

For Immediate Release
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Yael Kanarek
Notyetness
Sep 7 – Oct 16, 2010

Opening Reception: Friday, Sep 10, 6:30 - 8:30 PM
Gallery Hours: Tue–Sat, 11:00 AM to 6:00 PM

bitforms gallery is pleased to announce *Notyetness*, a third solo exhibition by Yael Kanarek. With an art practice that centers on the marriage of language and space, Kanarek studies inner landscape and its intersection with the geopolitical plane. Employing modes of authorship such as storytelling and multilingualism, Kanarek manipulates the biographical predisposition of cultural associations. Her work enters spaces of meaning determined by a global network and the negotiation of identity that occurs when confronted with multiple systems.

As an Israeli-American, Kanarek's perception is tempered with an awareness of post-national borderlines. *Notyetness*, the exhibition's title, is borrowed from an essay by curator Reem Fadda who uses the term to describe the Palestinian national project. A driving force of action and self-regeneration, *notyetness* proposes a constant lack and a state of temporal future arrangements in Palestinian/Israeli reality. A break in the period of digress, it is a zone where everything is possible. It is a patient moment that emerges in spatial metamorphoses and disfiguration.

Playing with temporality, the video work "Clock: Jerusalem to Tel Aviv" uses footage shot from the window of a taxi van and synchronizes the clips to an annual clock. Structured to reflect current time, the orderly night landscape along Highway 1 changes subtly – keeping the viewer continuously on the road somewhere between the two cities. Likened to the idea of time travel, Kanarek poses a theoretical beginning in the ancient city, and an ending in one that is modernized and cosmopolitan.

In the exhibition Kanarek also uses the square as a basic metaphor for space. At the surface of these works is a territory that is marked by both Modernism and globalization. "Narratives about the struggle over space are universal," says Kanarek. "I am interested in psychological spaces of action."

Probing this universality, the series *Nude* melds subject and medium. In these squarely formatted linguistic compositions, the meaning of spatial construct becomes loaded with psychological baggage. Using bright blues, green and yellow the words "not yet" in Hebrew and Arabic are organized in the picture plane, describing a collective feeling of mixed emotion. Likewise the word "white" configures the new interpretations of selected modernist icons, such as Josef Albers "Homage to the Square". Through the shuffling of physical properties that construct our use of language (matter, shape and sound), Kanarek's work examines how verbal signifiers operate emotionally. Also part of the exhibit is an intense look at formal construction of the swastika.

Sensing the body as a creator and destroyer of space, Kanarek tangles her relationship with the viewer by violently cutting a love letter out of the gallery wall. Left in a state of demolition, chunks of text sit in remnants along the floor. An area of negotiation, the gallery walls are marked by the artist in a primal manipulation of territory and relationship. Also visceral, but on a different scale, clay sculptures in the gallery draw upon personal and imaginative gestures. Using vocabularies of jewelry and gaming—Kanarek slices into the clay with gold and silver findings, or inserts her fingers to render the clay into dice.

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Concurrent exhibitions with Yael Kanarek

Aug 24 – Sept 19, Chico CA: *Illiterature* at the Chico State University Art Gallery

Sep 24 – Dec 18, Boulder CO: *ArchiTECHtonica* at CU Art Museum

Oct 13 – Jan 30, Athens, Greece: *The Politics of Art* at the National Museum of Contemporary Art

Lectures

Nov 9, University of Colorado, Boulder, CO

Nov 22, Austin Peay State University, Clarksville, TN

Dec 9, National Museum of Contemporary Art, Athens, Greece

Biography

Yael Kanarek's creative practice centers on the fundamental hypothesis that language and numerals render reality, and that this reality is an entirely subjective unified field. Selected for the 2002 Whitney Biennial, exhibitions of Kanarek's work also include The Drawing Center, New York; Beral Madra Contemporary Art, Istanbul; National Museum of Contemporary Art, Athens; CU Museum, Boulder; Cantor Arts Center, Stanford University; The Jewish Museum, New York; Exit Art; The Kitchen; American Museum of the Moving Image, New York; LIMN Gallery, San Francisco; Holster Projects, London; Wood Street Galleries, Pittsburgh; bitforms gallery, New York; Nelly Aman, Tel Aviv; Boston CyberArts Festival; HVCCA, Peekskill; Arena 1, Santa Monica; California College of the Arts, San Francisco; Orsini Palace, Bomarzo; and Sala Uno Gallery, Rome. Kanarek's work has also been shown in New York at Kenny Schachter Contemporary, Silverstein Gallery, Ronald Feldman Gallery, Derek Eller Gallery, A.I.R Gallery, 303 Gallery, and Schroeder Romero Gallery.

In addition to a Rockefeller New Media Fellowship and an Eyebeam Honorary Fellowship, Kanarek is also the recipient of grants from the Jerome Foundation Media Arts and New York Foundation for the Arts; commissions from the San Francisco Museum of Modern Art, Turbulence.org, and The Alternative Museum; Kanarek's distinctions also include a Harvestworks residency. In 1999, she founded Upgrade! International. She holds an M.F.A. from Rensselaer Polytechnic Institute.

For images and more information on the exhibition please visit

www.bitforms.com

Directions to bitforms gallery

Nearest subway is the C/E to 23rd St in Chelsea

bitforms gallery is devoted to emerging and established artists who embrace new media and contemporary art practice.

Yael Kanarek wishes to thank Eyebeam Art & Technology Center.