

# Amia Yokoyama

## “Unfurling Edge”

June 23rd - July 22nd 2023

Sebastian Gladstone is thrilled to announce “Unfurling Edge,” a solo exhibition of ceramic sculptures, holograms, video, and installation by the Los Angeles-based artist Amia Yokoyama. The exhibition will open on Friday, June 23 with a reception from 6-9pm, and run through July 22nd, 2023.

“Like worms, a hologram can be cut into tiny pieces and remain whole. The image doesn’t crack, splinter, puncture, or tear, like a photograph or a painting might; it reconstitutes its own completeness in every fragment. A girl is there in the picture, and there, and there again—an infinite odalisque. She melts, but cannot break. In Amia Yokoyama’s work, no rupture is fatal. This is a digitized and muddy mythology of bodies that split open and grow from their own wounds as if they were made of soil. Her holograms are enclosed in ceramic frames that undulate with the same molten quality of the chlorophyllic figures inside. Pumice, frothy, and obsidian, like a scalpel—different forms of volcanic glass—emerge from the armature, small treasures in a reliquary. Yokoyama offers a new kind of consecration: that which is one thing, but also another, not halved but a simultaneous eruption of both. That which is flat but also sculptural, that which is hard but also soft, that which is familiar but also alien, that which is a girl but also the murky, sodden beginning of the universe.



In Yokoyama’s piece, *Promise Theory*, an eco-system of image reproduction is built from porcelain and video, light flickering through the capillary structure. Evoking a scientific diagram of a life cycle, moving us through stages of growth and decay, or a breathing tide that spumes from the flushed surface of a monitor, *Promise Theory* also has the faint glimmer of an altar. Bamboo rhizomes have the same properties as worms, holograms, and imaginary girls made of slime. They are not exactly roots, or seeds, but a third, different thing: regenerative, not reproductive. Yokoyama’s father dug up clumps of rhizomes from the bamboo forest in rural Japan where he grew up, carried them home in his suitcase, and began to grow a small, secret forest underneath his stairs in Chicago. He mailed Yokoyama some of the rhizomes so she could have her own part of the forest, but they died in transport. In her sculpture, Yokoyama uses these relics as architecture, building a veil between the viewer and her animation, a curtain of possibility that frames and obscures the screen. On another arm, a glass rhizome glows, cast from the biological remains of her father’s childhood.

Yokoyama’s scaffolding—particularly the temporary frameworks that she used to support her larger figures in the kiln—has been incorporated into her new work, emphasizing the reciprocity of her structures, the vulnerability of her materials and the raw tactility of aid. At first, they might seem like cages, with slime girls lounging, climbing, peeking through the latticework, but they do not enclose, merely uphold. Like a skeletal honeycomb, or a dried, eidolic snakeskin, they are demarcations of space, neither inside nor outside. Braided porcelain drips from the ledges of a wet-seeming, moss-colored trellis. Yokoyama has built the ropy webbing of relationship that our bodies crawl through and around, seeking other selves. As the slime girls proliferate through her practice, they grow into an arborescent multiplicity; sometimes they seem like the same girl, endlessly doubled, and sometimes they seem hyper-matrilineal, a network of sisters that are also mothers that are also babies. ‘Network,’ a word so dulled by the myopic pressures of our current technology, is returned to its open tracery—the green curl of a fern, the iron ribs of a shrine.

The earliest mirrors were bowls of water, hushed into still reflection. Then, polished obsidian—a black hole, a sudden face. Glass is a state between liquid and solid, a “amorphous solid,” neither here nor there, ocean nor bone. When sand melts, its entire internal structure changes, and after it is cooled back into objecthood, it never becomes truly solid again. Instead, it holds the crystalline inheritance of its earthy beginnings, and the molecular randomness of its brief fluidity, all at once. Yokoyama’s glass sculptures are lambent creatures, retaining the smudged details of digitized selves, the seams of discarded molds. On human bodies, our transformations leave the knotty fortifications of new skin; we, too, can never return to our original form. Yokoyama’s work has a mournful insistence, humming underneath a utopic proposition: ours is a clunky, memory-laden metamorphosis, but a metamorphosis, nonetheless. “

-Audrey Wollen



**Amia Yokoyama**  
Abound, 2022-2023  
Porcelain, Stoneware, Glaze  
60"W x 31"H x 15"D  
(AM30)



**Amia Yokoyama**  
Tower (Accumulation), 2022-23  
Porcelain, stoneware. and glaze  
47"H x 19"W x 17"D  
(AM40)



**Amia Yokoyama**  
Head (As the light of day breaks  
darkness), 2022-23  
Porcelain and glaze  
28"H x 16"W x 22"D  
(AM35)



**Amia Yokoyama**  
Tail (Feathers or Flame), 2022-23  
Porcelain and glaze  
approx 30"H x 22"W x 22"D  
(AM36)



**Amia Yokoyama**  
Inextricable Encounter, 2022-23  
Porcelain, stoneware. and glaze  
22"H x 16"W x 14"D  
(AM34)



**Amia Yokoyama**  
Abyss, 2022-23  
Porcelain, glaze, glass mirror  
13"H x 13"W x 23"D  
(AM38)

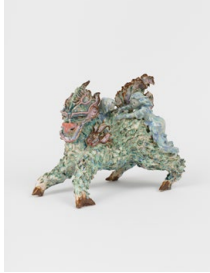


**Amia Yokoyama**  
Braid Blade Tree, 2022-23  
Porcelain, glaze, pumice stone and  
cast glass  
24"H x 18"W x 15"D  
(AM51)



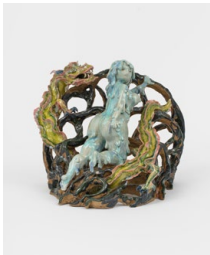
**Amia Yokoyama**

Like the Blazing Water, I Too am Burning , 2022-23  
Porcelain, glaze, pumice stone and obsidian  
33”H x 18”W x 17”D  
(AM52)



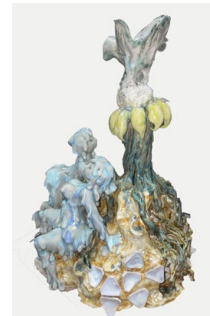
**Amia Yokoyama**

Kirin, 2022-23  
Porcelain and glaze  
15”H x 11”W x 16”D  
(AM43)



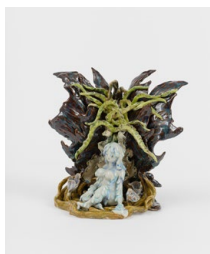
**Amia Yokoyama**

On the Brink, 2022-23  
Porcelain, stoneware. and glaze  
13.5”H x 17”W x 13”D  
(AM33)



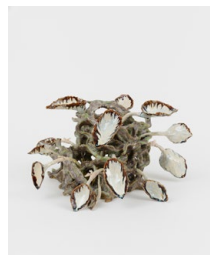
**Amia Yokoyama**

*Bird Blossom Tree, 2023*  
Porcelain and glaze  
15.5”H x 13.5”W x 12”D  
(AM48)



**Amia Yokoyama**

For Pykos and Psyche, 2023  
Porcelain, stoneware, and glaze  
12.5”H x 14”W x 13.5”D  
(AM49)



**Amia Yokoyama**

Inflorescence , 2022-23  
Stoneware, Steel, Silk, Porcelain  
and Glaze  
(AM50)



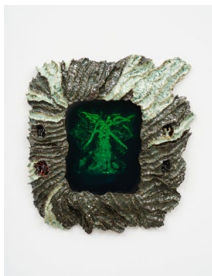
**Amia Yokoyama**

Swill, 2022-23  
Stoneware, Glaze, Cast  
Glass  
17.5”h x 23”w x 8”d  
(AM53)



**Amia Yokoyama**

4th Stage (regeneration), 2022-23  
Porcelain, stoneware, cast glass, pumice  
stone, glaze  
12”H x 19”W x 9.5”D  
(AM37)



**Amia Yokoyama**

Mirror 1 / Glint , 2022-23  
Ceramic, glass, obsidian, pumice  
Stone holographic print, wood  
32” H x 29” W x 3.5” D  
(AM47)



**Amia Yokoyama**

Mirror 2 / Entanglement , 2022-23  
Ceramic, glass, holographic print,  
obsidian, and wood  
33” H x 21” W x 4.5” D  
(AM45)



**Amia Yokoyama**

Mirror 3 / In Surround , 2022-23  
Ceramic, glass, obsidian, holographic  
print, and wood  
24”H x 19”W x 4”D  
(AM46)



**Amia Yokoyama**

Promise Theory , 2022-23  
Porcelain, stoneware, glaze, video monitor, pico  
projector, shiitake bamboo, cast glass, clay,  
wood, plexiglass, nails, power cables  
(AM54)

## **AMIA YOKOYAMA**

Los Angeles, CA, USA

### **Education**

2017 MFA California Institute of the Arts

2017 Skowhegan School of Painting and Sculpture

2010 B. A. Gallatin NYU

2008 B.Sc. University of British Columbia, Global Resource Systems

### **Selected Solo Exhibitions**

2023

Unfurling Edge,, Sebastian Gladstone Gallery, Los Angeles, CA

2021

“Midst of Bliss”, In Lieu Gallery, Los Angeles, CA

2018

“Dim Beam Simulcast”, Jace Space, Los Angeles. CA

“Initial Conditions”, Innovation Foundation Public Art Initiative, a digital billboard on Sunset Blvd, Los Angeles, CA

2017

Thesis Exhibition, California Institute of the Arts

2016

Mid Residency Exhibition, California Institute of the Arts

### **Selected Group Exhibitions**

2023

“Clay Pop LA” Jeffrey Deitch Gallery, Los Angeles, CA

“Wayfinding”, Craft Contemporary, Los Angeles, CA

“Hic Sunt Dracones”, Deli Gallery, Mexico City

2022

“Straight Ahead and Pose to Pose”, Japanese American Cultural Center, Sow and Tailor, Los Angeles, CA

“Frieze LA”, Sebastian Gladstone Gallery Booth, Los Angeles, CA

NADA New York, Sebastian Gladstone Gallery Booth, New York, NY

2021

“Clay Pop”, Jeffrey Deitch Gallery, New York, NY

“Fixed Imagination”, Sebastian Gladstone Gallery, Los Angeles, CA NADA Miami, In Lieu Gallery, Miami, FL

2020

“Beyond Embodiment”, The Brand Library and Art Center, Los Angeles, CA

“Introducing”, In Lieu Gallery, Los Angeles, CA

“Terra Firma: Foreign Lands”, Murmurs Gallery, Los Angeles, CA

“I Got What I Got”, Dread Lounge, Los Angeles, CA

2019

“Palms”, TSA:LA, Los Angeles, CA

“Living Between Room”, Border Project Space, Brooklyn, NY

“Microscopic Eyes, Detective Minds”, Drawing Center, NYC, NY

2018

“Undecidable Night Club”, Flux Factory, Queens, NY “Vibrant Matter”, Beacon Arts Building, Los Angeles, CA

“I am no bird...”, ltd los angeles, Los Angeles, CA

2017

“Skowhegan Performs”, Socrates Sculpture Park, Queens, NY

“The Mix Show”, Leimin Space, Los Angeles, CA

“Amia, Mona, Lane”, In Lieu Gallery, Los Angeles, CA

“Accidentally On Purpose”, PANEL Gallery, Los Angeles, CA

“MFA 3 Group Show”, California Institute of the Arts 2015

“Disembodied”, Wilsons Ranch House, Joshua Tree, CA

“I Have My Finger On It”, California Institute of the Arts 2014

“All You Can Be”, Gallatin Gallery, New York, NY

## **Artist Residencies**

2021

Styrian Artist In Residence Program, Graz, Austria

2019

September/Spring Poetry Residency, Kesey Farm, Eugene, OR 2018

Bemis Center for Contemporary Arts, Omaha, NE

Flux Factory, Queens, NY

Vermont Studio Center, Johnson, VT

2017

Skowhegan School of Painting and Sculpture, Skowhegan, ME 2014

Joshua Tree Highlands Artist Residency, Joshua Tree, CA 2013

La Fragua, Belalcazar, Spain

## **Honors and Awards**

2021

Styrian International Artist Scholarship

2017

Vermont Studio Center Fellowship Award

Skowhegan School of Painting and Sculpture Full-Tuition Scholarship

2016

United Plankton Scholarship Award

2016

Alliance for Women in the Media Scholarship Award

2010

Gallatin NYU Individual Project Grant