

Certain architectural forms indicate the movement of one's body from one space to another, hide the figure, and depend on the body to activate their presence despite their on-going constant materiality.

Amy Yao's *Skeleton* series of artwork utilize the form of the ladder, the lowly tool used in gallery spaces for anything from adjusting lighting to hanging a picture, elevated to the main dish. Embedded in the fetishized resin surfaces of the ladders are references to her own affiliation to entities that point to insiderism and create an uncomfortable relationship to the concept of success. The ladder itself a dubious symbolic form.

New to the constellation of resin/

fiberglass artworks is the series *Silent Sneeze*, made of *concrete* fans, that exist as virtual objects by means of only being able to become animated through the imagination. The act of looking, the form's suggestion, our memory and understanding of its utility activates this animation.

Yao (b. 1977) lives and works in Los Angeles and New York.

Recent exhibitions include:

*I don't care about anything else*, Paradise Garage, Venice; *Any Body In The Attic*, Important Projects, Oakland; *Skeletons on a Bender*, 47 Canal, New York, NY; *Home and Gardens*, Freedman Fitzpatrick, Los Angeles; ○○, Misako and Rosen, Tokyo; *Emergency Cheesecake*, Whitney Museum of Art, New York.