



BLACK CROWN GALLERY

814 Alice St | Oakland, CA 94606

www.blackcrowngallery.com

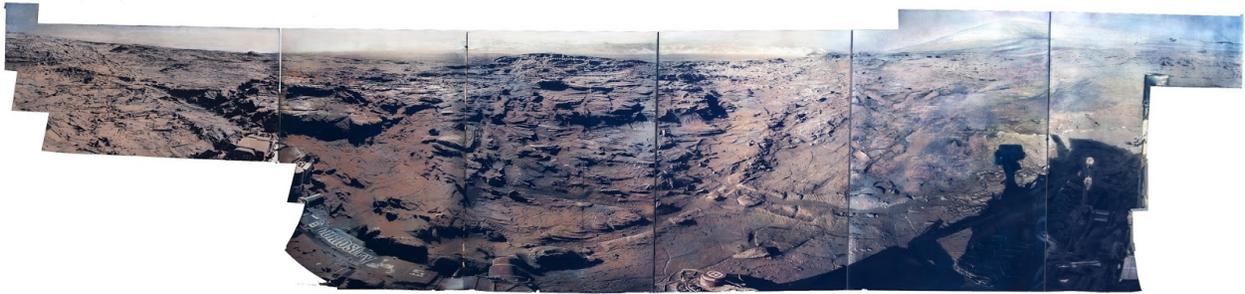
For immediate Release

Yulia Pinkusevich

Stones Unturned

Black Crown Gallery

814 Alice Street | Oakland, CA 94607



June 30th - August 5th | 2017

Open hours | Friday and Saturday 1-6pm & by appointment

Opening Reception | Friday, June 30th, 6-9pm

Artist Talk | Saturday, July 15th 4pm

Black Crown Gallery is pleased to present *Stones Unturned*—a solo exhibition of “hybrid paintings” by Yulia Pinkusevich that examine the collaboration between humans and machines in these early days of extraterrestrial exploration. Drawing upon photographs taken by autonomous robots from the Martian surface and employing the latest laser-based technologies as a tool for creating, Pinkusevich considers the position of humankind in a present in which speculative fictions are becoming technological realities—our machine-aided capabilities expanding the reach of our species in both space and time.

Central to Pinkusevich’s work is the pivotal moment in which robots—as proxies for humans—began simultaneously making photographs of and altering the terrain of Mars. The resulting images gaze back into the deep time of extraterrestrial geologies—landscapes formed over the course of eons—while the interventions look forward as the starting point of a possible future of human interplanetary colonization. These excavations into the Martian ground are echoed in the process of

creating these "hybrid paintings"; Pinkusevich employs laser cutters to etch through layers of hand-applied acrylic paint, each pass revealing a new color and further resolving the image. The etched surface of the resulting works begin to take on a topographic dimension, visually paralleling the landscapes depicted. In completing the pieces by drawing over and under the paint surface with colored pastels, Pinkusevich recapitulates the human-machine authorship of the original photographs.

For many of the works on display *artifact* takes on a dual presence: the image itself as an artifact of contemporary technology, produced in part for the consideration of future generations; and digital artifacts evident as errors, inclusions and blank spots as a result of the many transmissions and translations that the photographic images are subjected to between exposure and painting. The binary presence of artifact speaks to the imprecise translation from technologically-produced data to human experience, and the impossibility of projecting with any clarity the future of humanity.

Yulia Pinkusevich is an internationally exhibited interdisciplinary visual artist, born in Kharkov, Ukraine. She holds an MFA from Stanford University and a BFA from Rutgers University, Mason Gross School of the Arts. Recent projects and residency grants include Autodesk Pier 9, Recology in San Francisco, Cite des Arts International in Paris, and the Headlands Center for the Arts. Her work has appeared in notable media including, Adbusters, KQED, Rhizome, LtdArts, Dwell, Miami Herald, Oman Tribune and Stanford Magazine. Her work is in the public collection of City of Albuquerque, Facebook HQ, Google HQ and Stanford University. She is an Assistant Professor of Studio Art at Mills College in Oakland CA, where she currently lives and works.

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