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IM PRINT

GOLIATH@PLANET THAILAND

ERIK GUZMAN, MAYUMI HAYASHI, CLAY HENSLEY, & RIE OISHI

SEPTEMBER 13 – DECEMBER 4, 2005

PLANET THAILAND

133 N 7th Street, Williamsburg
(Between Bedford Avenue & Berry Street)
Brooklyn, New York, 11211

Goliath Visual Space is very pleased to announce *Imprint*, a group exhibition at Planet Thailand, 133 N. 7th Street, in Brooklyn. The show, which will open on Tuesday, September 13th, with a reception from 6 to 8pm, features work by Erik Guzman, Mayumi Hayashi, Clay Hensley, and Rie Oishi.

Within the Williamsburg restaurant, the four artists will display works that are connected through means of impressions, both procedural and conceptual. The works are marked by reversals of space and form, as well as indelible fixations on memory, abstraction, and permanence.

Erik Guzman's drawings feature an iconic template which integrates aspects that are at once biomorphic, organic, mechanical, and sculptural. His time-intensive application of marks is based on pre-established parameters that consider scale, shape and time. The nature of his process limits ultimate control and predictability. A repetitive pattern of shapes (which resemble teardrops) references variations of cosmologies, both massive (like the galaxy Andromeda) and microscopic (such one's imprinted DNA).

Mayumi Hayashi's sculptural environments intend to invoke and induce subconscious structures of one's permanent memory. Images within her work (such as birds with babies' heads) alternate between the intricate, the instinctive, the ambiguous, and the fragmented – and hint at hidden meanings. Her work draws upon the oft unnoticed, such as lichen and moss that peek out from underneath the cover of a concrete sidewalk, creating a stark, lush green line.

Clay Hensley identifies "found" images, drawing upon often-overlooked urban landscapes (a pull-gate of an abandoned factory, a graffiti-adorned construction site, implying diverse layers imbedded beneath the surface.) After locating a site that suggests such a palimpsest, he then documents his interaction with the physical site through photography, rubbings, and other vestiges. He then excavates the site by carefully collecting detritus, and transferring the residual material onto canvas. The eventual image is re-composed in reverse of its found orientation.

Rie Oishi's animation portrays a panoramic landscape peopled with apparitions of moving figures formed by overlapping tangles, knots, and clusters of text. The figures are transparent, but are formed by the text of a story sweeping across their surfaces. The actual "text" employed within the piece is from a Japanese short story entitled *Nanimonai Neko (The Invisible Cat)*, which is written entirely in *hiragana* (the Japanese alphabet). This "narrative" within the video is abstracted. Stripped of its story-telling function, the narrative instead serves to depict the figures within the pictorial plane.

The exhibit will remain on view at Planet Thailand through December 4, 2005.

FOR ADDITIONAL INFORMATION CONTACT GOLIATH VISUAL SPACE 718 389 0369 WWW.GOLIATH777.COM