

**FOR IMMEDIATE RELEASE**

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

**What** .....Solo Exhibition: **Chester Arnold: A Pilgrim's Progress**

**Media Room: Group Screening**

**Where** .....Catharine Clark Gallery, 150 Minna Street  
San Francisco, CA 94105

**Exhibition Dates** .....November 3 – ~~December 22, 2012~~ **Extended through Jan 12, 2013**

**Reception** .....Saturday, November 3, 3–5pm

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**San Francisco, CA:** Catharine Clark Gallery announces *A Pilgrim's Progress*, a solo exhibition of new paintings by **Chester Arnold**. Presented in the Media Room is a Group Screening of diverse video works by **Aideen Barry**, **Erin Cosgrove**, **Anthony Discenza**, and **Lauren Kelley**. The exhibition dates are November 3, 2012 through January 12, 2013. **Chester Arnold** will be present for the reception on Saturday, November 3, from 3 to 5pm, and will lead a casual walk-through of the exhibition at 3pm.

For Chester Arnold's 2012 solo exhibition at Catharine Clark Gallery, the artist presents new paintings rooted in imagery of the west—grand landscapes scarred by the work of miners, stratified and marked by history: geological and human. Metaphorical narratives and occasions for contemplating the duality of the human journey unfold on the painting's panoramic stages. The binary sides of our emotional experiences, dark and light, are present in each work. The title of the exhibition, *A Pilgrim's Progress*, references a Christian allegory written by John Bunyan and published in 1678, *The Pilgrim's Progress from This World to That Which Is to Come*. It is regarded as one of the most significant works of religious English literature. The paintings in the exhibit convey the artist's personal journey through what he calls "the disorganized religion of art." "As the secular madman that I am, there is a constant, inescapable commentary staring back at me from the Judeo-Christian pollution in my early life. I love the stories, but deplore the dogma." Arnold's painted imagery also grapples with transitions and the passage of time (perhaps his own aging) through depictions of elderly men, skeletons, and the heavily chiseled chasms in the earth. Arnold's tenebrous mood in the paintings is tempered by passages that are also humorous and light, providing visual reprieve and a bit of optimism in the ponderous, larger narratives.

American by birth, but raised in post-war Germany during the formative years of his childhood, **Chester Arnold** is interested in the capacity of painting to convey the complexities of the human psyche. His compositions often present skewed linear perspectives that place the viewer at a remove, above and beyond an unfolding narrative. The romantic natural landscape in Arnold's paintings, in part informed by the work of 19<sup>th</sup> century German painter Caspar David Friedrich and classic literature, is littered and marred with the abject accumulation of modern cultural detritus. Arnold's work was the subject of a survey exhibition at the Nevada Museum of Art, *On Earth as it is in Heaven* (2010), and was accompanied by a monograph. Next year, Arnold's paintings on the subject of accumulation and dispersal will be featured in a solo exhibition at American University's Katzen Art Center, Washington DC. In 2008, Arnold's work was included in the San Jose Institute of Contemporary Art's exhibition which highlighted recipients of the 2005 Eureka Fellowship. Donald Kuspit selected Arnold's work for *New Old Masters* at the National Museum in Gdańsk, Poland in 2006, accompanied by a major catalogue. In 2001, an extensive solo exhibition of Arnold's paintings was presented at the San Jose Museum of Art, also accompanied by a catalogue. Arnold's work is further represented in the public collections of many institutions, including the Smithsonian American Art Museum, the Pasadena Museum of California Art, the Nevada Museum of Art, the di Rosa, the Tacoma Museum of Art, the San Jose Museum of Art, and the Crocker Art Museum. His work has been reviewed in *Artforum*, *Works + Conversation*, and the *San Francisco Chronicle*. He lives and works in Sonoma, California, and has been represented by Catharine Clark Gallery since 2003.

Presented in the Media Room is a selection of video artists previously exhibited at Catharine Clark Gallery: **Aideen Barry**, **Erin Cosgrove**, **Anthony Discenza**, and **Lauren Kelley**. Demonstrating the artistry and depth of new media, each piece varies in terms of subject matter, tone, and viewer engagement.



**Aideen Barry** is an international artist who has shown in many venues around the world, including The Irish Museum of Modern Art, Dublin, Ireland; Kunsthall, Vienna, Austria; Yerba Buena Center for the Arts, California. Barry has done artist residencies at the Moltavo Arts Centre, California; Omi International Arts Center, New York; Headlands Center for the Arts, California; Centre Cultural Irlandais, Paris; and NASA, Florida. In 2007, she received her MA from the Institute of Art, Design and Technology IADT Dublin. Barry lives and works in Belclare, Galway, Ireland. **Aideen Barry's** performative film, *Possession* (2011), explores the psychology of the contemporary Irish housewife: a protagonist quirkily possessed and haunted by her obsessive compulsions and boredoms within the suburban house that confines her. Filmed in an agitated, shifting style, the audience is confronted with darkly humorous reflection of neurosis and immobility as, for example, an endless supply of baked goods are shoved into her helpless mouth.



Chester Arnold: *60 Years in the Forest*, 2012  
Oil on linen, 71 ½ x 56 inches



**Erin Cosgrove's** work has been included in solo and group exhibitions and screenings nationally and internationally, including UCLA/Armand Hammer Museum of Art and Cultural Center, Los Angeles; Espace Croisé Centre d'art Contemporain, Roubaix, France; Museum of Modern Art, New York; Santa Barbara Museum of Art; and Wexner Center for the Arts, Columbus, Ohio, among others. Her work is included in the collections of the Hammer Museum, and Museum of Contemporary Art, Los Angeles. Cosgrove studied at University of Minnesota (BFA), and University of California, Los Angeles (MFA). She lives and works in Altadena, California. *In Defense of Ghosts* (2011) satirizes the current basis of social and political order. Fusing animation and performance, a professor passionately lectures the viewer of the importance of believing in ghosts, as animated ghosts and caricatures of presidents of past dance on screen.



**Anthony Discenza's** works have been presented widely nationally and internationally, including at the San Francisco Museum of Modern Art, San Francisco; the Australian Center for the Moving Image, Melbourne, Australia; the Whitney Museum of American Art, New York; the Getty Center, Los Angeles; and the University of California, Berkeley Art Museum & Pacific Film Archive, Berkeley. His work has garnered critical attention in *Artforum*, *Artweek*, and *ArtReview*, among other publications. Discenza received his MFA from California College of the Arts in 2000, and a BA in Studio Art from Wesleyan University. He lives and works in Oakland, California and had his first exhibition at Catharine Clark Gallery in 2004. **Anthony Discenza** presents a meditation on the culture of consumption and the drudgery of desire with *Drift* (2003). Visually, the piece is a slowly shifting mosaic, constantly interchanging images of stereotypical houses; conceptually, it quietly embodies the consumer ethos of restlessness and emptiness.



**Lauren Kelley's** videos and photographs have been presented nationally at The Studio Museum in Harlem, New York; New Museum, New York; Contemporary Arts Museum Houston, Texas; Johns Hopkins University, Baltimore, Maryland; The Kitchen, New York; and Dodge Gallery, New York. Kelley received her MFA from the School of Art Institute, Chicago in 1999, and currently lives and works in Houston, Texas. *True Falsitto* (2011) is a short stop-motion film that wonderfully engages the viewer in its claymation artistry and its compelling insight into states of desire, despair, and stagnancy. An invisible protagonist narrates his preparations for a wonderful date that never occurs, as the video scans a lush picnic of delicately prepared, though untouched, delicacies. Amid the dialogue of hope turned despair, bees and flies hum excitedly around the food, ultimately succumbing to its seduction.

## 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 exhibition by Charles Gute and Nina Katchadourian.

## 2012/2013 Advanced Exhibition Listings

### San Francisco

November 3, 2012 – January 12, 2013

**Solo Exhibition: Chester Arnold**

January 19 – February 23, 2013

**Solo exhibition: TBA**

March 2 – April 13, 2013

**Solo exhibition: Travis Somerville**

### New York

2013 by appointment

**Solo Exhibition: Nina Katchadourian  
(Sorted Books)**

### Art Fairs and Biennials

December 4–9

**Miami Project: Modern & Contemporary**

September 12–December 8

**ZERO1 Biennial**