

LIGHTHOUSE WORKS



Rachel Granofsky and Crys Yin
S lly S lls S sh lls by th S Sh r

On View: August 18-September 30, 2023
Opening Reception: Friday, August 18, 2023, 6pm

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Lighthouse Works is excited to present *S lly S lls S sh lls*, an exhibition by Rachel Granofsky (30) and Crys Yin (24), our third exhibition of the 2023 season focusing on Lighthouse Works alumni. The title of the exhibition creatively captures its essence by removing vowels from the familiar tongue-twister "Sally Sells..." This deliberate play with language underscores the themes of absence, erasure, care, and loss explored within the exhibition. Granofsky and Yin, although previously unacquainted, discovered striking commonalities and resonances in their respective artistic practices.

In Granofsky's work, traces of time are carried out through the artist's process, and the deliberate build up of matter, memory, and media that seems to stretch space and create a trompe l'oeil-style illusionism within each delicately crafted wooden frame. Here, the titles open up space for us to reflect on what is missing and what could have been, as in the pigment print *July 20th, 1998*, which depicts a kitchen scene, perhaps of a party or a regular family gathering, in which the human subjects have been replaced by glossy white silhouettes in a bold gesture of erasure. The date itself figures in the painting, as a date-stamp might, in the bottom right corner of the print: "'98 7 20." It stretches across the edge of the kitchen counter, further stretching our ability to discern what is reality, what might be a memory, and the ability of photography to document and/or stand in for either. Similarly, in *Sick Sap*, we encounter a scene in which figure and ground are confused. Are we looking at a landscape, or a domestic scene? The landscape itself seems to bleed out of the window frame and onto a tissue which appears to be positioned in front of it. The end effect leads us to question the overwhelming visual information we are given in the frame. Are our eyes to blame? Is it a glitch in our memory? Is life, in fact, truly this unstable? Granofsky's work acts as a form of conceptual photography that asks us to look closely at what is and isn't being represented, and calls into question our ability to always know the difference.

Working across diverse media, from sculpture to painting, Crys Yin's work delves into the space between individual and cultural memories and personal history, as an entry point into the artist's hyphenated cultural background. Yin's work uses techniques that distort scale and perspective to highlight a sense of alienation and otherness, such as in *Un/Ravel Further*, a painting in acrylic. In *Un/Ravel*, the artist plays with the way disposable objects (in this case, small plastic twist-ties) can become more useful as a tool for making meaning and language. As the twist-ties are able to retain the shape they are given, the artist is able to capture these shapes and translate them to a wooden panel where they take on the appearance of a shaky and abstract form of handwriting. In this way, the piece challenges us to decipher what is or isn't being communicated. In the work *Untitled*, a series of glazed ceramics based on Chinese terracotta guard dogs who were traditionally placed at a grave site in order to protect their master during the Han dynasty (206 BC to 220 AD), the figures are partially obscured by a mesh of chicken wire, which leads to questions about the illusion of safety and the power of grief and mourning. Yin's work, created with deliberate slowness, accumulates over time, echoing the artist's daily practice.

S lly S lls S sh lls by th S Sh r creates a conversation that spotlights unity and disorder between working approaches, aspirations, and processes that are sometimes complementary, but not always legible. What is most fascinating to us in these pairings is how two artists who have never met can have a conversation through their work and the common cultural ground on which this work is made. The moment we are living in ripples outward through these interactions and is visible in the spaces in-between. As a prelude to this engaging conversation, we invited the artists to write short statements on their contributions to the show, which reveal more about their similar uses of language in their image and object-making:

“There are no words that can be summoned to describe the absence that exists after the vessel has been emptied or a corner has been vacated. But the residual desire for remembrance is so significant, the need for recollection insatiable. So we turn to the tangible, that can retain in its shape a record of what has happened. Twist ties hold the gestures of the hand, and in their bends and knots, serve as markers of movement. Snails are able to have their genetic information transferred, transplanting real memories from one to the next. And ceramic guard dogs, in a repetition of meditative labor, function as talismans of safety in this life and after.” -C.Y.

“The delicate line through these photographs wavers between the perception of solidity and the finer details which undermine the overall stability of the image. The pictures ruminate on the passage of time and the tactile yearning to give the grieving process a tangible form. A single tissue paper, a substitute for the nostalgic individual, longs to be united with the family of trees from where it once originated. A grid is painted onto a levitating dustpan, camouflaging the figure with its grounds only to be revealed by the shadow of dust.” -R.G.

Artists Bios

Rachel Granofsky has an MFA from California College of the Arts and a BFA from Pratt Institute. She had her first solo show at Rachel Uffner in New York City in 2019. She was the 2019 Deutsche Bank NYFA Fellow. Rachel was an artist in residence at the Drawing Center’s Open Sessions program, Skowhegan School of Painting and Sculpture, Lighthouse Works, Ox-Bow and Greatmore Studios. She has exhibited in group shows in South Africa, Germany, Sweden, Canada, the U.S.A. and Brazil. Born in Montreal, Quebec, Rachel currently lives and works in the Catskill Mountains.

<http://rachelgranofsky.com/>

Crys Yin is an artist based in New York. Her paintings, drawings, and sculptures tell stories of mis/connections and find contentment in the mundane. Yin has exhibited at FLAG Art Foundation, the Chinese American Museum, Adam Baumgold Gallery, Fisher Parrish, LVL3, amongst others. She has also participated in fellowships with Robert Blackburn Printmaking Workshop (New York), A.I.R. (New York), ProjectArt (New York), Shandaken Paint School (New York), The Lighthouse Works (New York), ACRE (Wisconsin), Ox-Bow (Michigan) and The Lower East Side Printshop (New York). She was most recently a participant at the Skowhegan School of Painting and Sculpture in Maine.

<http://www.crysin.com/>

About Lighthouse Works

Lighthouse Works connects artists, writers, choreographers and composers to Fishers Island, supports the development of their work, and creates opportunities for them to share it with our community. For more information on our programs, exhibitions, and fellowship,, visit <http://lighthouseworks.us>.

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Program Director: Dylan Gauthier (dylan@lighthouseworks.us)

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twofold is a series of conversations in and around the Annex gallery between Lighthouse Works alumni. The concept of the series is simple: one fellow is invited to select the work of another fellow with whom they want to be in conversation. The artists meet for studio visits and decide together what might be presented in the space. The series intends to initiate a starting point and share beginnings rather than conclusions. Each exhibition is intended as a process rather than a fully-finished form. Supplementing the exhibition-as-conversation, the series also features interviews with exhibiting artists as part of Lighthouse Works' podcast series More Friends.