

Kiang Malingue

馬凌畫廊

Inside Out / Outside In

Carrie Yamaoka

2025.11.12-12.3

Manshu-in Temple

42 Takenouchi-cho, Ichijoji, Sakyo-ku, Kyoto

Kiang Malingue is pleased to present *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.

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.

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.

(About Carrie Yamaoka)

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. 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 the Maria Lassnig Prize (2025), 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.

Kiang Malingue (馬凌画廊) は、京都の曼殊院でキャリー・ヤマオカによる個展「Inside Out / Outside In」を開催します。会期は2025年11月12日～12月3日、開館時間は午前9時～午後5時です。過去25年にわたる作品を網羅する本展は、ヤマオカにとって日本初の個展であり、2025年のマリア・ラスニック賞の受賞に続く重要な節目となる展覧会です。

「キャリー・ヤマオカの作品と向き合うとき、取り返しのつかない親密さの可能性を受け入れてほしい。

距離を味わいながら、自らの位置を保つこと。その軌道を描くような運動が、やがてあなたを未来の近接へと導くかもしれない。

いま自分がどのような身体的・精神的・霊的状态にあるのかを意識してほしい。それが視覚的認識と知覚の始まりとなる。

出会いの中で『時間の徳』というものを考えてみてほしい。物理学において変位には大きさと方向がある。角を曲がって元の場所に戻れば、変位はゼロになる。ヤマオカの作品は、この孤独な“ゼロサムของเกม”から力を取り戻すかのように働く。どうか、そのブロックを歩いてみてほしい。

心の振幅が、作品が提示する『自己の建築』を形づくることを予期してほしい。そして、作品を記憶の中で揺らぎ続けさせてほしい。あなたが離れている間にも、それは変化を続け、あなたが社会的意識や愛を通して生を変容させるように、作品もまた変化し続ける。

必要なときには、それを『予備燃料』として呼び戻してほしい。目を閉じて焼きつけ、再び必要なときに取り出すのだ1。」

キャリー・ヤマオカ (1957年アメリカ・グレンコーヴ生まれ、ニューヨーク在住) は、絵画、ドローイング、写真、彫刻といった複数のメディアを横断して活動する学際的なアーティストです。彼女の関心は、表面のトポロジー (地形的構造)、物質性とプロセス、かすかに視認できる触覚性、そして作品の結果を左右する意図的および偶発的な出来事の連鎖に向けられています。ヤマオカの作品は、化学反応の記録と、変化の過程で一瞬現れては消えるイメージをとらえようとする欲望が交差する地点で、鑑賞者に働きかけます。

彼女は、偶然性を積極的に受け入れながら、即興／意図、方法論／直感、表層／深層といった二項対立を溶解させる素材探求とルール逸脱の戦略を用います。可視／不可視、可読／不可読のあいだを往還し、分解と再構成を繰り返す彼女の作品は、常に変異の状態にあります。

1990年代半ば以降、ヤマオカは知覚そのものの本質に直接的に向き合い、身体的・社会的・政治的な存在の不安定さを内包する「主観の開かれたフィールド」を探求してきました。鏡面、反射性マイラーフィルム、樹脂といった限定された素材語彙を用い、流し込みや傷つけのプロセスによって生まれる表面は、周囲の環境を吸収し、反射し、歪めるような錬金術的な構成を形づくっています。

近年では、「時間の物質性」に対する探求をさらに深め、スタジオに眠る完成・未完成の作品を再訪し、支持体を解体して再構成する試みを行っています。古い要素と新しい要素、異なる時代のプロセスを剥がし合わせ、織り交ぜることによって、作品に再生の力を与えます。そうして生まれた成果は「redux (再構成)」や「revisited (再訪)」と名付けられ、過去の痕跡をとどめながら現在と結びついていきます。

ヤマオカは、光・空気・天候といった周囲の要素を含む建築的環境のなかで、鑑賞者との身体的な出会いを作品の完成要素として重視しつつ、作品が常に可変的であることを主張しています。

本展「Inside Out / Outside In」では、ヤマオカの多様な方法論と形式的実験が響き合います。反復、消去、堆積といったプロセスを通して物質の論理を解体し、作品の表裏両面を扱い、接着、剥離、反転といった操作を数年の時間を隔てて行うことで、新たな作品を生成しています。

曼殊院という「内と外」が交差する空間に呼応し、ヤマオカは「内を見る／外を見る」「遠くから／近くで」といった視点の転換を用いて鑑賞者を導きます。作品の一部は外気にさらされ、日中の光と影の変化を受け止め、風や空気の流れのなかで周囲を映し込み、鑑賞者の内的リズムと知覚を共鳴させます。

本展は、ヤマオカが十代を過ごした日本における初の個展であり、「リバーズ・ディアスポラ（逆方向の移動）」とも呼べるこの帰還は、物質が二項性——過去と現在／こことそこ／外と内——のあいだに刻む痕跡を通して、絶え間なく変容する存在のあり方を響かせています。

[1] Jo-ey Tang「Epochs become infinite」『RE: Carrie Yamaoka』（Santa Fe: Radius Books, 2025年）、11頁。

（キャリア・ヤマオカ 略歴）

キャリア・ヤマオカの作品は、ICAフィラデルフィア、MoMA PS1（ニューヨーク）、パレ・ド・トーキョー（パリ）、ポンピドゥー・センター（パリ）、ペルノ・リカール財団（パリ）、ヘンリー・アート・ギャラリー（ワシントン大学／シアトル）、アーティスト・スペース（ニューヨーク）、ウェクスナー芸術センター（オハイオ州コロンバス）、パーティシパント Inc.（ニューヨーク）、ヴィクトリア&アルバート博物館（ロンドン）、グレイ美術館（ニューヨーク）、マスMOCA（マサチューセッツ州ノースアダムズ）、ジルカ・ギャラリー（ウェズリアン大学／コネチカット州ミドルタウン）など、世界各地の主要美術館で展示されてきた。

彼女の作品は、バッファローAKG美術館、シカゴ美術館、ポンピドゥー・センター、ダラス美術館、ヘンリー・アート・ギャラリー、サンプライド財団、ホイットニー美術館などのパブリックコレクションに収蔵されている。

2025年マリア・ラスニック賞、2019年ジョン・サイモン・グッゲンハイム・フェローシップ、2017年「Anonymous Was A Woman」賞の受賞者でもあり、クィア・アート・コレクティヴ「fierce pussy」の創設メンバーとしても知られている。現在、ニューヨークを拠点に活動している。







Kiang Malingue
馬凌畫廊

Cast bag (blue)
2025

Cast urethane resin and mixed media
82.5 x 20.3 x 5.1 cm
32 ½ x 8 x 2 in





Kiang Malingue
馬凌畫廊



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

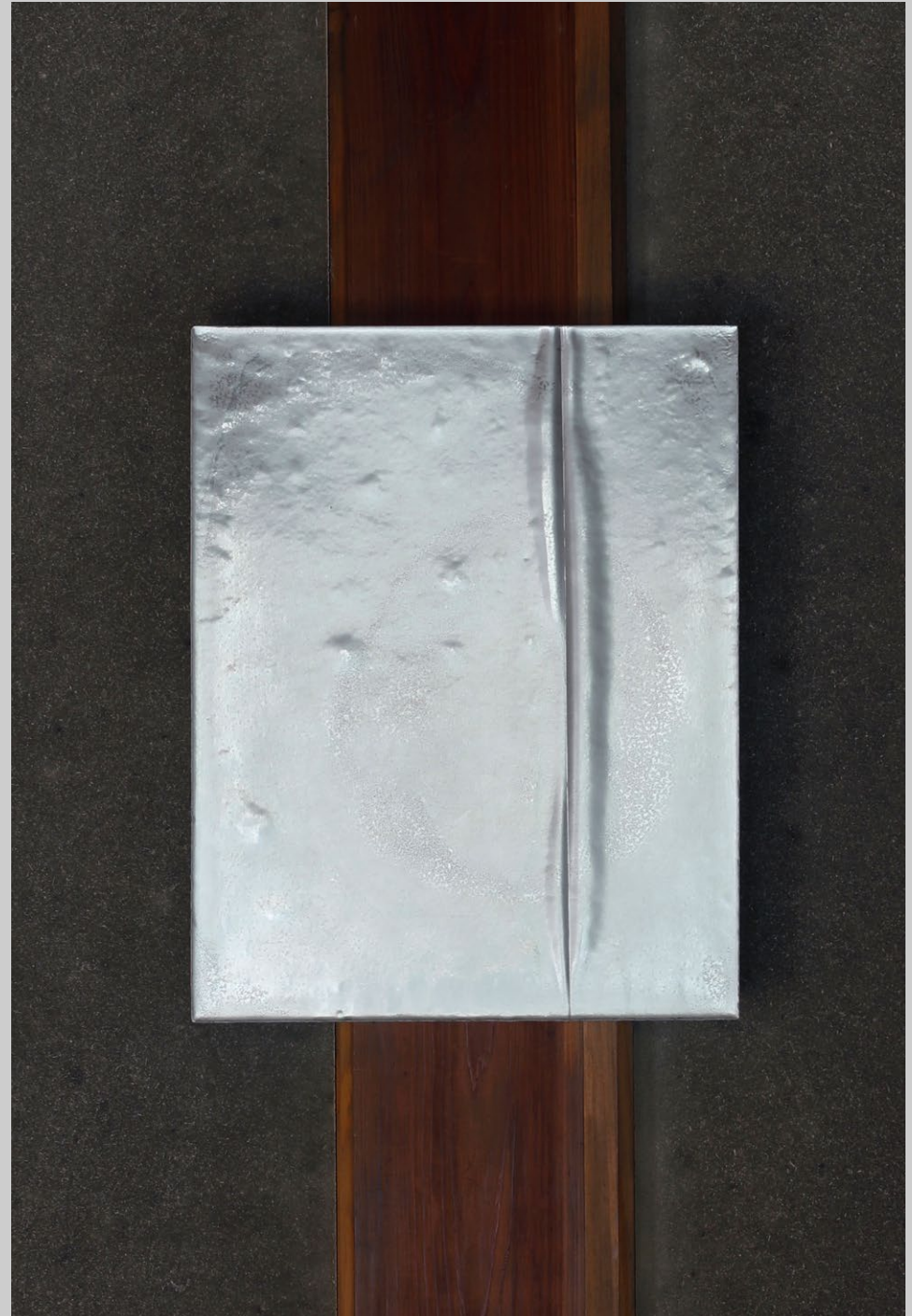




Kiang Malingue
馬凌畫廊

14 by 11 (silver.fold)
2023

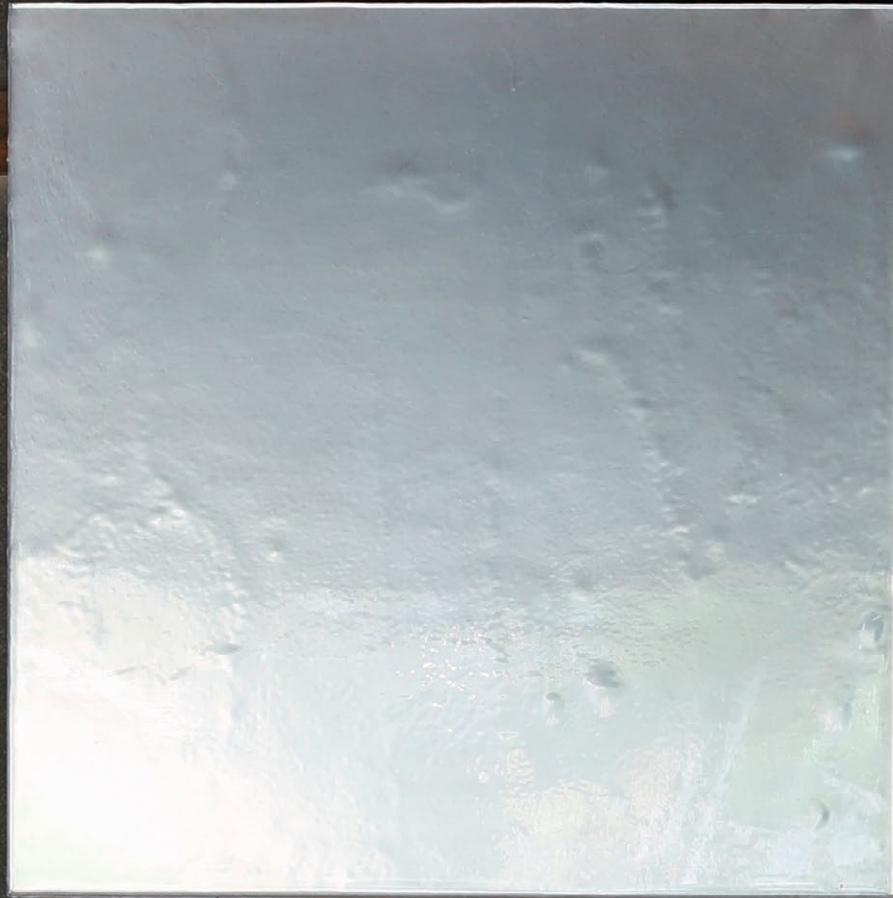
Silver vinyl, urethane resin and mixed media on wood panel
35.6 x 27.9 x 3.8 cm
14 x 11 x 1½ in







Kiang Malingue
馬凌畫廊



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

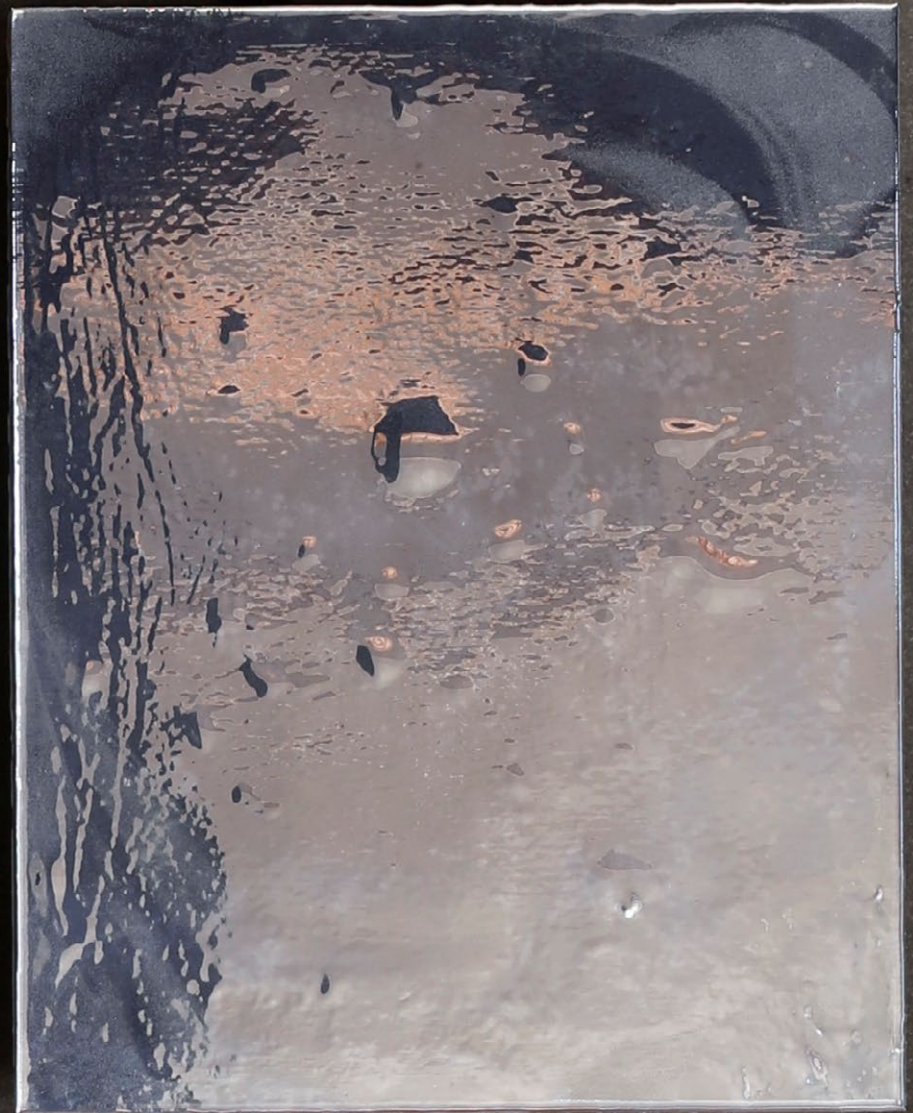




Kiang Malingue
馬凌畫廊

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





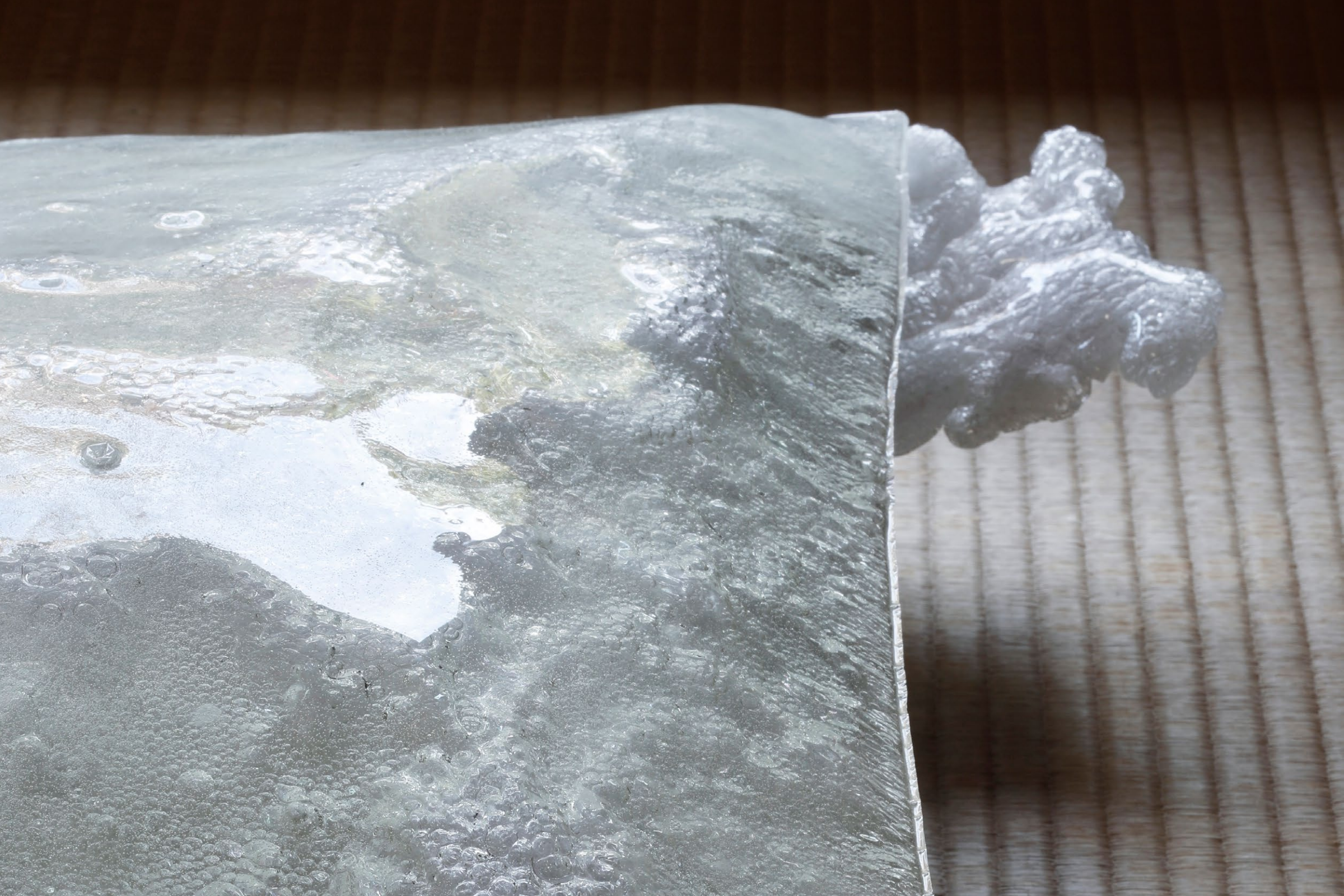




Approximate Square
2015

Partially cast reflective polyester film, urethane resin and
mixed media
69.8 x 68.6 x 18.4 cm
27 ½ x 27 x 7 ¼ in









Kiang Malingue
馬凌畫廊

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









Kiang Malingue
馬凌畫廊

Black crawl
2025

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









Kiang Malingue
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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







Kiang Malingue
馬凌畫廊



24 by 24 (cast:green)
2025

Cast flexible urethane resin and powdered pigment
61 x 61 x 1.3 cm
24 x 24 x ½ in







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 ½ in





Kiang Malingue
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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







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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 Crévecœur, 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

“Diphong”, 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, Auvénier, 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, Auvénier, 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

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Inside Out / Outside In

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