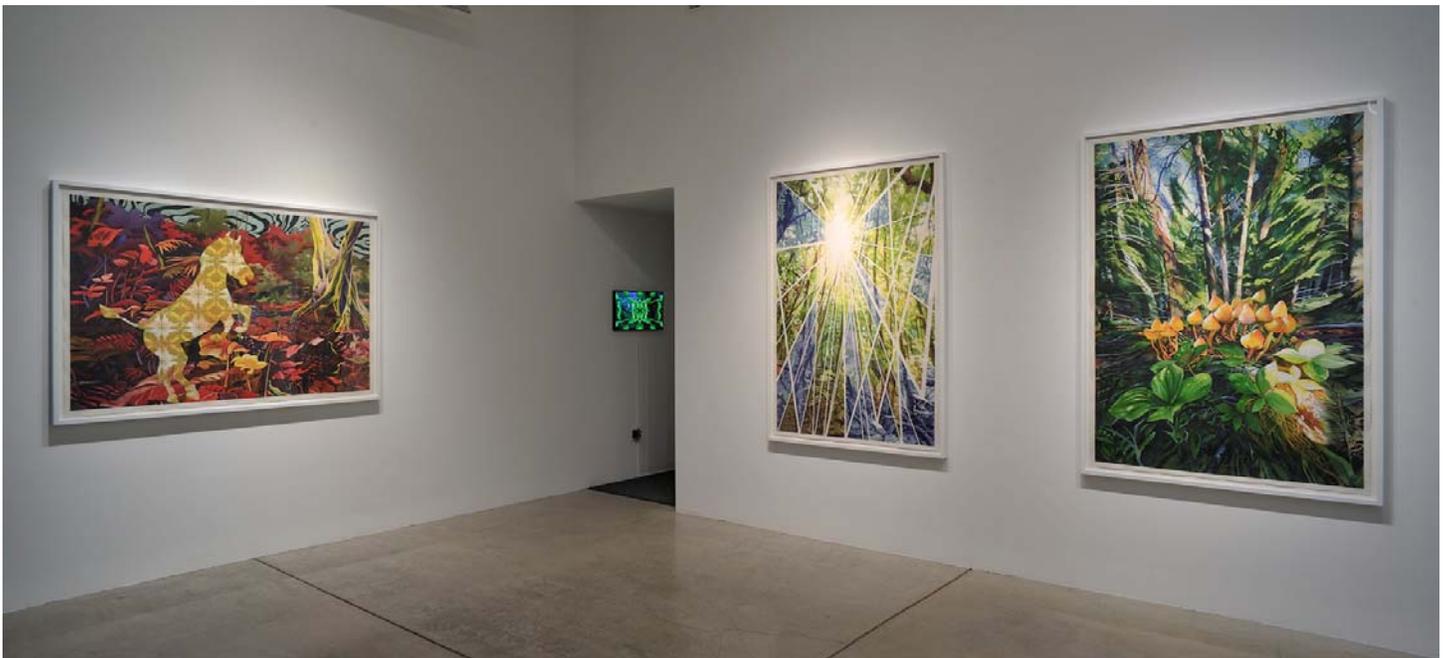


**CHRIS DOYLE: *IDYLLWILD***  
**Solo exhibition at Catharine Clark Gallery**  
**September 8 – October 28, 2012**

**Chris Doyle:** *Idyllwild* presents multimedia and multisensory works inspired by Thomas Cole's *The Course of the Empire* series (1833–1836), which traces the rise and fall of a civilization. The exhibition consists of three videos based on Cole's paintings—*Apocalypse Management* (telling about being one being living) (2009) (originally commissioned by MassMoCA), *Waste\_Generation* (2010), and a generative two-channel video titled *Idyllwild* (2012)—as well as *Rondo* (2012) (based on a stained glass window by Louis Sullivan), several light boxes, five large-scale watercolors, and a video book reminiscent of an illuminated manuscript. The exhibition coincides with the ZERO1 Biennial: *Seeking Silicon Valley*, September 12 – December 8, 2012.





**CHRIS DOYLE: IDYLLWILD**  
**September 8 – October 28, 2012**



*Three Witches*, 2012  
Watercolor on paper  
46 x 68 inches unframed  
49 x 71 inches framed



*Zebra*, 2011  
Watercolor on paper  
46 x 68 inches unframed  
49 x 71 inches framed



*Refracture*, 2012  
Watercolor on paper  
68 x 46 inches unframed  
70 x 48 inches framed



*Mycelium Magneticus*, 2012  
Watercolor on paper  
68 x 46 inches unframed  
71 x 49 inches framed



*Bird Void*, 2010  
Duratrans on LED light-box  
Edition of 5 + 2 AP; Edition 1/5  
14 x 24 ½ inches framed



*Green/Green*, 2010  
Duratrans on LED light-box  
Edition of 5 + 2 AP; Edition 1/5  
14 x 24 ½ inches framed



*Smokescreen*, 2010  
Duratrans on LED light-box  
Edition of 5 + 2 AP; Edition 2/5  
14 x 24 ½ inches framed



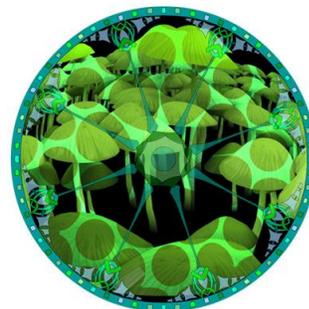
*Waste\_Generation*, 2011 (Media Room)  
Single-channel video: digital  
animation, Mac Mini  
Sound design by Joe Arcidiacono  
Edition of 5 + 2 AP; Edition 2/5  
6:28 minutes, continuous loop  
Dimensions variable  
[\[Click to view video clip\]](#)



↳ *The Larger Illusion*, 2012  
Duratrans on LED light box triptych  
Edition of 5 + 2 AP; Edition 1/5  
20 x 90 inches



*Apocalypse Management (telling about being one being living)*, 2009  
Single-channel video: digital  
animation, Mac Mini  
Sound design by Joe Arcidiacono  
Edition of 5 + 2 AP; Edition 3/5  
5:33 minutes, continuous loop  
Dimensions variable  
[\[Click to view video clip\]](#)



*Rondo*, 2011 (Viewing Room)  
Single-channel video: digital  
projected animation, Mac Mini  
Edition of 3 + 2 AP; Edition 2/3  
3:14 minutes, continuous loop  
Dimensions variable  
[\[Click to view video clip\]](#)



*History of the 20th Century*, 2010  
Duratrans on LED light box  
Edition of 5 + 2 AP; Edition 3/5  
11 ½ x 60 ¼ inches



*Apocalypse Management Panorama*, 2009  
Duratrans on LED light box  
Edition of 5 + 2 AP; AP 1  
12 x 60 inches



*The Hunt*, 2012  
Two-channel digital animation on custom built computer, 1/1  
3:25 minutes, continuous loop  
12 x 14 x 4 ½ inches  
[\[Click to view video clip\]](#)



*Idyllwild*, 2012  
Two-channel projected generative animation, Mac Mini, speakers  
Music by Garth Stevenson  
Music produced by Joe Arcidiacono  
Thanks to Shahar Zaks and Nicholas Rubin  
Edition of 3 + 2 AP; Edition 1/3  
Dimensions variable  
[\[Click to view video clip\]](#)

**ALSO AVAILABLE**



*Masque*, 2012  
Watercolor on paper  
46 x 68 inches unframed



*Currency #1-30*, 2011  
Archival inkjet prints  
Editions of 20  
3 ½ x 6 ½ each



*Apocalypse Management Panorama III*, 2010  
Archival inkjet print  
Edition of 20 + 2AP  
10 ¾ x 48 inches unframed



*History of the 20th Century II*, 2010  
Archival inkjet print  
Edition of 20 + 2AP  
10 ¾ x 48 inches unframed

**FOR IMMEDIATE RELEASE**

Catharine Clark Gallery, San Francisco, CA  
August 15, 2012

**What** .....Solo Exhibition: **Chris Doyle: *Idyllwild***  
**Where** .....Catharine Clark Gallery, 150 Minna Street, San Francisco, CA 94105  
**Exhibition Dates**.....September 8 – October 28, 2012  
**Reception**.....Saturday, September 8, 4–6pm  
**Press Contact** .....Rhiannon E. MacFadyen, [rem@cclarkgallery.com](mailto:rem@cclarkgallery.com)  
(415) 399-1439, [www.cclarkgallery.com](http://www.cclarkgallery.com)



Still from *Apocalypse Management* (telling about being one being living), 2009; single-channel video animation

**San Francisco, CA:** Catharine Clark Gallery announces *Idyllwild*, a solo exhibition of new watercolors and media works by **Chris Doyle**. The exhibition dates are September 8 through October 28, 2012. The artist will be present for the reception on Saturday, September 8, from 4 to 6pm, and will lead a casual walkthrough of the exhibition at 3pm. The exhibition coincides with the **ZERO1 Biennial: *Seeking Silicon Valley***, September 12 through December 8, 2012.

*Idyllwild*, **Chris Doyle's** first solo exhibition at Catharine Clark Gallery, presents multimedia and multisensory works inspired by Thomas Cole's *The Course of the Empire* series, which traces the rise and fall of a civilization. Doyle has long been interested in Cole's 19<sup>th</sup> century paintings, as well as the panoramic landscapes of Hans Memmling and Last Judgment altarpieces of the Renaissance, which have inspired his ongoing and epic body of current works. The exhibition consists of three videos based on Cole's paintings—*Apocalypse Management* (telling about being one being living) (2009) (originally commissioned by MassMoCA), *Waste Generation* (2010), and a generative two-channel video titled *Idyllwild* (2012)—as well as *Rondo* (2012) (based on a stained glass window by Louis Sullivan), several light boxes, five large-scale watercolors, and a video book reminiscent of an illuminated manuscript. As in Cole's *Course of Empire*, the exhibition *Idyllwild* focuses on how contemporary landscape has been impacted by time, history, and human influence. While Cole's nostalgia in the era of industrialism was for agrarian society, Doyle characterizes his as a longing for a pre-technological period in history.

Chris Doyle brings several of the central issues explored in Cole's *The Course of the Empire* into contemporary relevance by reinterpreting the original narrative and using new technologies to address the subject. Industrial ruin, debris, and waste are featured in Doyle's work, which focuses on a societal need for restoration and conservation. Doyle's work reflects on the cyclical nature of history and time. He begins his series in the penultimate scene of Cole's narrative, returning the destroyed, digitalized, and fluorescent landscape in *Apocalypse Management* (telling about being one being living)—based on Cole's *Destruction* (1836)—back to its natural, primordial, and visually abstracted state in *Idyllwild*, which is based on Cole's first painting, *The Savage State* (1834).



Detail of *The Larger Illusion*, 2012, triptych; Duratrans on LED panels; 20 x 90 inches

Doyle's video animations skillfully capture the shifting, regressive landscape, and create an immersive experience backwards through time. Each animation is a thematic and visual anchor point for the other exhibited works. For example, *Smokescreen* is a light box that features industrial factories omitting noxious smog in purples, yellows, and greens within a border of Robert Morris-inspired digital leaves. Derived from the imagery in *Waste Generation*, *Smokescreen* examines creation and waste in the industrial era, as reflected in cultural symbols like art, architecture, and the imagery on money. Similarly, *The Larger Illusion*, related to the *Idyllwild* generative video, is a stunning triptych that highlights nature's return to its virginal state: its overgrown vegetation, vines, and knotted tree branches flourish without human trace. Overall, the interactive and visual journey through *Idyllwild* is embodied in *Rondo*, an animation projected onto a transparent circular disk, and reminiscent of a Louis Sullivan stained glass window incorporating references to nature and culture: mushrooms and art history. Transfixing and vivid, *Rondo* captures the circular, regenerative cycle of history in its form and content, and reminds us that the world is constantly in flux, whether or not we are aware of it.

Chris Doyle is a multidisciplinary artist based in Brooklyn, New York. He received his Bachelor's degree in Fine Arts from Boston College and his Masters in Architecture from Harvard University. In addition to recent solo exhibitions in New York, Los Angeles, and at The Taubman Museum of Art, his work has been shown at The Brooklyn Museum of Art, MassMoCA, P.S.1 Museum of Contemporary Art, The Tang Museum, The Brooklyn Academy of Music, The Sculpture Center, and as part of the New York Video Festival at Lincoln Center and the Melbourne International Arts Festival. Doyle curated *50,000 Beds*, a large-scale, collaborative series of video installations involving 45 artists and presented simultaneously by The Aldrich Contemporary Art Museum, Ridgefield, ArtSpace, New Haven, and Real Art Ways, Hartford. His work has been supported by grants from New York Foundation for the Arts, NYSCA, Creative Capital Foundation, and the MAP Fund. His temporary and permanent urban projects include *LEAP*, presented by Creative Time; *Commutable*, commissioned by The Public Art Fund; as well as recent commissions for Culver City, California; Tampa, Florida; Kansas City, Missouri; and Austin Texas.

*Idyllwild* is presented in conjunction with the 2012 **ZERO1 Biennial: *Seeking Silicon Valley***. ZERO1 is a nonprofit that focuses on the intersection of art, technology, and the public within a globalized world. Since 2006, the ZERO1 Biennial has presented events, unique artist commissions, exhibitions, public art installations and performances from 500 international and local artists throughout the Silicon Valley and the Bay Area. In the ZERO1 Garage, **Stephanie Syjuco**, also represented by Catharine Clark Gallery, will present a commissioned installation, **FREE TEXT: The Open Source Reading Room** (2012), that considers current issues of reproduction, copyright, and intellectual property.

---

## About Catharine Clark Gallery

Established in 1991, **Catharine Clark Gallery** presents the work of contemporary artists. A wide range of media is represented in the gallery's program with an emphasis on content-driven work that challenges the traditional use of materials, formal aesthetics, and concept. Catharine Clark Gallery was the first San Francisco gallery to create a dedicated media room, presenting new genres and experimental video art with each changing exhibition. Exhibitions are hosted on a six-week schedule and generally feature one or two solo presentations in addition to media room installations. The gallery regularly participates in national and international art fairs.

Housed in a former 1920s farming equipment warehouse, redesigned by Los Angeles-based architectural designer Tim Campbell, Catharine Clark Gallery, San Francisco, is situated among numerous arts-related landmark buildings in San Francisco's Yerba Buena Neighborhood; it is adjacent to the San Francisco Museum of Modern Art (SFMOMA) and the Museum of the African Diaspora (MOAD) and is one block from the Contemporary Jewish Museum (CJM) and the Museum of Craft and Folk Art (MoCFA). The gallery is open Tuesday–Saturday, 11am–6pm. For more information, please visit [www.cclarkgallery.com](http://www.cclarkgallery.com) or email [info@cclarkgallery.com](mailto:info@cclarkgallery.com).

In March of 2010, the gallery opened **Catharine Clark Gallery, New York**, a project space in a residential apartment in New York's Chelsea neighborhood. Installations of gallery artists' work are presented as "pop-up" exhibits at the New York location several times a year (313 West 14<sup>th</sup> Street, Apt. 2F, between 8<sup>th</sup> and 9<sup>th</sup> Avenues). To date, the New York gallery has presented a group show about contemporary drawings, and solo exhibitions of Anthony Discenza, Adam Chapman, Scott Greene, Walter Robinson, and Stephanie Syjuco's work. In 2013, the New York space will feature solo exhibitionw by Charles Gute and Nina Katchadourian.

---

## 2012 Advanced Exhibition Listings

### San Francisco

**September 8 – October 28**  
**Chris Doyle: *Idyllwild***

September 12–December 8  
**ZERO1 Biennial**

November 3 – December 22  
**Solo Exhibition: Chester Arnold**

### New York

May – September by appointment  
**Solo Exhibition: Stephanie Syjuco**

September 2012 – Spring 2012 by appointment  
**Solo Exhibition: Charles Gute**

2013 by appointment  
**Solo Exhibition: Nina Katchadourian**  
**(Sorted Books)**

### Art Fairs

October 18–21  
**Texas Contemporary, Houston**

December 4–9  
**Miami Project: Modern & Contemporary**



For multi-media artist Chris Doyle, the essential paradox is man's struggle to transcend being human, and that this, as he perceives it, "is in fact our most human of qualities." The Brooklyn-based artist had just returned from installing a commissioned sculpture, *Social Structures II* (2012), at the US Embassy in Sarajevo, when I spoke to him by phone. Bosnia had presented an array of challenges, beginning with the lack of adequate time to create a work on the site. A creative thinker, Doyle wove this into the content of the piece, using social networking sites to recruit local

artists from around Sarajevo to collaborate on the piece. With a landscape-based work in mind, their photographic documentation of walks in the woods became a more loaded task than anticipated—as it turned out that the surrounding area is still strewn with land mines.

A stopover in Turkey on his return provided a less-charged environment, one where he enjoyed soaking in the profusion of patterning in art and architecture, something very much on his mind; one may observe this fascination in the intricate interweaving of design in his watercolors and animations. "It was fantastic!" he exclaims. Doyle holds a master's degree in architecture from Harvard, but that field was not in fact his initial career goal. "No, no. I was a painter... an undergraduate painter," he recalls. "I've always had multiple interests. One of the things I always wanted to do was to make art on an urban scale. I thought the rigor of an architectural education might be an interesting way of approaching that. I worked for a year and a half out of grad school while I kind of got my bearings in New York, for IM Pei & Partners."

Addressing this urban scale has taken Doyle's artwork to locations in public squares, elevators, the subway, on the sides of buildings—even projected onto a field of snow. For his commission for the US

Ambassador to Sweden, *The Underglow* (2011) he created visions of bioluminescent mushrooms which dance like fairy-tale creatures in the night. Doyle recalls the inspiration for the piece: "In Sweden, in the winter it was so dark—they didn't even want to think of it as darkness. They wanted to think of it as a different kind of light..."

Recently, the artist has become immersed in the work of 19th-century Hudson River School painter Thomas Cole, and his five part *The Course of Empire*, which considers the rise and fall of a civilization. "My primary interest lies in the cyclical, it's one of the reasons I came to Cole..." Where Cole took inspiration from Roman ruins, Doyle's contemporary interpretation riffs off this imagery; but Doyle's works, ranging from watercolors to animations such as *Apocalypse Management* (2009) and *Waste\_Generation* (2010), include vividly colored urban scenes of industrial debris and ravaged cities. These have some of the impact of a graphic novel. "I also wanted to reconsider the romanticism of Cole... We pack a lot of our fear into the landscape right now." Doyle's cycle will be on exhibit at Catharine Clark Gallery, San Francisco, this fall.

Doyle has, since childhood, longed to fly—a wish expressed in recurring, ecstatic, dreams. He poignantly embodied these in a stop motion animation work *Flight* (2005) where the artist flutters around his studio in jerky, Buster Keaton fashion. He mentions Bruce Nauman's *Failing to Levitate in My Studio* (1966) as an inspiration, along with the work of pioneering French "Cinemagician" George Méliès.

Doyle's *Method Air* (2010) uses the metaphor of skateboard stunts to document our valiant efforts to transcend, at least temporarily, the force which binds us so resolutely to this earth. "Almost everything that I do has to do, in some way, with reconciling this kind of material existence with... the desperate drive to go beyond being human."

—BARBARA MORRIS

A solo show of Chris Doyle's work will be on view at Catharine Clark Gallery, in San Francisco, from Sept 1 – Oct 28, 2012. [www.cclarkgallery.com](http://www.cclarkgallery.com)



"STILL FROM WASTE GENERATION"  
2010  
6:28. DIGITAL  
ANIMATION ON MAC MINI  
PHOTOS:  
COURTESY CATHARINE CLARK GALLERY