

Andy Diaz Hope

Content Void Content

September 12, 2015 – October 17, 2015

Join us for an opening with the artist
on Saturday, September 12
from 2 - 5 pm



Andy Diaz Hope

Beautiful Void: Entropy (2015)

Mirror, glass, solder, brass

42 inches in diameter, 9 inches deep

San Francisco, CA: Catharine Clark Gallery presents *Content Void Content*, an exhibition of new work by Andy Diaz Hope in our main galleries, and a collaborative media room project with Jon Bernson. On view September 12 – October 17, 2015, *Content Void Content* features mirrored sculptures which combine ancient mathematics, traditional craft, and modern technology to explore unlikely sources of transcendence. An exhibition of new paintings by Kara Maria titled *Haywire* exhibits concurrently in our viewing room. Andy Diaz Hope, Jon Bernson, and Kara Maria will be present for the exhibition opening on Saturday, September 12, from 2-5 pm.

The exhibit occupies three separate yet interconnecting spaces in the gallery, reflecting the interplay of spirituality, science, and change which Diaz Hope explores in *Content Void Content*. The title of the show is ambiguous: “Content” can connote satisfied and satiated; held within or included; and more recently, refers to information made available by a website. “Void” can also be interpreted in different ways, specifically in the context of “content”. All of these meanings can be applied both to the title and the works in the exhibit depending on the personal biases and persuasions of the viewer, adding to the rich complexity underlying Diaz Hope’s latest creations. The triptych *Beautiful Void* anchors the front gallery, and demonstrates the piercing, arresting aesthetic Diaz Hope has honed since debuting his work with glass and

mirror in *Infinite Mortal* in 2010. Three circular wall sculptures, based on mandalas or halos, contain at their center a mirrored void (or portal) reflecting ad infinitum. Based on the geometry of Islamic *muqarnas*, and also on early representations of divine light, the works serve both as contemplative spiritual guides, as well as reminders of the role that science plays in transcendence. Diaz Hope takes this idea of transformation through repetition to a new level with *Antiprism*, an installation of glass, metal, and video in the darkened middle gallery space. Originally created as part of Jon Bernson’s *Vessel XII* residency at the de Young Museum, the work is the artist’s humorous response to an internet-centric world, where ‘content aggregation’ is king—and the new and unique is almost invisible. Tasked with the improbable job of creating an interstellar navigational device, Diaz Hope instead created a retro-futuristic machine that employs a compilation of hyperspace and interstellar travel video clips gleaned from Hollywood movies to navigate the heavens and beyond. The video montage projects onto a rotating crystal within the sculpture to dazzling effect—a sardonic commentary on aesthetics outweighing use value. The media room exhibit, *Beautification Machines*, builds on Diaz Hope and Bernson’s 2014 collaboration, which is now part of the permanent collection at the Nevada Museum of Art. The new work doubles down on the mission of corralling the vitriol of the partisan news media with a multi-media sculpture consisting of two neutralizing poles—one with live feeds from FOX, the other from MSNBC news. Voiding partisan content, for the contentment of all, this counter-intuitive installation creates a meditative environment out of subject matter originally filled with emotional manipulation and political agenda.

Andy Diaz Hope | *Content Void Content*

September 12 – October 17, 2015

Saturday, September 12 : Opening reception with the artist	2:00 - 5:00 pm
Artist talk and exhibit walk-thru	3:00 pm

Save the Date: Sept 20, 2015
 ACCESS Institute | VIP Benefit
 Time: TBD
 Special project with Andy Diaz Hope and Jon Bernson

This event is free and open to the public.

Media inquiries contact Allison Stockman: marketing@cclarkgallery.com

Andy Diaz Hope has exhibited both nationally and internationally in venues such as the Museum of Art and Design (New York, NY); Palo Alto Art Center (Palo Alto, CA); the International Museum of Surgical Science (Chicago, IL); Museum of Contemporary Art (Denver, CO); National Gallery of Victoria (Melbourne, Australia); London Crafts Council (London, UK) and many others. His work is part of the public collections of the Museum of Modern Art (New York, NY); 21c (Louisville, KY); Palm Springs Art Museum (Palm Springs, CA); the Crocker Art Museum (Sacramento, CA); and the Museum of Art and Design (New York, NY), and The Nevada Museum of Art (Reno, NV). Andy Diaz Hope currently resides in San Francisco and has been exhibiting with Catharine Clark Gallery since 2005.

Jon Bernson is a San Francisco musician, writer, and multimedia artist who has released more than twenty albums under the following names: Ray’s Vast Basement, Window Twins, THEMAYS, and Exray’s (whose music was featured in David Fincher’s Academy-Award winning film, *The Social Network*). He is a columnist at Decoder Magazine, co-founder of the Howells Transmitter record label and resident sound designer at Tides Theatre. Bernson also founded the Urban Music Program at the Sunset Neighborhood Beacon Center, where he has taught electronic music and recording to youth for fifteen years.