

ALISON SAAR, MASAMI TERAOKA,  
BRAD BROWN AND LYTTLE SHAW,  
SANDOW BIRK, DON ED HARDY,  
GREG NIEMEYER AND ROGER ANTONSEN



E/AB Fair October 24-27, 2019  
Booth D4, The Caldwell Factory,  
547 West 26<sup>th</sup> Street,  
New York, NY 10001

CATHARINE  
**CLARK**  
GALLERY

MULLOWNEY  
PRINTING COMPANY

**E/AB**  
**FAIR**



# CATHARINE CLARK GALLERY AND MULLOWNEY PRINTING



At the 2019 E/AB Fair, Catharine Clark Gallery and Mallowney Printing present works by Sandow Birk, Brad Brown and Lytle Shaw, Don Ed Hardy, Greg Niemeyer and Roger Antonsen, Alison Saar, and Masami Teraoka. Media represented will include direct gravure, etching, linocut, lithograph, monotype, and woodcut.

Catharine Clark Gallery and Mallowney Printing began their collaborative relationship with the release of Sandow

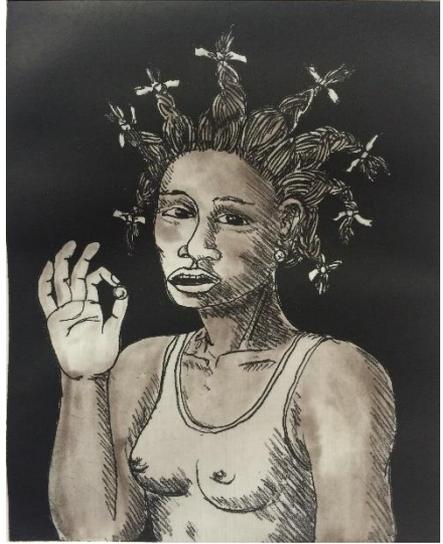
Birk's "Ten Leading Causes of Death in America," a suite of chine-collé, direct gravure etchings published in 2004. In 2011, Mallowney and Clark began co-publishing Birk's large-scale gravure series titled "Imaginary Monuments," several of which were exhibited at the E/AB in 2018. In 2019, they formalized their partnership and co-publish, release, and promote editions created at Mallowney Printing

After becoming a Master Printer at Crown Point Press in San Francisco, Paul Mallowney founded and managed studios in Ouda, Japan and on Maui, Hawaii. He has taught at Pacific Northwest College of Art and San Francisco Art Institute and has delivered numerous printmaking workshops in the United States and Japan. Named after his grandfather's commercial print studio founded in the early 1900s in Minneapolis, Mallowney Printing was founded in San Francisco in 2011.

Catharine Clark studied the history of art at the University of Pennsylvania prior to founding Catharine Clark Gallery in San Francisco in 1991. She has studied the history and techniques of printmaking and has exhibited artists' multiples since the gallery's inception. In 2007, she authored the "Politics of Landscape" for *Sandow Birk: The Depravities of War* (Grand Central Press). In 2015, she edited Sandow Birk's *American Qur'an* (W.W. Norton & Company). She also edited and contributed to *Ascending Chaos: The Art of Masami Teraoka 1962-2006* (Chronicle Books, 2006) and *Floating Realities: The Art of Masami Teraoka* (California State University, Fullerton, 2018).



**Left:** Alison Saar, *High Cotton II*, 2018. Two block linocut and woodcut monotype, on Korean Chiri mulberry paper. Printed as a variable edition of 11. Signed and numbered 7/11 on the recto in pencil. Sheet: 25 x 16 1/2 inches; 26 1/2 x 18 inches framed.  
**\$3,000 unframed; \$3,550 framed**



**Right:** Alison Saar, *Girl with a Pearly Earring*, 2018. Soft ground, aquatint and spit bite etching on gampi chine collé backed with Somerset 300 gram paper. Printed as an edition of 15 plus 6 artist proofs. Signed and numbered 2/15 on the recto in pencil. Published by Mullowney Printing, San Francisco. Sheet: 15 x 12 inches.  
**\$1,000 unframed; \$1,200 framed**



**Above:** Sandow Birk, *Excavating the Foundation of the Unfinished Temple of Human Rights* in the series “Imaginary Monuments,” 2015. Direct gravure etching on two copper plates printed on two sheets of gampi paper, joined and backed with Sekishu Kozo paper. Printed as an edition of 25 plus 8 proofs. Signed and numbered on the recto in pencil. Co-published by Mullowney Printing and Catharine Clark Gallery, San Francisco. Sheet: 62 x 44 inches; Image: 56 1/2 x 40 1/2 inches. **\$15,000 unframed**

## SANDOW BIRK

*Excavating the Foundation of the Unfinished Temple of Human Rights* (2015), is the third gravure in "Imaginary Monuments." Birk conceptualized the architecture for the composition as an archaeological site where proposals for women's rights throughout US history are being uncovered. Works in "Imaginary Monuments" depict historical texts housed within imagined monuments that honor or enshrine the text's topic. Most of the monuments incorporate multiple documents and convey in words and images the complex and sometimes conflicting histories and opinions about the judicial system, incarceration, economics, capitalism, trade, immigration, slavery, freedom of speech, treaties, governance, social justice, and civil rights.

Sadow Birk was born in Detroit, Michigan and raised in Orange County, California. He is a graduate of the Otis College of Art and Design, Los Angeles, California. His work largely reflects on the politics of contemporary life and borrows liberally from art (and literary) history for his work's compositional, textual, and conceptual framework. He is a painter, sculptor, printmaker, filmmaker and installation artist, and his projects are often expansive in scope, taking on great works of literature, religion, and foundational documents.

Birk's work is exhibited internationally in museums and galleries. It is in institutional collections including the San Francisco Museum of Modern Art, the Fine Arts Museums of San Francisco, the Los Angeles County Museum of Art, the J. Paul Getty Museum, the Lucas Museum of Narrative Art, the Metropolitan Museum of Art, the New York Historical Society Museum, the Harvard Art Museum, the Addison Gallery of American Art, the Crocker Art Museum, Biblioteca Nazionale Centrale di Roma, Italy, and Städtisches Kunstmuseum, Reutlingen, Germany, among other collections. The release of the book *American Qur'an* published by W. W. Norton & Company in 2015, coincided with a travelling solo exhibition at Catharine Clark Gallery, the Orange County Museum of Art, and the Jordan Schnitzer Museum of Art at the University of Oregon, Eugene. Birk has received numerous grants and fellowships including an NEA Travel Grant to Mexico City, a Guggenheim Fellowship, a Fulbright Fellowship to Rio de Janeiro, a Getty Fellowship, a City of Los Angeles Fellowship, and an Artist Research Fellowship at the Smithsonian Institution in Washington, D.C. He has been an artist in residence at the Cite Internationale des Arts in Paris, the Ballinglen Arts Foundation in Ireland, the Montalvo Center for the Arts in Saratoga, California, and the Alila Villas Soori, in Bali, Indonesia. In 2014, he was named a United States Artist Knight Fellow. Birk has been represented by Catharine Clark Gallery since 1994.



**Above:** Brad Brown and Lytle Shaw, *Mash Notes*, 2019. Portfolio of twelve variable monotype images by Brad Brown with text by Lytle Shaw. Printed on Somerset satin white 300 gram paper by Erin McAdams, Wendy Liu, Harry Schneider, and Max Valentine in an edition of 10 plus 6 artist proofs. Portfolio by John DeMerritt Bookbinding, Emeryville, CA. Signed and numbered AP1 on the colophon recto. Published by Mullowney Printing, San Francisco. Sheet: 12 x 22 inches. **\$5,000**

## BRAD BROWN AND LYTLE SHAW

*Mash Notes* is a series of mash notes from poetry to painting and back, from the present of pluralism to the fifties of high abstraction, and from Brad Brown and Lytle Shaw to Larry Rivers and Frank O'Hara, whose 1958 collaboration, *Stones*, operates as organizing structure. Though produced at the height of New York School abstraction, *Stones* cultivated a discredited language of figuration, a visual vocabulary that seemed to many at the time ahistorical, impossible, and thus a priori suspect—a bit like abstraction in 2019. Brown's abstract monographs thus pair with Rivers in an odd form of symmetry, pressing on abstraction when most viewers are uncomfortable with it, seeing abstraction as a "historical" language of art making. Shaw's poems, in response, recombine O'Hara's actual words from *Stones* in ways that allow reflection on Brown's monotypes as well as the nature of poet/artist relations.

**Brad Brown** is an artist working primarily on paintings and drawings on paper. His projects tend to be large, open-ended series that can remain unfinished for years. His largest project to date, *The Look Stains*, began in 1987 and consists of tens of thousands of works on paper that are continually worked on, torn up, re-drawn, and re-contextualized. Brown has produced etchings, lithographs, and artists books with Crown Point Press, Shark's Ink, Dieu Donne Studio, Hui Press, Flying Horse Press, and DeMerritt/Pauwels Editions. His work is in the permanent collections of the Museum of Modern Art, the San Francisco Museum of Modern Art, the National Gallery, Palace of Legion of Honor, Arkansas Museum of Art, Blanton Museum of Art, University of Texas, Art Bank Program, US Department of State, Asheville Art Museum, The Columbus Museum, CU Art Museum, University of Colorado, Williams College Museum of Art, Knoxville Museum of Art, and the Boise Art Museum, among others. He currently lives and works in San Francisco, CA.

**Lytle Shaw** is a New York-based writer. A contributing editor to *Cabinet* magazine, and a Professor of English at NYU, his books of poetry and fiction include *Cable Factory 20*, *The Lobe*, *The Clifford Chadwick Collection*, and *The Moiré Effect*. *The Mollino Set* is forthcoming in 2020. Shaw has collaborated extensively with artists on books and print series: with Emilie Clark, his projects include *Flexagon*, *The Rough Voice*, and *Overcook*; and with Jimbo Blachly, his projects include *The Chadwick Family Papers: A Brief Public Glimpse*, *Selected Shipwrecks*, *Foreground Floor Debris*, and *Brouwer Vision*. This is Shaw's first collaboration with Brad Brown.



**Above:** Don Ed Hardy, *Moving the Tao Homeward Bound*, 2017. Offset monotype on Somerset satin white, 300 paper. Printed as a variable edition of 2. Signed and numbered 2/2 on the recto in pencil. Published by Mullowney Printing, San Francisco. Sheet: 30 x 24 inches. **\$4,000 unframed; \$4,500 framed**

## DON ED HARDY

In the mid-1960s, Ed Hardy attended the San Francisco Art Institute (SFAI), where he studied with Gordon Cook, who became an important mentor to him. Hardy graduated from SFAI in 1967, with a degree in printmaking. He focused his study on intaglio which he valued for its “speed of line, rhythm, variety, and density of structure.” The technique prepared him well for the career that followed. He turned down a graduate fellowship offer from Yale University and decided to begin tattooing professionally. (He explains that in keeping with the times, he considered fine art elitist and tattooing as a “forgotten American folk art” with potential for a revival.) Hardy’s goal was to expand the expressive potential of the medium and introduce it to audiences beyond its marginalized status and insular subculture.

Hardy experienced a long learning curve in the course of working at tattoo studios in Vancouver, British Columbia, Seattle, and Honolulu as he developed technical expertise and honed a personal style. He studied with a Japanese master tattooist in 1972, in Gifu, Japan.

In 1974, Hardy opened Realistic Tattoo in San Francisco, a private studio where he undertook unique tattoo commissions tailored to his clients’ wishes and needs. By 1980, he had built an international reputation and in 1986, he decided to take a break from tattooing and return to drawing and painting in Honolulu, where he had moved. There, Hardy discovered that he could use imagery that he had developed as a tattoo artist in large and complex artworks.

Hardy returned to printmaking in 1992, and early etchings created at presses in Chicago and San Francisco reveal a style akin to the “flash” in his tattoo repertoire. Later prints—particularly those published by Mullowney Printing (Nara, Japan, and San Francisco), Shark’s Ink (Boulder, Colorado), and Magnolia Editions (Oakland)—are larger, colorful, and more ebullient. Hardy describes them as a mix of “the grotesque, humorous, subtle, and flamboyant.”

In summer 2019, Hardy’s work was presented as solo exhibition at the Fine Arts Museums of San Francisco – *Ed Hardy: Deeper than Skin* – with an attendant monographic catalogue. His archive of prints resides at the Achenbach Graphic Arts Council (FAMSF).



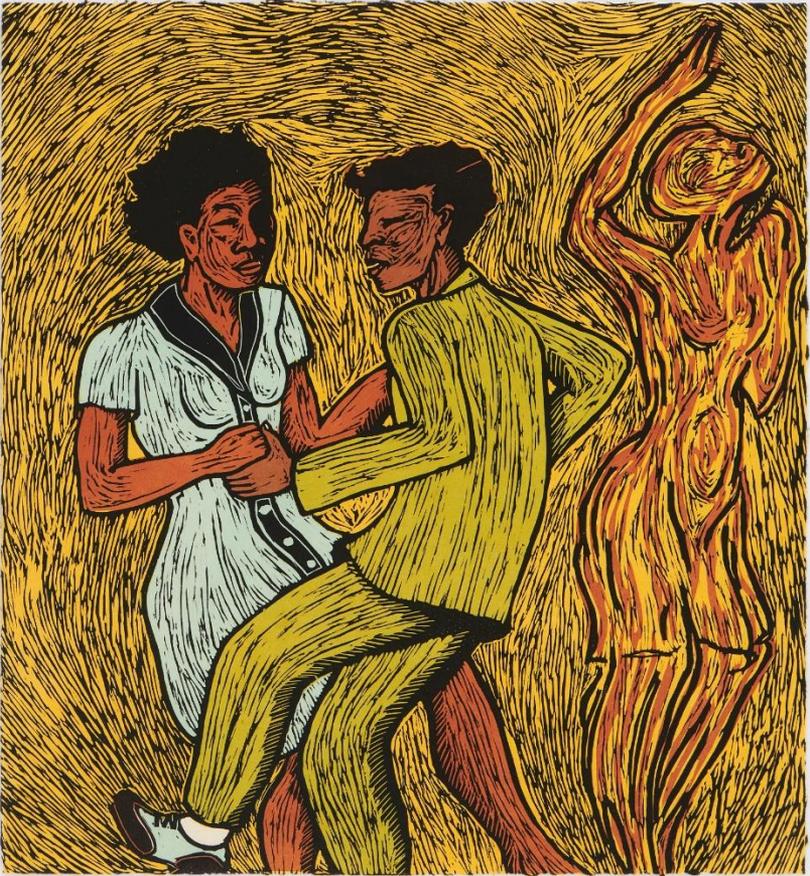
**Above:** Greg Niemeyer and Roger Antonsen, *Network Paradox Scroll*, 2019. Direct gravure etching made from 26 copper plates printed on gampi paper, seamed and backed with Sekishu kozo paper. Printed by Mullowney Printing, San Francisco as an edition of 6 plus 4 artist proofs. Signed and numbered 1/6. Co-published by Catharine Clark Gallery and Mullowney Printing, San Francisco. Image: 16 x 212 3/4 inches (each plate); Sheet: 19 1/2 x 216 1/4 inches. **\$18,000**

## GREG NIEMEYER AND ROGER ANTONSEN

Produced in 2019 and in conjunction with the 50<sup>th</sup> anniversary of the Internet, the *Network Paradox Scroll* presents a data visualization in analogue form; and through the unexpected use of the 19th century process of gravure etching, the *Network Paradox Scroll* encourages viewers to consider how, throughout time, technology continuously offers us tools for finding meaning and connection through visual storytelling. The graphic shapes and lines in Niemeyer's and Antonsen's composition evoke the logograms of non-Western writing systems, such as hieroglyphics or cuneiform, which use images and symbols to convey narrative. The scroll itself encourages interpretation and debate. Niemeyer notes that "the mystery of the scroll lies in the tension between a bold, iconic rendering of turning points in the history of the Internet layered with billowing clouds of network formations that could alternatively represent the desires which drive technological development, the drama of total quantification, or the energies of generational change." In rendering this history of the Internet, Niemeyer and Antonsen eschew any, one totalizing narrative and instead opt for broader, more generous visual poetics where viewers can consider "the way we form communities" that define our futures.

**Greg Niemeyer** is a data artist who seeks to represent the human element in the database. Since 2001, Niemeyer has been a professor of New Media at UC Berkeley in the Department of Art Practice. Niemeyer's work has been exhibited at the Berkeley Art Museum and Pacific Film Archive, Cooper Union, San Francisco Museum of Modern Art, San Jose Museum of Art, Zentrum für Kunst und Medien, and at many international art biennials including La Villette Numerique, National Art Museum of China; Centro de Cultura Digital, and the 55<sup>th</sup> edition of the Venice Biennale. His work has been supported by the MacArthur Foundation, the Mellon Foundation, the Hewlett Foundation, and the Intel Technology Innovation Grants.

**Roger Antonsen** is Associate Professor of Computer Science at the Department of Informatics at the University of Oslo in Norway. With a PhD in mathematical logic and proof theory, he is considered a logician, mathematician, computer scientist, public speaker, author, and artist. Through his numerous projects, he creatively combines mathematics and computer science with entertainment, philosophy, and engaging visualizations. Antonsen is also an award-winning science communicator, whose 2015 TED talk, "Math is the hidden secret to understanding the world," is one of the most popular TED talks on mathematics. *The Network Paradox*, presented at Catharine Clark Gallery in 2019, was Antonsen's first major, gallery-based project.



**Above:** Alison Saar, *Jitterbug* from “Copacetic,” 2019. Multi-block linocut on handmade Japanese Hamada Kozo paper, inked by hand and editioned on Mullowney Printing's Dufa Manual Offset Lithography Press. Printed by Erin McAdams, Harry Schneider, Max Valentine, and assisted by Wendy Liu in an edition of 20, plus 5 artist proofs. Signed and numbered 17/20 on the recto in pencil. Published by Mullowney Printing, San Francisco. Sheet: 19 1/2 x 18 inches unframed; 21 x 19 1/2 inches framed.

**\$2,000 unframed; \$2,500 framed**

## ALISON SAAR

Alison Saar was born in 1956 in Los Angeles, California. She grew up in an artistic environment with her mother, the artist Betye Saar, and her father, who was an illustrator and art conservationist. Through her sculptures, drawings, and prints, Saar

explores the subjects of racism, sexism, ageism, and the challenges of being bi-racial in America.

Saar studied studio art and art history at Scripps College in Claremont, California, receiving a BA in art history in 1978. In 1981 she earned an MFA from the Otis Art Institute in Los Angeles. In 1983, Saar became an artist-in-residence at the Studio Museum in Harlem, incorporating found objects from the city environment into her practice. Saar completed another residency in Roswell, New Mexico, in 1985, which augmented her urban style with Southwest Native American and Mexican influences.

Saar's approach encompasses a multitude of personal, artistic, and cultural references that reflect the plurality of her own experiences and background. Her artworks incorporate found objects and materials such as rough-hewn wood, antique, tin ceiling panels, nails, shards of pottery, glass, and urban detritus. The resulting figures and objects become powerful totems that reflect on gender, race, heritage, and history.

*Copacetic*, published in 2019, is a suite of eight multi-block linocuts on handmade Hamada Kozo, backed with Sekishu Kozo, based on images created in 2018 at the 125<sup>th</sup> Street subway station in New York City. Saar expanded her original project, *Hear the Lone Whistle Moan*, and created *Copacetic*, a panoramic scene of imagined dancers, singers, musicians, and patrons enjoying Harlem's heyday of the 1930s and 40s. *Copacetic* (the installation) comprises 24 laminated glass panels installed throughout the four glass shelters along the platforms. The upper windows are inspired by the Harlem-125th Street Station's wrought iron work and designs from the African diaspora. The glass panels were adapted from Saar's artwork, which as she explains, "gives a nod to the work of the many great African American artists of the Harlem Renaissance that have used the same medium in their practice, such as Elizabeth Catlett, Hale Woodruff and Aaron Douglas." Saar's palette of deep reds, blues and yellows introduces a vibrant graphic quality to the platform's shelters, illuminated by the rising and setting sun over Harlem. Saar's projects at the Harlem-125th Street Station encourage preservation of Harlem's great legacy and celebrate its rich history.

Saar has been awarded a John Simon Guggenheim Memorial Foundation Fellowship and two National Endowment Fellowships. She has exhibited at many galleries and museums, including the Hirshhorn Museum and Sculpture Garden and the Whitney Museum of American Art. Her work is included in the collections of the Hirshhorn Museum and Sculpture Garden, the Metropolitan Museum of Art, and the Whitney Museum of American Art, among other institutions. She currently resides in Los Angeles, CA and is represented by LA Louver.



**Above:** Masami Teraoka, *Geisha and Madonna*, 2020. Three plate, three color direct gravure etching on handmade Hamada Kozo printed chine collé backed with Somerset satin white 300 gram paper, trimmed bleed. Printed by Erin McAdams, Wendy Liu, and Harry Schneider in an edition of 35 plus 10 proofs. Signed and numbered on the verso in pencil. Co-published by Catharine Clark Gallery and Mullowney Printing, San Francisco. Publication date January 2020. Sheet and image: 11 3/4 x 17 inches.  
**Pre-publication price: \$2,800 unframed | Payment must be received before December 31, 2019. Price as of January 1, 2020: \$3,800**

## MASAMI TERAOKA

Masami Teraoka was born in 1936 in Onomichi, Hiroshima, Japan. He graduated in 1959 with a Bachelor of Arts in Aesthetics from Kwansei Gakuin University, Hyogo, Japan. After moving to Los Angeles, Teraoka continued his education in the United States, earning a Bachelor of Art (1964) and a Master of Arts (1968) from Otis Art Institute in Los Angeles, California.

Teraoka's works integrate reality with fantasy, humor with social commentary, and the historical with the contemporary. His early paintings focused on the meeting of East and West, and series such as *McDonald's Hamburgers Invading Japan* address the impact of economic and cultural globalization. In response to the AIDS crisis, Teraoka began producing large scale works as a means of addressing major social crises such as *AIDS Series/Ghost Cat and Condom* (1989/2002/2019). In the 1990s, Teraoka's narrative paintings turned toward addressing social and political issues such as sexual abuse in the Catholic Church, hypocrisy in American politics, and social repression in Russia under Vladimir Putin's leadership. Teraoka's newest gravure with Mullowney Printing, *Geisha and Madonna* (2020), articulates a relationship between sexual freedom and individual liberty in contrast to the Catholic Church's dogma against non-procreative physical intimacy.

Teraoka's work is represented in more than 50 public collections worldwide, including the Tate Modern; the Metropolitan Museum of Art; the San Francisco Museum of Modern Art; the Fine Arts Museum of San Francisco; the Arthur M. Sackler Gallery, Smithsonian Institution; the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Archives of American Art, Smithsonian Institution; the Los Angeles County Museum of Art; the Crocker Art Museum; the Walker Art Center; the Hood Museum of Art, Dartmouth College; the Jordan Schnitzer Museum, University of Oregon; and the National Gallery of Victoria, among others. In 2016, Teraoka was awarded an honorary doctorate from Otis College of Art and Design. His work has been featured in multiple publications, including *Ascending Chaos: The Art of Masami Teraoka 1966 – 2006*, published by Chronicle Books in 2006 and *Floating Realities: The Art of Masami Teraoka*, published by CSU Fullerton in 2018. In 2020/2021, Teraoka's work will be the subject of a major touring retrospective, organized by the Jordan Schnitzer Museum of Art.

Teraoka lives and works in Waimanalo, Oahu, Hawaii, and has been represented by Catharine Clark Gallery since 1998.



**Above:** *AIDS Series/Ghost Cat and Condom*, 1989/2002/2019. Single plate black ink impression of the key plate from the *AIDS Series/Geisha and Ghost Cat*. Direct gravure copper plate etching printed on gampi and backed with Sekishu Kozo. (Key plate started in 1989 by Brian Shure and Evelyn Lincoln at Smalltree Press and never completed at that time. Later published by Tokugenji Press, Ouda, Nara, Japan as a numbered edition of 35 plus 18 proofs and 1 O.K.T.P. Only 10 impressions from the numbered, color edition are printed; of the remaining 25 impressions in black ink, only 4 were approved by the artist and by Paul Mullaney for publication in 2019. The 4 black ink impressions were retitled and editioned by the artist in a numbered edition of 4. The remaining edition, as of this printing, have not been fulfilled.). Signed and numbered 1/4 (black ink edition) on the verso in pencil. Published by Mullaney Printing, San Francisco. Sheet and image: 27 1/2 x 20 inches. **\$6,500 unframed; \$6,900 framed**



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**Above:** Masami Teraoka, *McDonald's Hamburgers Invading Japan/Tattooed Woman and Geisha III*, 2018. A woodcut in 43 colors from 37 blocks of laminated cherry wood carved by Motoharu Asaka. Printed by Satoshi Hishimura, Tokyo, and Keizo Sato assisted by Makoto Nakayama, Kyoto, on Echizen - Kizuki Hosho paper made by Ichibei Iwano, who bears the title National Living Treasure. Printed as an edition of 85 plus 20 proofs. Signed and numbered 20/85 on the verso in pencil. Sheet and image: 12 1/18 x 18 1/2 inches.  
**\$8,500 unframed; \$9,000 framed**

**Front Cover:** Alison Saar, *Torch Song*, from “Copacetic,” 2019.

**Inside Cover: Top:** Alison Saar, *Table for Two* from “Copacetic,” 2019; **Bottom:** Alison Saar, *Paradiddle Diddle* from “Copacetic,” 2019.

**Below:** Alison Saar, *Hooch n’ Haint*, from “Copacetic,” 2019.

All works from “Copacetic” are multi-block linocuts on handmade Japanese Hamada Kozo paper, inked by hand and editioned on Mullowney Printing's Dufa Manual Offset Lithography Press. Printed by Erin McAdams, Harry Schneider, Max Valentine, and assisted by Wendy Liu in an edition of 20, plus 5 artist proofs. Signed and numbered 17/20 on the recto in pencil. Published by Mullowney Printing, San Francisco. Sheet: 19 1/2 x 18 inches unframed; 21 x 19 1/2 inches framed. **\$2,000 unframed; \$2,500 framed**



# NOTES: