. *20 by 16 (wall #2)* (2017) bears a dense constellation of dots and bubbles from its contact with the wall and a scalloped crawl of resin resisting its own application. *Pour/Peel* (2005/2015) resonates with the mutable, unfixed quality of Yamaoka’s work: three sections of mylar ripped from their panel refute the confines of the rectangular picture plane; they float and ripple off of the wall, caught mid-gesture. Jagged edges give way to transparencies and blots and bubbles, showing residues of trauma and the object’s demise. *Peeled diptych #2* (2019), a doubled mirror, opposes the viewer’s reflection on the left with swaths of tinted resin, peeled from the mylar panel at right. An action and its undoing comprise a tactile give-and-take. No one comes out of any encounter unscathed; both halves are imprinted with their history of intersection.

Ultimately, neither viewer nor viewing are as necessary to Yamaoka’s work as the space that this sequence of occurrences opens, allowing for what Roland Barthes described as “the *possibility* of the dialectics of desire, an unpredictability of bliss,” whereby the work “must seek out the reader—cruise [them]—without knowing where [they are].” It awaits and invites the gaze; never passive, it looks back.

- Text by Commonwealth and Council

pour crawl cast peel

Commonwealth and Council, Los Angeles, CA, USA
Commonwealth and Council 畫廊·洛杉磯·加利福尼亞州·美國

30.10 - 5.12.2020



Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Thea Quiray Tagle.
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Installation view 展覽現場

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UV
1991

Letraset and gel medium on vellum, frame
14 x 11 in (36 x 28 cm);
framed: 17.75 x 14.75 x 1.25 in (45 x 37 cm)



24 by 24 (phosphorescent)
2007

Reflective polyester film, cast flexible urethane resin, powdered pigment
24 x 24 x 0.75 in (61 x 61 x 2 cm)



Installation view 展覽現場

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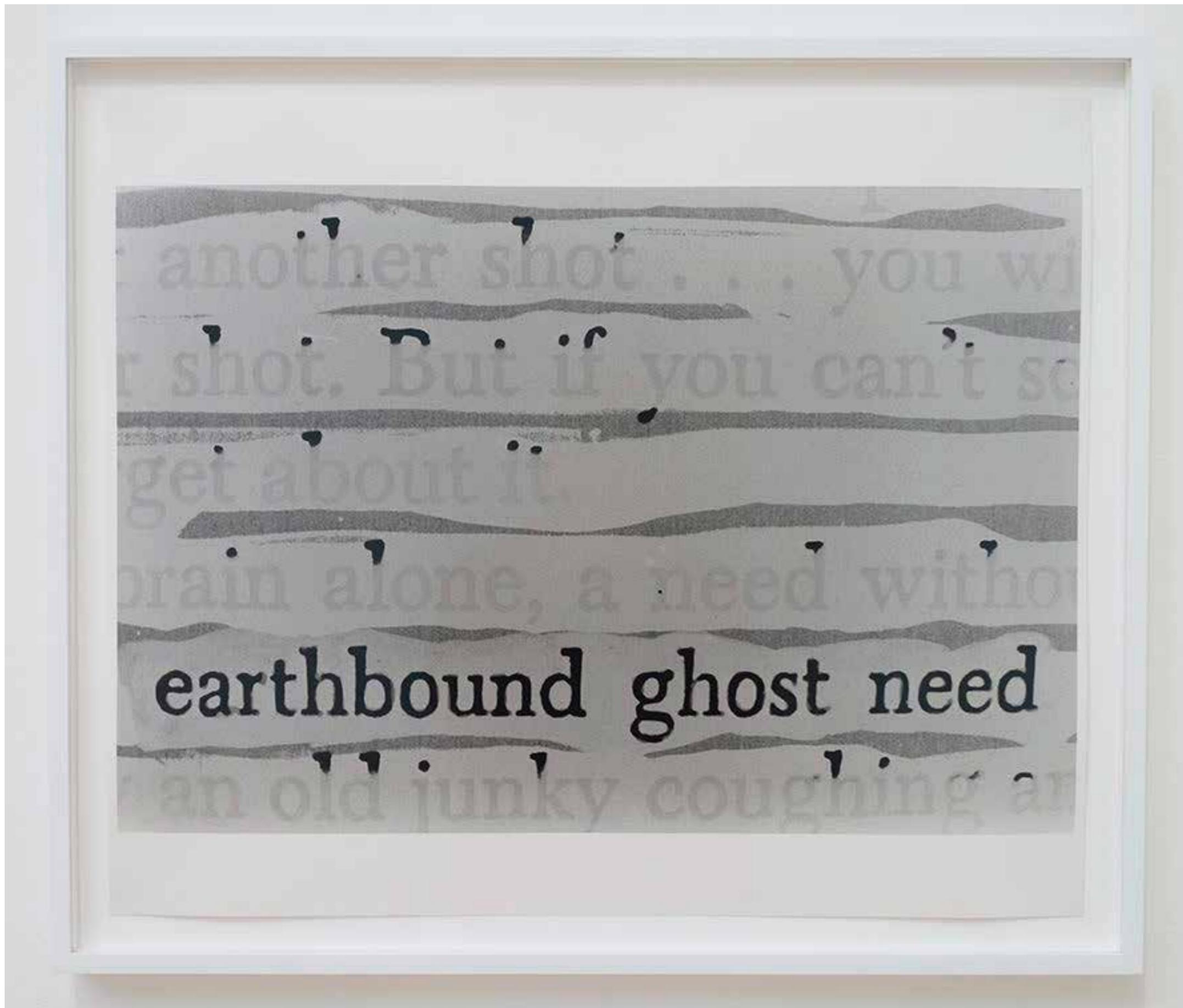
20 by 12
2020

Urethane resin, reflective polyester film, and mixed media on wood panel
12 x 20 x 2.75 in (30 x 51 x 4 cm)



Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Thea Quiray Tagle.
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Naked Lunch #2
1993

Gelatin silver print, frame
17.5 x 23.5 in (44 x 60 cm); framed: 20 x 24 x 1.75 in (51 x 61 x 4 cm)



72 by 45 (fold #2)
2018

Reflective black vinyl, epoxy resin, and mixed media on wood panel
72 x 45 x 2 in (183 x 114 x 5 cm)



Pour/Peel
2005/2015

Urethane resin on reflective polyester film
Approx. 32 x 37 x 5.5 in (81 x 94 x 14 cm)





Installation view 展覽現場

Images courtesy of Commonwealth and Council. Photo by Thea Quiray Tagle.
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Installation view 展覽現場

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approximate square
2015

Cast urethane resin, reflective polyester film, mixed media
Approx. 5 x 26 x 27 in (13 x 66 x 69 cm)



24 by 20 (clear/black)
2020

Flexible urethane resin on reflective black vinyl mounted on wood panel
24 x 20 x 1.5 in (61 x 51 x 4 cm)



Peeled diptych #2
2019

Reflective polyester film, urethane resin, mixed media
Diptych: 24.75 x 10 in (63 x 25 cm) each; overall: 24.75 x 20.75 in (63 x 53 cm)



Installation view 展覽現場

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Installation view 展覽現場

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68 by 36 (black bubble)
2015

Reflective polyester film, urethane resin, and mixed media on wood panel
68 x 36 x 2 in (173 x 91 x 5 cm)



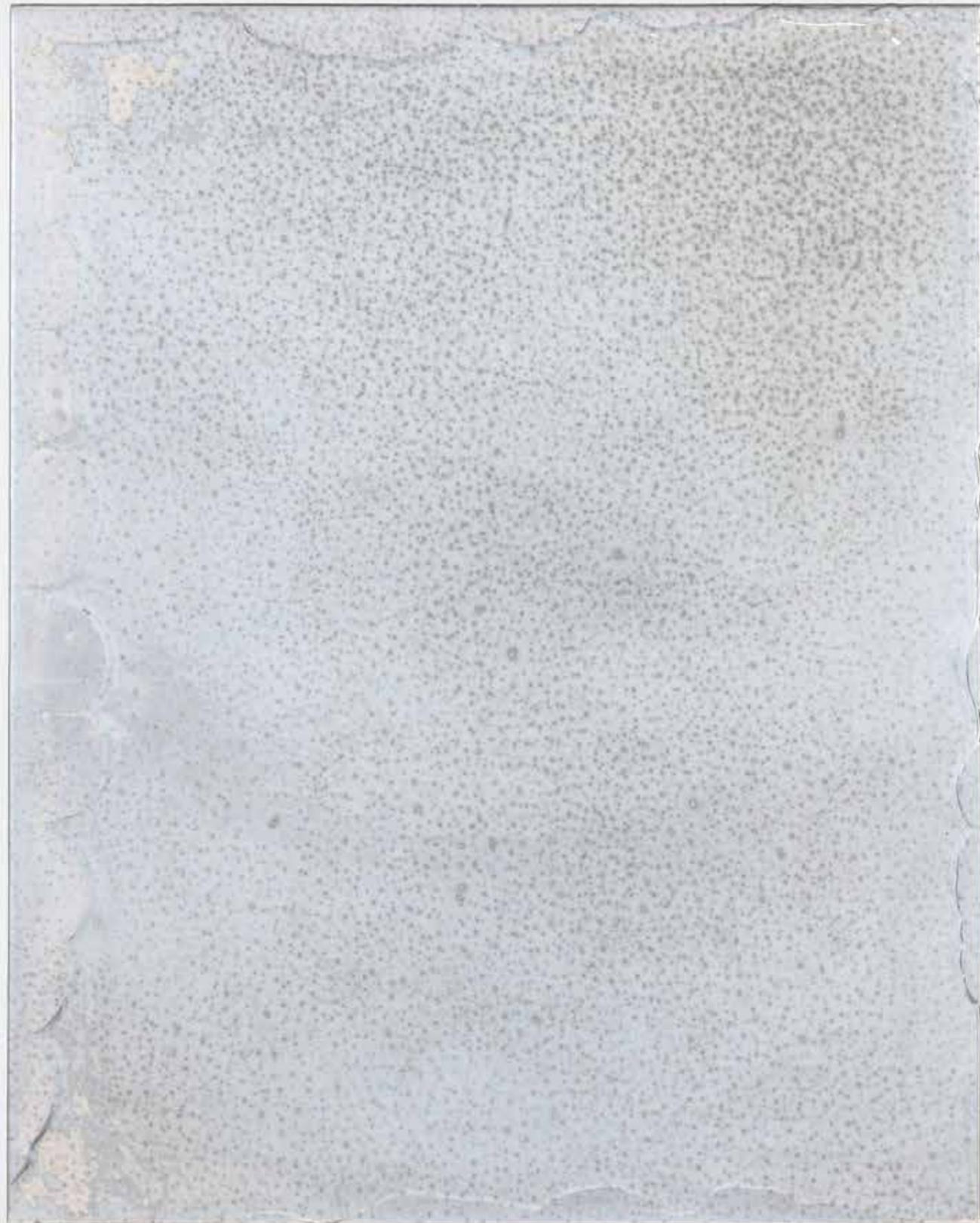
Installation view 展覽現場

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18 by 18
1999

Reflective polyester film, cast flexible urethane resin
Approx. 0.25 x 18 x 18 in (1 x 46 x 46 cm)



20 by 16 (wall #2)
2017

Reflective polyester film, urethane resin, and mixed media on wood panel
20 x 16 x 1.75 in (51 x 41 x 4 cm)

There are celebrated sites such as Yosemite, the Grand Canyon, Niagara Falls—landscapes depicted countless times in photographs, painting, and film, forming a part of the myth of this country's nature and character. And there are other landscapes, mostly hidden from our view. Sing Sing is a maximum security prison up the Hudson River from New York City, its name derived from the Sintsink people from whom the land was taken in 1685 in exchange for money. Guantanamo Bay, now used for indefinite detention of accused terrorists and enemy combatants, was used in the early 1990s to detain Haitian immigrants and also as a quarantine site for HIV+ Haitians. Heart Mountain in Wyoming was a WWII Japanese-American concentration camp from 1942 to 1945 and is now a National Historic Landmark. Tornillo, a town in Texas at the border (the word means "screw" in Spanish), housed a temporary tent city, built in 24 hours, where thousands of immigrant children separated from their parents were detained last year. These are some of the distinctly American sites that form the core of Yamaoka's photographic cycle *Archipelagoes* (2019).

Yamaoka originally created *Archipelagoes* in 1991–94 as a set of unique, chemically altered gelatin silver prints. Without a camera, working with light and photographic chemicals in an analogue darkroom, Yamaoka made eighteen photograms representing an incomplete abecedarium of the names of sequester locations—prisons, hospitals, concentration camps—functioning as both word and image. The images follow in alphabetical order, but eight letters are missing. The series has now been supplemented with five new photograms of contemporary sites that speak to our political present. This group of gelatin silver prints is currently on view in the artist's first solo museum exhibition at the Henry Art Gallery, University of Washington, Seattle.

On view at "Panorama" will be an archival pigment print cycle sourced from the original gelatin silver prints that comprised the earlier iteration of *Archipelagoes*. This new work was shot over the course of 10 years and printed digitally this year. As media has transitioned from analogue to digital in the years since the original work was conceived, many of the places cited in Yamaoka's work have also transitioned from one use or function to another. The shift from the original analogue *Archipelagoes* to the digital edition mirrors this migration of sites. It is one generation removed, both in time and in relation to the physical source material. It is a re-iteration of the original idea, made in a different moment. Revealing the verso behind the recto and making visible the barely seen have long been characteristic of Yamaoka's practice. Questions around naming and picturing, and the relationship of exposure to transformation, also lie at the core of her practice. While the photograms of the original set have deteriorated over time from being exposed to light and air, the new cycle of prints are more vivid and fresh. As the US government moves material from one deployment or detention camp, repurposes it, and later places it in another site, here the formal and material repetitions and shifts echo the morphing nature of the seen and unseen carceral American landscape.

- Text by Ulterior Gallery

Panorama

Ulterior Gallery, New York City, NY, USA
Ulterior畫廊·紐約·紐約州·美國

15.9 - 20.10.2019



Installation view 展覽現場

Images courtesy of Uterior Gallery.
圖片由Uterior畫廊提供。



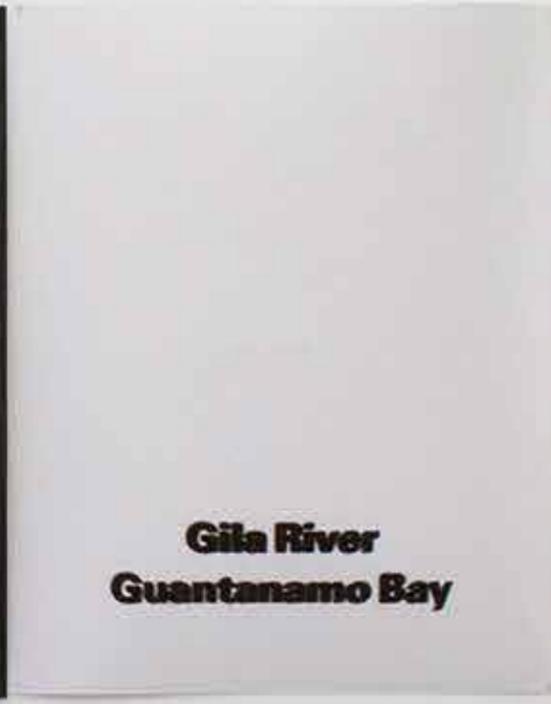
Installation view 展覽現場

Images courtesy of Uterior Gallery.
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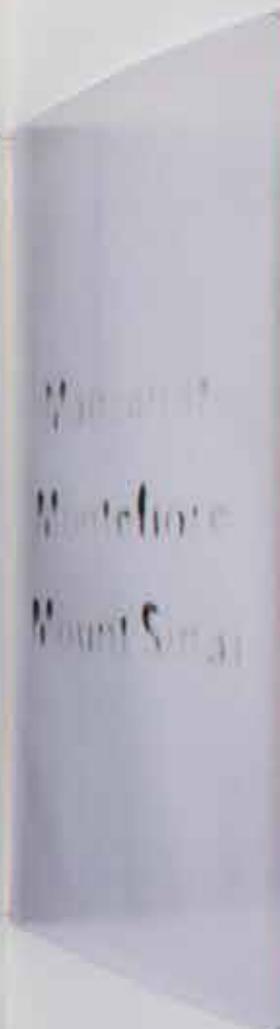
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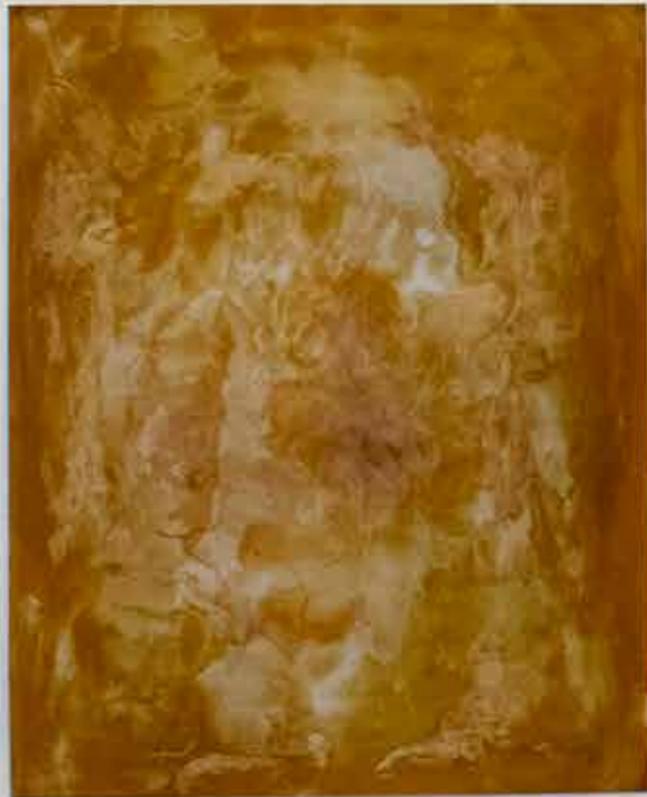
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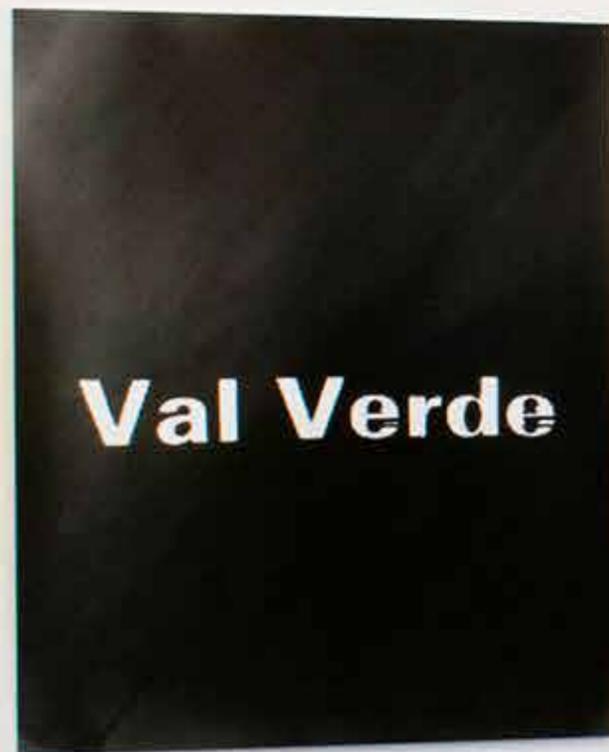
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Images courtesy of Uterior Gallery.
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Installation view 展覽現場

Images courtesy of Uterior Gallery.
圖片由Uterior畫廊提供。

Kiang

馬凌畫廊

kiangmalingue.com

Malingue

Carrie Yamaoka

Born 1957 in Glen Cove, New York, USA. Currently works and lives in New York City, New York, USA

Education

1979 BA cum laude in Studio Art with High Honours and the Ross Prize in Art, Wesleyan University, Middletown, CT, USA
1977-78 Tyler School of Art, Rome, Italy

Grants & Fellowships

2025
Maria Lassnig Prize

2021
FST Studio Projects Fund

2019
John Simon Guggenheim Memorial Foundation Fellowship

2017
Anonymous was a Woman award, AWAW Foundation

2009
One-year studio residency at Painting Space 122, PS122, New York, NY, USA

2006
Fenenin El Rahhal Nomadic Artists, Working Artists' Summit, Western Desert and Cairo, Egypt

1998
Residency at Braziers International Artists Workshop, Oxfordshire, UK

1995
Residency at Braziers International Artists Workshop, Oxfordshire, UK

1990
Printmaking Fellowship, Rutgers Center for Innovative Printmaking, Rutgers University, NJ, USA

1988
Artmatters Inc., New York, NY, USA

1986
Two-month residency at Yaddo, Saratoga Springs, NY, USA

Solo Exhibitions

2025
"Inside Out / Outside In", Manshu-in Temple, Kyoto, Japan
"See-saw", Anonymous Gallery, New York, NY, USA

2024
"Inside Out Upside Down", Ulterior Gallery, New York, NY, USA
"lucid / liquid / limpid", Kiang Malingue, Hong Kong

2023
"Objects in mirror are closer than they appear", Commonwealth and Council, Los Angeles, CA, USA
"Seeing is forgetting and remembering and forgetting again", Zilkha Gallery, Wesleyan University, CT, USA

2020
"pour crawl cast peel", Commonwealth and Council, Los Angeles, CA, USA

2019
"Panorama", Ulterior Gallery, New York, NY, USA
"recto/verso", Henry Art Gallery, University of Washington, Seattle, WA, USA

2017
"The Space Between", Soco Gallery, Charlotte, NC, USA

2015
Lucien Terras, New York, NY, USA

2014
"Are You Experienced?", PK Shop, Kasmin Gallery, New York, NY, USA

2013
"stripped.striated.poured", Storefront Bushwick, Brooklyn, NY, USA

2011
"rub / dissolve / strip", Studio 1.1, London, UK

2010
"Recent Work", Galerie Une, Auvernier, Switzerland

2009
"Works 2004-2009", Aeroplastics Contemporary, Brussels, Belgium

2007
Galerie Lange + Pult, Zurich, Switzerland
"I will have been there after you have already arrived", Torch Art Gallery, Amsterdam, Netherlands

2005
"Portholes, Potholes and Portals", Galerie Une, Auvernier, Switzerland

2004
"world hotel", Debs & Co., New York, NY, USA
Studio 1.1, London, UK
Aeroplastics Contemporary, Brussels, Belgium

2002
"blue x clear + 12:1", Debs & Co., New York, NY, USA

2000
Robeson Art Gallery, Rutgers University, Newark, NJ, USA

“(t)here”, Debs & Co., New York, NY, USA

1997

Debs & Co., New York, NY, USA

1990

Sorkin Gallery, New York, NY, USA

“Banned”, Swarthmore College, Swarthmore, PA, USA

1981

Bette Stoler Gallery, New York, NY, USA

Selected Two-person Exhibitions

2023

“Ketuta Alexi-Meskhishvili and Carrie Yamaoka”, Galerie Hubert Winter, Vienna, Austria

2019

“The leaden circles dissolved in the air”, Joy Episalla and Carrie Yamaoka, Transmitter, New York, NY, USA

“Thomas Fougeirol and Carrie Yamaoka: a Crack in Everything”, Albertz Benda, New York, NY, USA

2018

“Julien Carreyn: Heima Matti. with Carrie Yamaoka”, Galerie Crèvecoeur, Marseilles, France

Selected Group Exhibitions

2025

“Shifting Ground: Recent Acquisitions in the Henry Collection”, Henry Art Gallery, University of Washington, WA, USA

“arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified: Chapter

Eight”, PARTICIPANT INC, New York, NY, USA

2024

“Legacies: Asian American Art Movements in New York City (1969-2001)”, 80WSE Gallery, New York, NY, USA

“When You See Me”, Dallas Museum of Art, Dallas, TX, USA

“Artists on the Bowery Part 5: ake Berthot, David Diao, Harmony Hammond, Louise Nevelson, Harvey Quaytman, and Carrie Yamaoka”, Westwood Gallery, New York, NY, USA

“Always Being Relation: 50 Years of the Gallery at the CFA”, Wesleyan University, CT, USA

2023

“Front of House: Michele Araujo, Joy Episalla, Carrie Yamaoka”, CAS, Livingston Manor, NY, USA

“arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified, chapter 7 in “Exposed””, Palais De Tokyo, Paris, France

“Behind Abstract Forms”, Fragment, New York, NY, USA

“I Live In a Box of Paints (I’m Drawn to Those Ones that Ain’t Afraid)”, curated by Matt Morris, Ruschwoman, Chicago, IL, USA

2022

“8th Triennial of Photography”, Hamburg, Germany

“At Six and Seven”, Ulterior Gallery, New York, NY, USA

“Dwellers part I”, curated by Lucien Terras, Galerie Perrotin, New York, NY, USA

“Dwellers part II”, curated by Lucien Terras, Galerie Perrotin, Paris, France

2021

“Elisions: N. Dash, K.R.M. Mooney, B. Ingrid Olson, Carrie Yamaoka”, I8 Gallery, Reykjavik, Iceland

“Chingu”, 47 Canal, New York, NY, USA

“Voices: Camel Collective, Douglas Goldberg, Carrie Yamaoka”, Ulterior Gallery, New York, NY, USA

2020

“DUST: The Plates of the Present”, Centre Pompidou, Paris, France

2019

“arms ache avid aeon: Nancy Brooks Brody, Joy Episalla, Zoe Leonard, Carrie Yamaoka: fierce pussy amplified, Chapter 5”, Institute of Contemporary Art, Philadelphia, PA, USA

“Slack Tide”, Arts Center at Duck Creek, East Hampton, NY, USA

“CCNOA/DAC A Shared Experience”, M-17, Contemporary Art Center, Kiev, Ukraine

“Faces in the Crowd”, Soco Gallery, Charlotte, NC, USA

“In toto 7”, Kunstverein Rosa –Luxemburg–Platz, Berlin, Germany

2018

“arms ache avid aeon: Nancy Brooks Brody, Joy Episalla, Zoe Leonard and Carrie Yamaoka: fierce pussy amplified, Chapters 1-4”, Beeler Gallery, Columbus College of Art & Design, OH, USA

“Ponds and Waterfalls”, The Gallery at Michaels, Santa Monica, CA, USA

“Haptic Tactics”, Leslie-Lohman Museum, New York, NY, USA

“In toto 6”, Fondation Ricard, Paris, France

2017

“Knives”, In Limbo at Practice Gallery, New York, NY, USA

“In the hopes of not being considered”, Kate Werble Gallery, New York, NY, USA

“In toto 4”, Essex Flowers, New York, NY, USA

“Found: Queerness as Archeology”, Leslie-Lohman Museum, New York, NY, USA

“Plates of the present, so far”, Galerie Praz-Delavallade, Paris, France

2016

“Absolute Beginners”, Lucien Terras, New York, NY, USA

“More Than Lovers, More Than Friends”, Center for Contemporary Art Futura, Prague, Czech Republic

“Art / AIDS / America”, Bronx Museum of the Arts, Bronx, NY, USA

“Plain Sight”, Richmond Center for the Arts, Western Michigan University, MI, USA

2015

“Greater New York 2015”, MoMA PS1, Queens, NY, USA

“Art / AIDS / America”, Tacoma Art Museum, Tacoma, WA, USA

“Diphthong”, Fiterman Art Center, BMCC, New York, NY, USA

“Dust: The Plates of the Present”, Camera Club New York at Baxter Street, New York, NY, USA

“Swingers WKND”, 2 St. Nicholas Av., Brooklyn, NY, USA

2014

“Maximal/Minimal”, Kinz Tillou Fine Art, Brooklyn, NY, USA

“Das stille Leben des Sammlers Kempinski”, curated by Billy Miller and Christian Siekmeier, Exile Gallery, Berlin, Germany

“Art and Activism: Kunst und politischer Aktivismus in NY”, Mannheimer Kunstverein, Mannheim, Germany

“A Particular Kind of Solitude”, Elizabeth Street Garden, New York, NY, USA

“Full House”, Aeroplastics Contemporary, Brussels, Belgium

“The Last Brucennial”, Bruce High Quality Foundation, New York, NY, USA

“30/30 Image Archive Project”, A/B/Contemporary, Zurich, Switzerland

2013

“Blow-Up”, 143 Reade Street, New York, NY, USA

“Clouds”, Lesley Heller Workspace, New York, NY, USA

“Pour”, Asya Geisberg Gallery, New York, NY, USA

“Pour”, Lesley Heller Workspace, New York, NY, USA

“Pour”, Florida Atlantic University, Boca Raton, FL, USA

2012

“30/30 Image Archive Project #3”, organized by CCNOA, Moins Un, Paris, France

2011

“Deep Inside”, Aeroplastics Contemporary, Brussels, Belgium

“Driven to Abstraction”, Von Lintel Gallery, New York, NY, USA

2010
“Monochrome (part two)”, Galerie Lange + Pult, Zurich, Switzerland
“The Alchemy of Delusion”, Aeroplastics Contemporary, Brussels, Belgium
“Reflective Reflexion: Corban Walker & Carrie Yamaoka”, Curatorial Research Lab, Winkleman Gallery, New York, NY, USA
“With Your Eyes Only”, YUM, Brussels, Belgium
“Movement Schmoovement”, La Mama La Galleria, New York, NY, USA
“Composite Visions”, CAN, Neuchatel, Switzerland
“Mostly Monochrome”, Mckenzie Fine Art, New York, NY, USA

2009
“With Your Eyes Only”, Kunstverein Medienturm, Graz, Austria
“Topographies”, The Albright-Knox Art Gallery, Buffalo, NY, USA
“Psychedelia Paradise”, Exprmntl, Toulouse, France
“Out of the Blue”, Bergen Community College, Paramus, NJ, USA

2008
“Yo, Mo' Modernism... part 2”, CCNOA, Brussels, Belgium
“Transcendent and Sublime”, Sacred Heart University, Fairfield, CT, USA
“Summer Show”, Galerie Une, Auvener, Switzerland
“Side × Side”, La MaMa La Galleria, New York, NY, USA
“Diffracted Solstice”, Aeroplastics Contemporary, Brussels, Belgium
“Break The Rules!”, the Hieber/Theising Collection, Mannheimer Kunstverein, Mannheim, Germany

2007
“Who Are You?”, Galerie Lange & Pult, Zurich, Switzerland
“The Show’s So Nice”, Monya Rowe Gallery, New York, NY, USA
“project:rendition”, a collaborative project by JC2: Joy Episalla, Joy Garnett, Carrie Moyer and Carrie Yamaoka, Momenta Art, Brooklyn, NY, USA

2006
“Water, Water Everywhere”, Contemporary Art Center, Virginia, VA, USA
“Here We Go”, Galerie Une, Auvener, Switzerland
“No Lemons, No Melon”, David Krut Projects, New York, NY, USA
“When Artists Say We”, Artists Space, New York, NY, USA
“Out of the Blue”, Abington Art Center, Jenkintown, PA, USA
“Blessed are the Merciful”, Feigen Contemporary, New York, NY, USA

2005
“Sleigh”, Arts and Business, London, UK
“The Obligation to Endure; Art and Ecology Since ‘Silent Spring’”, New York Academy of Sciences, New York, NY, USA
“Petits Formats/ Small Formats”, Galerie Quang, Paris, France
“Shining Stars under Shining Sun”, Galerie Une, Neuchatel, Switzerland
“Water, Water Everywhere”, Scottsdale Museum of Contemporary Art, Scottsdale, AZ, USA
“Extreme Abstraction”, Albright-Knox Art Gallery, Buffalo, NY, USA
“Vanishing Point”, The Wexner Center for the Arts, Columbus, OH, USA
“Surfaces Paradise”, Museum of Modern Art, Arnhem, Netherlands

2004
“Live forever, or die trying (manic abstract painting now)”, Torch Gallery, Amsterdam, Netherlands
“Pulse of America”, Aeroplastics Contemporary, Brussels, Belgium

2003
“Without Fear or Reproach”, Witte Zaal, Ghent, Belgium
“The Alumni Show”, Wesleyan University, Middletown, CT, USA

2002
“Mirror Mirror”, MassMOCA, North Adams, MA, USA
“Painting as Paradox”, Artists Space, New York, NJ, USA
“Portrait Obscured”, San Jose Institute of Contemporary Art, San Jose, CA, USA

2001
“Psychedelia”, Aeroplastics Contemporary, Brussels, Belgium
“Sheroes”, Clairefontaine Gallery, Luxembourg, Luxembourg
“Ignoring Boundaries: Image in the Landscape”, The Fields Sculpture Park, Ghent, NY, USA

2000
“Snapshot”, The Contemporary Museum, Baltimore, MD, USA
“Other Worlds”, 28 Wooster Street, New York, NY, USA

1999
“Distilled Life”, Bard College, Annandale-on-Hudson, NY, USA
“Stars of Track and Field”, Debs & Co., New York, NY, USA
“Acrylic/Plastic”, Trans Hudson Gallery, New York, NY, USA
“Unbehagen der Geschlechter/Gender Trouble”, Neuer Aachener Kunstverein, Aachen, Germany

1998
“Bob and Wheel”, dfn Gallery, New York, NY, USA
“Skin Deep”, 123 Watts Gallery, New York, NY, USA
“The Erotics of Denial”, E.S. Vandam, New York, NY, USA

1997
“Material Girls: Gender, Process and Abstract Art Since 1970”, Gallery 128, New York, NY, USA
“Very Large Array”, Debs & Co., New York, NY, USA
“Silence = Death”, Kunsthalle Dominikamerkirche, Osnabrück, Germany

1996
“Geopony”, Adam Gallery, London, UK
“Graphic Responses to AIDS”, Victoria & Albert Museum, London, UK

1995
“Interference”, London Artforms, London, UK
“Other Rooms, Four Walls”, Ronald Feldman Gallery, New York, NY, USA

1993
“New Jersey Arts Annual”, Newark Museum, Newark, NJ, USA
“Contacts/Proofs”, Jersey City Museum, Jersey City, NJ, USA

1991
“Outrageous Desire”, Rutgers University, New Brunswick, NJ, USA
“Situation”, New Langton Arts, San Francisco, CA, USA
“Hot Off the Press”, Zimmerli Museum, New Brunswick, NJ, USA
“Marginal Majority”, Aaron Davis Hall, CUNY, New York, NY, USA
“Printmaking Fellowships Exhibition”, Rutgers University, New Brunswick, NJ, USA

1990
“Use: Anatoly Pronin, William Rodwell, Carrie Yamaoka”, Jersey City Museum, Jersey City, NJ, USA
“Word as Image”, Proctor Art Center, Bard College, New York, NY
“Queer”, Wessel O’Connor Gallery, New York, NY, USA
“A Force of Repetition”, New Jersey State Museum, Trenton, NJ, USA
“Body. Once Removed”, Sorkin Gallery, New York, NY, USA

1989
“Surfaces”, Henry Feiwel, New York, NY, USA
“Indicators: The Word as Image”, Coup De Grace Gallery, Hoboken, NJ, USA

1988
“Wedding Pictures, Four Walls”, White Columns, New York, NY, USA
“Hudson County Artists”, Jersey City Museum, Jersey City, NJ, USA
“Four Painters”, Coup De Grace Gallery, Hoboken, NJ, USA
“Double Vision”, Hallwalls, Buffalo, NY & Longwood Arts Project, Bronx, NY, USA

“Yesterday”, Asian American Arts Centre, New York, NY, USA

1987

“The Last Supper”, Ludlow Graphic Arts, New York, NY, USA

“Ten Chinatown”, Asian American Arts Centre, New York, NY, USA

1985

“Christopher Engel, Joy Episalla, Carrie Yamaoka”, Four Walls, Hoboken, NJ, USA

1983

“Seven Painters”, Ramapo College, Mahwah, NJ, USA

1981

“Rutgers National Drawing Show”, Rutgers University, Camden, NJ, USA

1980

“Group Exhibition”, Better Stoler Gallery, New York, NY, USA

Public Collections

Albright-Knox Art Gallery, Buffalo, NY, USA

Art Institute of Chicago, Chicago, IL, USA

Centre Pompidou, Paris, France

Dallas Museum of Art, Dallas, TX, USA

Henry Art Gallery, Seattle, WA, USA

Pizzuti Collection, Columbus OH, USA

The Victoria & Albert Museum, London, UK

Whitney Museum of American Art, New York, USA

Founding member of fierce pussy art collective

K

M

山岡嘉里

1957 年出生於紐約格倫科夫
目前工作與生活於紐約市

學歷

1979 高等榮譽優等學士學位，工作室藝術藝術，受羅斯藝術獎，維斯大學，米德爾敦，康涅狄格州，美國
1977-78 泰勒藝術學院，羅馬，義大利

榮譽獎項及駐留經歷

2025 瑪麗亞·拉斯尼格獎
2021 FST Studio Projects獎金
2019 約翰·西蒙·古根海姆紀念基金獎項
2017 「匿名是一名女性」獎項，由AWAW基金會頒發
2009 Painting Space 122空間為期一年工作室駐留項目，PS122，紐約，紐約州，美國
2006 Fenenin El Rahhal遊牧藝術家，工作藝術家峰會，西部沙漠及開羅，埃及
1998 Braziers International Artists Workshop駐留計畫，牛津郡，英國
1995 Braziers International Artists Workshop駐留計畫，牛津郡，英國
1990 版畫獎項，羅格斯創新版畫中心，羅格斯大學，新澤西州，美國
1988 Artmatters Inc.，紐約，紐約州，美國
1986 Yaddo為期兩月駐留項目，薩拉托加泉，紐約州，美國

個展

2025 「Inside Out / Outside In」，曼殊院，京都，日本
「See-saw」，Anonymous 畫廊，紐約，紐約州，美國

2024 「內外上下」，Ulterior 畫廊，紐約，紐約州，美國
「澄明/流動/清澈」，馬凌畫廊，香港

2023 「鏡中物體比看起來的更近」，Commonwealth and Council，洛杉磯，加利福尼亞州，美國
「觀看就是遺忘再想起再遺忘」，希爾卡美術館，維斯大學，康涅狄格州，美國

2020 「澆抽鑄撕」，Commonwealth and Council，洛杉磯，加利福尼亞州，美國

2019 「全景」，Ulterior 畫廊，紐約，紐約州，美國
「正/反」，亨利美術館，華盛頓大學，西雅圖，華盛頓州，美國

2017 「居中空間」，夏洛特，北卡羅來納州，美國

2015 Lucien Terras，紐約，紐約州，美國

2014 「你有經驗嗎？」，PK Shop，Kasmin Gallery，紐約，紐約州，美國

2013 「剝離.劃紋.傾倒」，Storefront Bushwick，布魯克林，紐約州，美國

2011 「摩擦 / 消融 / 剝離」，Studio 1.1，倫敦，英國

2010 「近作」，Galerie Une，奧韋尼耶，瑞士

2009 「2004-2009年作品」，Aeroplastics Contemporary，布魯塞爾，比利時

2007 Galerie Lange + Pult，蘇黎世，瑞士
「在你到那之前我就已經去過了」，Torch Art Gallery，阿姆斯特丹，荷蘭

2005 「舷窗，壺穴和通路」，Galerie Une，奧韋尼耶，瑞士

2004 「世界酒店」，Debs & Co.，紐約，紐約州，美國
Studio 1.1，倫敦，英國
Aeroplastics Contemporary，布魯塞爾，比利時

2002 「藍 x 透明 + 12:1」，Debs & Co.，紐約，紐約州，美國

2000 羅貝森美術館，羅格斯大學，紐瓦克，新澤西州，美國
「(t)here」，Debs & Co.，紐約，紐約州，美國

1997 Debs & Co.，紐約，紐約州，美國

1990 Sorkin Gallery，紐約，紐約州，美國
「被禁」，斯沃斯莫爾學院，斯沃斯莫爾，賓夕法尼亞州，美國

1981 Bette Stoler Gallery，紐約，紐約州，美國

精選雙人展覽

2023 「凱圖塔·亞歷克西-梅斯奇史維利及山岡嘉里」，Galerie Hubert Winter，維也納，奧地利

2019 「鉛環在空氣中消解」，乔伊·埃匹萨拉及山岡嘉里聯展，Transmitter，紐約，紐約州，美國
「托馬斯·佛蓋爾羅及山岡嘉里：萬物的裂縫」，Albertz Benda，紐約，紐約州，美國

2018「朱利安·凱倫：Heima Matti，與山岡嘉里」，Galerie Crèvecoeur，馬賽，法國

精選群展

2025「Shifting Ground: Recent Acquisitions in the Henry Collection」，亨利美術展覽館，華盛頓大學，西雅圖，華盛頓州，美國「手臂 疼痛 熱忱 萬古：南希·布魯克斯·布羅迪 / 喬伊·埃匹薩拉 / 佐伊·利奧納德 / 山岡嘉里：fierce pussy amplified，第八章」，PARTICIPANT INC，紐約，紐約州，美國

2024「遺產：紐約的亞裔美國人藝術運動」，80WSE 畫廊，紐約，紐約州，美國「當你看到我時」達拉斯藝術博物館，達拉斯，德薩斯州，美國「包厘街的藝術家第五章：傑克·貝索特，刁德謙，哈莫尼·哈蒙德，路易·內森森，哈維·奎特曼，山岡嘉里」，Westwood畫廊，紐約，紐約州，美國「永遠存在關係：希爾卡美術館50週年紀念展覽」，維斯大學，康涅狄格州，美國

2023「前場：米歇爾·阿羅約，乔伊·埃匹萨拉，山岡嘉里」，CAS藝術中心，利文斯頓莊園，紐約州，美國「手臂 疼痛 熱忱 萬古：南希·布魯克斯·布羅迪 / 喬伊·埃匹薩拉 / 佐伊·利奧納德 / 山岡嘉里：fierce pussy amplified，第七章，作為「暴露」展覽的一部分」，東京宮，巴黎，法國「抽象形式背後」，Fragment，紐約，紐約州，美國「我活在顏料盒裡（我被不感到害怕的人們所吸引）」，由馬特·莫里斯策展，Ruschwoman，芝加哥，伊利諾伊州，美國

2022「第8屆攝影三年展」，漢堡，德國「七上八下」，Ulterior Gallery，紐約，紐約州，美國「住民，第一章」，由盧錫安·特拉斯策展，貝浩登，紐約，紐約州，美國「住民，第二章」，由盧錫安·特拉斯策展，貝浩登，巴黎，法國

2021「省音：N. 達仕，K.R.M. 穆尼，B. 英格利德·奧爾森，山岡嘉里」，I8 Gallery，雷克雅維克，冰島「親故」，47 Canal，紐約，紐約州，美國「眾聲：駱駝小組，道格拉斯·哥爾德伯格，山岡嘉里」，Ulterior Gallery，紐約，紐約州，美國

2020「塵埃：當下畫面」，蓬皮杜中心，巴黎，法國

2019「手臂 疼痛 熱忱 萬古：南希·布魯克斯·布羅迪 / 喬伊·埃匹薩拉 / 佐伊·利奧納德 / 山岡嘉里：fierce pussy amplified，第五章」，當代藝術中心，費城，賓夕法尼亞州，美國「惰流」，鴨溪藝術中心，東漢普頓，紐約州，美國「CCNOA/DAC：共享經驗」，M-17當代藝術中心，基輔，烏克蘭「人群中的臉孔」，Soco Gallery，夏洛特，北卡羅來納州，美國「In toto 7」羅莎·盧森堡廣場藝術協會美術館，柏林，德國

2018「手臂 疼痛 熱忱 萬古：南希·布魯克斯·布羅迪 / 喬伊·埃匹薩拉 / 佐伊·利奧納德 / 山岡嘉里：fierce pussy amplified，第一至四章」，比爾勒美術館，哥倫布藝術與設計學院，俄亥俄州，美國「池塘和瀑布」，The Gallery at Michaels，聖莫尼卡，加利福尼亞州，美國「觸身戰術」，列斯里-羅曼美術館，紐約，紐約州，美國「In toto 6」，利卡德基金會，巴黎，法國

2017「刀」，Practice Gallery，紐約，紐約州，美國「為求不被考慮」，Kate Werble Gallery，紐約，紐約州，美國「In toto 4」，Essex Flowers，紐約，紐約州，美國「覓得：酷兒性作為考古學」，列斯里-羅曼美術館，紐約，紐約州，美國

「當下畫面，至今為止」，Galerie Praz-Delavallade，巴黎，法國

2016「絕對初學者」，Lucien Terras，紐約，紐約州，美國「愛人以上，友人以上」，福圖拉當代藝術中心，布拉格，捷克共和國「藝術 / 愛滋 / 美國」，布朗克斯美術館，布朗克斯，紐約州，美國「尋常景象」，里契蒙德藝術中心，西密西根大學，密西根州，美國

2015「大紐約 2015」，MoMAPS1，皇后區，紐約州，美國「藝術 / 愛滋 / 美國」，塔科馬美術館，塔科馬，華盛頓州，美國「雙母音」，菲特曼藝術中心，BMCC，紐約，紐約州，美國「塵埃：當下畫面」，紐約巴士特街攝影俱樂部，紐約，紐約州，美國「浪蕩週末」，聖尼古拉斯大道2號，布魯克林，紐約州，美國

2014「極繁/極簡」，Kinz Tillou Fine Art，布魯克林，紐約州，美國「收藏家凱賓斯基的寧靜生活」，由比利·米勒和克里斯蒂安·西克米耶策展，Exile Gallery，柏林，德國「紐約的藝術和政治活動」，曼海姆藝術協會美術館，曼海姆，德國「一種特殊的孤獨」，伊莉莎白街花園，紐約，紐約州，美國「滿堂會」，Aeroplastics Contemporary，布魯塞爾，比利時「最後的布魯斯年展」，布魯斯高品質基金會，紐約，紐約州，美國「30/30圖像庫計畫」，A/B/Contemporary，蘇黎世，瑞士

2013「放大」，立德街143號，紐約，紐約州，美國「雲」，Lesley Heller Workspace，紐約，紐約州，美國「傾倒」，Asya Geisberg Gallery，紐約，紐約州，美國「傾倒」，Lesley Heller Workspace，紐約，紐約州，美國「傾倒」，佛羅里達大西洋大學，博卡拉頓，佛羅里達州，美國

2012「30/30圖像庫計畫 #3」，由CCNOA組織，Moins Un，巴黎，法國

2011「深入」，Aeroplastics Contemporary，布魯塞爾，比利時「趨入抽象」，Von Lintel Gallery，紐約，紐約州，美國

2010「單色（第二章）」，Galerie Lange + Pult，蘇黎世，瑞士「錯覺鍊金術」，Aeroplastics Contemporary，布魯塞爾，比利時「反射反映：廓爾班·沃克及山岡嘉里」，策展研究實驗室，Winkleman Gallery，紐約，紐約州，美國「只用你的眼睛」，YUM，布魯塞爾，比利時「運動舒適運動」，La Mama La Galleria，紐約，紐約州，美國「複合視角」，CAN，納沙泰爾，瑞士「基本單色」，Mckenzie Fine Art，紐約，紐約州，美國

2009「只用你的眼睛」，Medienturm藝術協會美術館，格拉茨，奧地利「地貌」，阿爾布萊特-諾克斯美術館，水牛城，紐約州，美國「迷幻天堂」，Exprmntl，圖盧茲，法國「突藍」，波爾根社區學院，帕拉姆斯，新澤西州，美國

2008「嘿，還好多的現代主義... 第二章」，CCNOA，布魯塞爾，比利時「超越和崇高」，聖心大學，菲爾菲爾德，康涅狄格州，美國「夏季群展」，Galerie Une，奧韋尼耶，瑞士「邊 x 邊」，La MaMa La Galleria，紐約，紐約州，美國「衍射夏至」，Aeroplastics Contemporary，布魯塞爾，比利時「打破規則！」，希伯/蒂星收藏，曼海姆藝術協會美術館，曼海姆，德國

2007

「你是誰？」，Galerie Lange & Pult，蘇黎世，瑞士
「展覽真棒」，Monya Rowe Gallery，紐約，紐約州，美國
「計畫：渲染」，由JC2舉辦的合作項目：乔伊·埃匹萨拉，乔伊·加內特，嘉里·莫耶，山岡嘉里，Momenta Art，布魯克林，紐約州，美國

2006年作品

2006

「水，遍地水」，當代藝術中心，弗吉尼亞，弗吉尼亞州，美國
「走起」，Galerie Une，奧韋尼耶，瑞士
「沒有檸檬，沒有甜瓜」，David Krut Projects，紐約，紐約州，美國
「當藝術家說‘我們’的時候」，Artists Space，紐約，紐約州，美國
「突藍」，阿爾賓頓藝術中心，珍琴鎮，賓夕法尼亞州，美國
「慈悲的人受到祝福」，Feigen Contemporary，紐約，紐約州，美國

2005年作品

2005

「雪橇」，Arts and Business，倫敦，英國
「忍耐的責任：自‘沈默之春’以來的藝術及生態」，紐約科學學院，紐約，紐約州，美國
「機巧格式」，Galerie Quang，巴黎，法國
「閃耀太陽下的明星」，Galerie Une，納沙泰爾，瑞士
「水，遍地水」，斯科茨代爾當代藝術博物館，斯科茨代爾，亞利桑那州，美國
「極端抽象」，阿爾布莱特-諾克斯美術館，水牛城，紐約州，美國
「滅點」，瓦克斯納藝術中心，哥倫布，俄亥俄州，美國
「表面天堂」，現代藝術博物館，阿納姆，荷蘭

2004年作品

2004

「永遠活下去，毋寧死（當下的瘋狂抽象繪畫）」，Torch Gallery，阿姆斯特丹，荷蘭
「美國的脈動」，Aeroplastics Contemporary，布魯塞爾，比利時

2003年作品

2003

「沒有恐懼或苛責」，Witte Zaal，根特，比利時
「校友展」，維斯大學，米德爾敦，康涅狄格州，美國

2002年作品

2002

「魔鏡魔鏡」，麻萨诸塞當代藝術中心，北亞當斯，麻萨诸塞州，美國
「作為矛盾的繪畫」，Artists Space，紐約，紐約州，美國
「晦暗肖像」，聖荷西當代藝術中心，聖荷西，加利福尼亞州，美國

2001年作品

2001

「迷幻」，Aeroplastics Contemporary，布魯塞爾，比利時
「女英雄」，Clairefontaine Gallery，盧森堡，盧森堡
「無視邊界：地景中的圖像」，菲爾茨雕塑公園，根特，紐約州，美國

2000年作品

2000

「快照」，當代藝術博物館，巴爾的摩，馬里蘭州，美國
「其他諸世界」，伍斯特街28號，紐約，紐約州，美國

1999年作品

1999

「蒸餾生命」，巴德學院，哈得遜河畔安嫩代爾，紐約州，美國
「田徑之星」，Debs & Co.，紐約，紐約州，美國
「丙烯/塑料」，Trans Hudson Gallery，紐約，紐約州，美國
「性別問題」，新亞琛藝術協會美術館，亞琛，德國

1998年作品

1998

「擺動和輪轉」， dfn Gallery，紐約，紐約州，美國
「膚淺」，123 Watts Gallery，紐約，紐約州，美國
「拒絕的情慾」，E.S. Vandam，紐約，紐約州，美國

1997年作品

1997

「物質女孩：1970年代以來的性別，過程和抽象藝術」，Gallery 128，紐約，紐約州，美國

「非常大的範圍」，Debs & Co.，紐約，紐約州，美國

「沈默=死亡」，奧斯納布魯克美術館，奧斯納布魯克，德國

1996年作品

1996

「農學」，Adam Gallery，倫敦，英國
「對愛滋的生猛回應」，維多利亞及阿爾伯特博物館，倫敦，英國

1995年作品

1995

「干涉」，London Artforms，倫敦，英國
「其他房間，四面牆」，Ronald Feldman Gallery，紐約，紐約州，美國

1993年作品

1993

「新澤西年度藝術展」，紐瓦克美術館，紐瓦克，新澤西州，美國
「接觸/證據」，澤西市美術館，澤西市，新澤西州，美國

1991年作品

1991

「出離慾望」，羅格斯大學，新布朗斯維克，新澤西州，美國
「情境」，New Langton Arts，舊金山，加利福尼亞州，美國
「新鮮出爐」，西梅爾利美術館，新布朗斯維克，新澤西州，美國
「邊緣主流」，艾倫·戴維斯堂，紐約城市大學，紐約，紐約州，美國
「版畫獎得主展覽」，羅格斯大學，新布朗斯維克，新澤西州，美國

1990年作品

1990

「使用：阿納托利·普羅南，威廉·羅德維爾，山岡嘉里」，澤西市美術館，澤西市，新澤西州，美國
「作為圖像的文字」，普羅克特藝術中心，巴德學院，紐約，紐約州，美國
「酷兒」，Wessel O'Connor Gallery，紐約，紐約州，美國
「重複力」，新澤西州立美術館，特蘭頓，新澤西州，美國
「身體。一旦去除」，Sorkin Gallery，紐約，紐約州，美國

1989年作品

1989

「表面」，Henry Feiwel，紐約，紐約州，美國
「指標：作為圖像的文字」，Coup De Grace Gallery，霍伯肯，新澤西州，美國

1988年作品

1988

「連袂圖像，四面牆」，白柱藝術空間，紐約，紐約州，美國
「哈德遜郡藝術家群展」，澤西市美術館，澤西市，新澤西州，美國
「四位畫家群展」，Coup De Grace Gallery，霍伯肯，新澤西州，美國
「重像」，Hallwalls，水牛城，紐約州及Longwood Arts Project，布朗克斯，紐約州，美國
「昨天」，亞裔美國人藝術中心，紐約，紐約州，美國

1987年作品

1987

「最後的晚餐」，Ludlow Graphic Arts，紐約，紐約州，美國
「十個中國城」，亞裔美國人藝術中心，紐約，紐約州，美國

1985年作品

1985

「克里斯托弗·恩格爾，喬伊·埃匹薩拉，山岡嘉里」，Four Walls，霍伯肯，新澤西州，美國

1983年作品

1983

「七位畫家群展」，拉瑪珀學院，莫沃，新澤西州，美國

1981年作品

1981

「羅格斯國家素描展覽」，羅格斯大學，卡姆登，新澤西州，美國

1980年作品

1980

「群展」，Better Stoler Gallery，紐約，新澤西州，美國

1979年作品

1979

公共收藏

1978年作品

阿爾布莱特-諾克斯美術館，水牛城，紐約州，美國

芝加哥藝術學院，芝加哥，伊利諾伊州，美國
蓬皮杜中心，巴黎，法國
達拉斯美術館，達拉斯，德克薩斯州，美國
亨利美術館，西雅圖，華盛頓州，美國
匹祖提收藏，哥倫布，俄亥俄州，美國
維多利亞及阿爾伯特博物館，倫敦，英國
惠特尼美國藝術博物館，紐約，紐約州，美國

fierce pussy藝術團體創始人

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