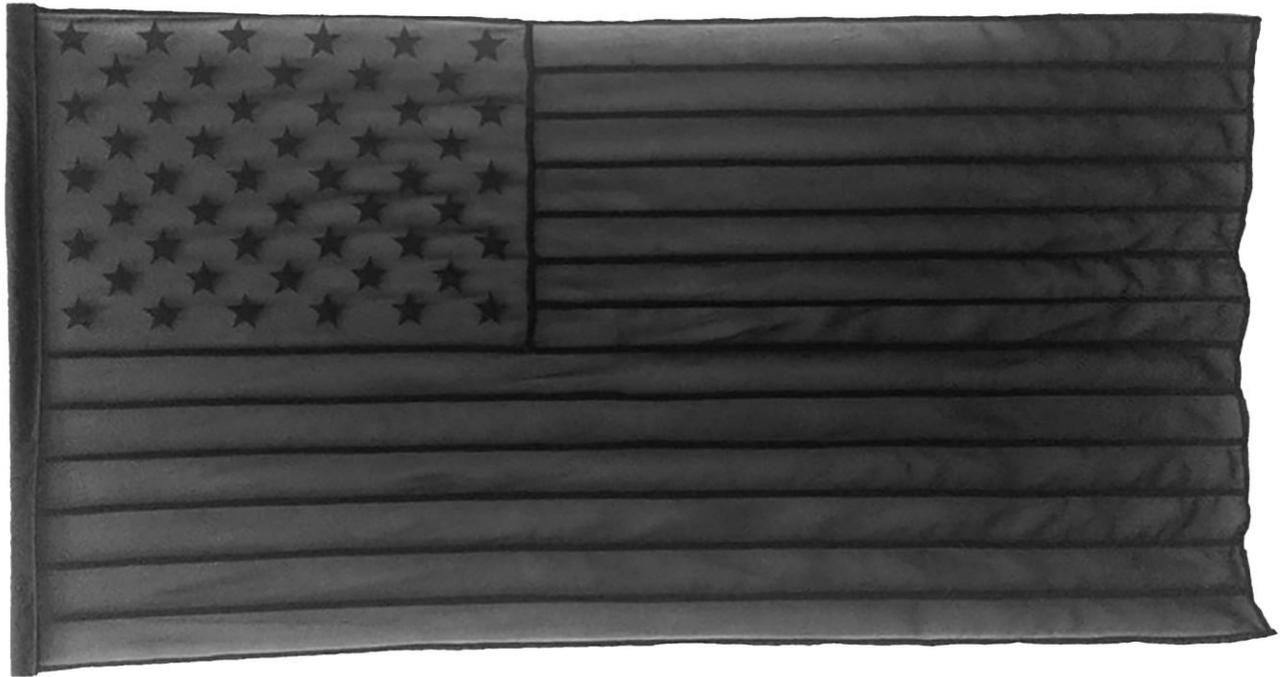


Group Exhibition | *Juncture*

Featuring work by Indira Allegra, Sandow Birk, Lenka Clayton, Michael Hall, Deborah Oropallo and Stephanie Syjuco

June 3 – July 22, 2017

Join us for an opening reception on Saturday, June 3 from 3-6pm
Artist talks at 3pm



Stephanie Syjuco. *Phantom*, 2017. Silk. Edition of 1 + 1AP. 60 x 32 inches (variable display).

San Francisco, CA: Catharine Clark Gallery presents *Juncture*, a group exhibition featuring work by Indira Allegra, Sandow Birk, Lenka Clayton, Michael Hall, Deborah Oropallo and Stephanie Syjuco, on view June 3 – July 22, 2017.

Presenting works across a range of media and disciplines, *Juncture* considers the imperative relationship between art and political response, as well as the ethical responsibilities of representing vulnerable communities in visual culture.

Upon entering the gallery, viewers are confronted by *Phantom* (2017), a transparent black silk flag suspended from the ceiling by **Stephanie Syjuco**. Made in the immediate aftermath of the Trump administration's "immigration ban," *Phantom* emerges from the palpable anger and grief over the political discrimination of Muslim communities, the ghost-like flag, as the artist compellingly describes, suggesting "the psychic damage wrought upon the idea of an inclusive

America.” In contrast, Syjuco’s fabric banner, *Stutter (Red Banner)* (2017), lies folded on the floor, its printed text — alternating between “RESIST” and “REST” -- simultaneously reflecting the need for direct political action as well as the strain that constant protest requires.

Video and sculptural works by **Indira Allegra** offer powerful meditations on the relationship between textile, language and vulnerability. *Juncture* includes two panels from Allegra’s video text/ile installation *Blackout* (2015), which was prominently featured in Yerba Buena Center for the Art’s 2016 exhibition *Take This Hammer: Art + Media Activism from the Bay Area*. In *Blackout*, black and white renderings of serge twill, the fabric used to manufacture police uniforms, are layered with statements made by families who have lost loved ones to police violence. Presented in a seamless loop, Allegra’s panels hold space to grieve while also forcing viewers to consider the seemingly endless cycles of violence against persons of color. Presented alongside two textile-based works, *St. Davis of Savannah* (2011) and *Woven Account* (2013), Allegra’s work collectively considers how social texts intersect with vectors of power, “crossing each other to create both material and immaterial cloths” that bind us together.

Sadow Birk’s large scale drawing *Sniper’s View of the White House (from the Willard Building)* (2010) presents a disquieting look at a different kind of political violence. In Birk’s drawing, the White House lawn is depicted in the distance from an ominously precise vantage. Originally produced out of fear for then-President Barack Obama’s safety, Birk’s drawing reflects a more unnerving tone in a contemporary political environment fractured by distrust and anger.

Lenka Clayton, by comparison, uses satire as a means of deconstructing the pomposity of political posturing. For her video work *Qaeda, Quality, Question, Quickly, Quickly, Quiet* (2002), Clayton painstakingly edited footage of former President George W. Bush’s 2002 State of the Union address (commonly known as the “Axis of Evil” speech), re-arranging all 4,100 words of the speech in alphabetical order. While slyly humorous, Clayton’s video also suggests the inherent emptiness of mainstream political rhetoric in a mode of discourse where inadvertent phrases like “let’s, liberate, liberty” become all but indistinguishable from the original text. Clayton similarly re-imagines language in a series of typewriter drawings in which she uses a 1957 Smith-Corona Skyriter typewriter to produce intricate renderings of *New York Times* covers, collapsing boundaries of how visual information and language are transmitted.

Two new video works by **Deborah Oropallo** present an unsettling look at how visual cultures around warfare and environmental collapse are reproduced in mainstream media. In *Going Ballistic* (2017), Oropallo layers found images from over 100 nuclear missile launches around the world, using superimposition and photomontage as a strategy for critiquing our collective acculturation to war through the constant reproduction and circulation of these images. *Smoke Stacked* (2017) juxtaposes photographs of oil refineries against a remix by Jeremiah Franklin of a score for Walter Ruttmann’s 1927 silent film, *Berlin: Symphony of a Great City*, producing an eerie tension between the images of industrial pollution and the



Deborah Oropallo. Still from *Smoke Stacked*, 2017. HD video with music by Jeremiah Franklin. Edition of 8 + 2AP. 2'38" looped.

soundtrack's steampunk angularity. By comparison, Oropallo's textile work *Made in USA* (2017) adapts and reimagines a mass-produced carpet in the style of an Afghan war rug, its surface printed with phalluses and guns – a motif that both parodies and reinforces the relationship between patriarchy and violence in Western cultures.

Michael Hall's work, by contrast, is embedded in personal narratives related to his family's military heritage, and his paintings and videos emerge from repeated attempts to find

empathy across political, social and geographical divides. In his *Correspondence* series of watercolors, Hall methodically recreates letters sent to him by his father while he was stationed in Iraq during Operation Desert Storm. Through an embodied practice of literally "re-writing" his father's letters, Hall finds renewed means of connecting with him, and reconciling familial bonds. As a counterpoint, his video *Backbeat* (2017) splices abstracted compositions with archival footage of news media and metal concert footage from 1990 – 1991 as a means of exploring the confluence between expressions of teenage anger and confusion (and its outlet in heavy metal) and the profusion of violence in media coverage of wartime conflict.

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Media inquiries contact Anton Stuebner: associate@cclarkgallery.com

Gallery Hours for Summer 2017: Tuesday – Friday 11 – 6pm; Saturday 11 – 5pm

Next Up: Masami Teraoka | Works from Private Collections, 1970 to Present | July 27 – September 3, 2017

INDIRA ALLEGRA explores tension and intimacy through text/ile, sculpture and performance. Allegra's video installation, *Blackout*, was featured in Yerba Buena Center for the Arts' 2016 exhibition *Take This Hammer: Art + Media Activism from the Bay Area*. She is a 2017 Artist in Residence at the Djerassi Residence Arts Program and a 2017 Artist in Residence at the Headlands Center for the Arts. In 2015, Allegra was awarded a Windgate Craft Fellowship. She is also the recipient of a 2015 Oakland Individual Artist Grant, a 2014 Queer Cultural Center Grant, a 2014 Jackson Literary Award and a 2012 Lambda Literary Fellowship. She has produced commissioned-based work for SFMOMA, the Fine Arts Museums of San Francisco, CCA Wattis Institute, SFJAZZ Poetry Festival, the City of Oakland and the National Queer Arts Festival. Her time-based media works have screened at MIX NYC, Perlen Hannover LGBT Festival, Bologna Lesbian Film Festival and Outfest Fusion. Allegra lives and works in Oakland. *Juncture* is her first exhibition with Catharine Clark Gallery.

SANDOW BIRK produces work across media that responds to the politics of contemporary life. His drawings, paintings and video works have addressed topics such as urban violence, graffiti, the war in Iraq, prison growth, water rights in California, manifest destiny, morbid disease in America, iconographic texts, surfing, and skateboarding. Birk has exhibited internationally in museums and galleries, and his work is collected by multiple museum and public 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 and the Metropolitan Museum of Art. Birk has received numerous grants and fellowships including a 1996 Guggenheim Fellowship, a 1999 Getty Fellowship, a 2001 City of Los Angeles Fellowship and a 2007 Artist Research Fellowship at the Smithsonian Institution in Washington, DC. Birk lives and works in Los Angeles and has been represented by Catharine Clark Gallery since 1994.

LENKA CLAYTON is an interdisciplinary artist whose work engages with everyday situations, extending the familiar into the realms of the poetic and absurd. Clayton is the founder of An Artist Residency in Motherhood, a self-directed, open-source artist residency program that takes place in the homes and lives of artists who are also parents. In 2017, she was commissioned by the Solomon R. Guggenheim Museum to create a major new work in collaboration with Jon Rubin in which objects from six unique venues in New York City were circulated between sites, creating a network of social and material exchange. Clayton's work has been exhibited at the Metropolitan Museum of Art, the Fabric Workshop and Museum in Philadelphia, the Carnegie Museum of Art in Pittsburgh, and Crystal Bridges Museum of American Art in Bentonville, Arkansas, amongst other institutions. Recent work has also been featured in *Frieze*, *Esquire Russia*, the *New York Times* and the *New Yorker* online. Clayton is a 2017 Artist in Residence at the Headlands Center for the Arts and a 2015 – 2017 Artist in Residence at the Fabric Workshop and Museum in Philadelphia. Clayton lives and works in Pittsburgh and has exhibited with Catharine Clark Gallery since 2016.

MICHAEL HALL responds to his family's military heritage in his practice, producing paintings and participatory works that address complex interrelationships, systematized aesthetics and the tenuous space between control and protection. Hall has exhibited in multiple venues including the San Francisco Arts Commission Gallery, Southern Exposure, the Richmond Art Center, the Palo Alto Arts Center and the Headlands Center for the Arts. He is the recipient of several awards and residencies

including a 2008 Headlands Center for the Arts MFA Fellowship, a 2015 Lucas Artist Residency Fellowship at Montalvo Arts Center, and a 2016 Joan Mitchell Foundation Artist in Residence Fellowship at the Joan Mitchell Center, New Orleans. Hall's work has also been featured in publications such as *New American Painting*, the *San Francisco Chronicle* and *KQED Arts* online. In 2016, he was appointed Assistant Professor of Drawing and Painting at the California State University East Bay. Hall lives and works in Oakland. *Juncture* is his first exhibition at Catharine Clark Gallery.

STEPHANIE SYJUCO creates large-scale spectacles of collected cultural objects, cumulative archives, and temporary vending installations, often with an active public component that invites viewers to directly participate as producers or distributors. Her projects leverage open-source systems, shareware logic, and flows of capital, in order to investigate issues of economies and empire. Her work is represented in multiple public and institutional collections including SFMOMA, the Berkeley Art Museum and Pacific Film Archive, the Pennsylvania Academy of the Fine Arts, the Whitney Museum of American Art, and the San Jose Museum of Art. In 2017, Syjuco will debut a commissioned project at SFMOMA under the topic of "Public Knowledge." In 2011, she developed a project for SFMOMA titled *Shadowshop*, a temporary vending installation and makeshift office space in the museum's fifth floor exhibition spaces. In 2016, Syjuco was commissioned by *Art in America* to produce a series of 3-D digital capture illustrations for *The Digital Non-Visitor*, a feature on the impact of technology on the museum-going experience. Her work has been included in exhibitions at MoMA/P.S.1., the Whitney Museum of American Art, SFMOMA, the Havana Biennial, and the ZKM Center for Art and Technology, Germany. Syjuco is Assistant Professor of Sculpture in the Department of Art Practice at the University of California, Berkeley. She lives and work in Oakland and has been represented by Catharine Clark Gallery since 2008.

DEBORAH OROPALLO incorporates mixed media in her practice including, photomontage, computer editing, print technique, paint and video. Her composite works employ layered visual sources to produce a dense interplay between time, place form and content. Her work often investigates the reproduction and circulation of stereotypes in visual culture and their impact on collective understandings of gender, violence and environmental precarity. Oropallo's work is represented in multiple institutions and public collections including SFMOMA, the Whitney Museum of American Art, the Berkeley Art Museum and Pacific Film Archive, the Fine Arts Museums of San Francisco, the Museum of Fine Arts, Boston and the Anderson Collection at Stanford University. Her work has been featured in solo exhibitions at the de Young Museum, the San Jose Museum of Art, the Boise Art Museum and Montalvo Gallery, as well as group exhibitions at venues such as the Whitney Museum of American Art, the Jewish Museum and SFMOMA. Oropallo is a recipient of a National Endowment for the Arts Award, a Eureka Fellowship from the Fleishhacker Foundation, the Engelhard Award and a grant from the Pollock-Krasner Foundation. Oropallo lives and works in West Marin and has been represented by Catharine Clark Gallery since 2014.