

# PHIL COY / YUKO SHIRAISHI

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Ostensibly a painter of colour-field, geometric abstraction with a career spanning the past 30 years, Shiraishi also demonstrates her interest in architectural space and its effects on the human psyche through her sculptural and installation work. For The Russian Club, Shiraishi will be showing a new sculptural / architectural work that takes on the guise of a confessional. 'Confession Show, Peep Box x Peep Show, Confession Box' draws parallels between the acts of confessing in the physical and psychological confines of the confessional box and the voyeurism of the sex show. Shiraishi's interest in imaginary architecture can be seen in earlier works; 'Space Elevator Tea House' 2009 and 'Swimmingpool' 2005, with each work exploring architectures physical as well as psychological effects on human presence.

Shiraishi was born in Tokyo and works and lives in London. She has exhibited widely with recent shows including; 'Place To Be', Galerie Gisele Linder, Basel, Switzerland 2010. 'Projects With Architecture' PEER, London 2008. 'A Way of Seeing', Joseph Albers and Yuko Shiraishi, Leonard Hutton Galleries, New York 2006. Episode, Mead Gallery, University of Warwick 2002, Infinite Line, Museum Wiesbaden 2002. Selected commissions include; BBC White City, London, Moorfields Eye Hospital, London and Canal Walk, commissioned by PEER, London. She has recently curated 'Parallel Remix at Leonard Hutton Galleries, New York and Kyoto Art Walk, Kyoto, Japan. Shiraishi is represented by Annely Juda Fine Art, London.

Coy is perhaps best known for his films with a recent screening at South London Gallery of 'Façade' 2010, commissioned by The Arts Council. Sharing Shiraishi's interest in architecture of non-spaces, Façade tracks surfaces of contemporary glass buildings, reception lobbies and glass lifts with partial reference to Sergei Eisenstein's unmade film The Glass House. For the Russian Club Coy will

present 'zero frame sunsets' (2010). Working back through his collection of 35mm photographic film negatives, the artist has picked out all those first shots or 'zero frames' that are marked by a 'burn out' (the fiery red or orange line that anyone familiar with pre-digital analogue photography will be familiar). These normally discarded or unprinted images have instead been carefully hand printed and hung vertically in a series of photographic collages. Seen as a whole the 'burn out' line forms a continual horizon between a collection of otherwise disparate images around the gallery. At the point of 'burn out', where these images hang between abstraction and indexical figuration, the medium of celluloid photography looks to define its own fleeting sunset.

Current/recent solo exhibitions and screenings include: An attempt to avoid the dissatisfaction that everything relevant will not be recorded, Volt/USF gallery, Bergen, Norway 2010. Façade, South London Gallery, 2010. Wordland, a LUX Event at The Arcola Theatre, London, 2008. Wordland, Outpost, Norwich, 2008. Wordland, City Projects, 2008. Recent group shows include: DIY, Ars Nova Museum, Turku, Finland, 2007. Phil Coy: Test Signal, Hannah Rickards: Thunder, South London Gallery, 2006. Real Estate, London in Six easy steps, ICA, 2005. Incommunicado, Cornerhouse, 2004.

Recent performances from autocue include: 'Adaptive reuse and exfiltration' at Whitechapel, 2010 and 'Where petty theft sleeps', for 'A theatre to address' at Arnolfini, 2010.

Phil Coy is a Film London Artists' Moving Image Network's (FLAMIN) Productions Fund award winner, 2009–2010. His film Façade is screened at the Whitechapel on Feb 3rd 2011 and lends its title for the group show Façade at The National Glass Centre in March 2011. Phil Coy lives and works in London.