

Art on Paper 2017 | Booth C4

Pier 36 | New York City

March 2 – March 5, 2017

Featuring Josephine Taylor and Stacey Steers



Josephine Taylor. *BAD*, 2016. Acrylic and graphite on paper. 63 ½ x 124 inches.

New York: Catharine Clark Gallery is pleased to announce its participation in Art on Paper 2017. The gallery's presentation at **Booth C4** will feature new and recent works by Josephine Taylor and Stacey Steers that expand the boundaries for works on paper.

Booth C4 features stunning acrylic and graphite works from Josephine Taylor's 2016 exhibition, *Teenagers are Beautiful*. Inspired by everyday scenes near a public San Francisco high school, these drawings explore the physical proximity, sense of place and intrinsic beauty of teenagers. With a nod to adolescent tagging and graffiti, Taylor's portrays her subjects with acrylic inks sprayed through an airbrush gun, using both freehand technique and hand-cut stencils.

Many of the figures are rendered at life size, lending a sense of gravity to a world of backpacks and purses, dirty corners, clutter and wild messes of an adolescent milieu. Taylor's new body of work illuminates everything adults forget about teenage life. The hierarchy of needs is narrow: sex, romance, friendship, drugs and music. The desire for intimacy reigns supreme. Experience trumps landscape, and love eclipses logic. Instead of criticizing teenage desire, Taylor's work encourages viewers to be galvanized by the potential of living in a more purely visceral, emotional space, and her works on paper depict a glimpse into the raw and beautiful landscape of contemporary adolescence. For Taylor's presentation at Art on Paper, Catharine Clark Gallery will also debut a **series of new limited edition monoprints produced in collaboration with master printer Paull Mullaney**

Booth B4 will also feature a new film by Stacey Steers, *Edge of Alchemy*, as well as a series of handwork collages used for the film's production. A Creative Capital project with additional support from the John Simon Guggenheim Foundation, *Edge of Alchemy* concludes a trilogy of films including *Phantom Canyon* (2006) and *Night Hunter* (2011) that examine the psychological terrain of women's inner worlds. By way of a painstaking and labor-intensive process, Steers assembled over 6,000 handworked photo collages, re-imagining American silent film actors Mary Pickford and Janet Gaynor in a phantasmagoric narrative of creation and monstrous hybridities inspired by Mary Shelley's *Frankenstein*. Fragments of historical etchings and photographs are combined to construct surreal settings: dreamlike topographies where barren fields are covered with dead bees and chartreuse flowers, and dark recesses where laboratories lost in time are outfitted with strange ironwork and ominous red beakers.

Steers' collage technique is layered, intimate and suggestive, and the fantastical lifeworlds her collages embody reflect upon "the way we process experience and form memories subliminally," as noted by the artist. *Edge of Alchemy* also reveals the startling emotional immediacy in early silent film performances by lingering over "fleeting expressions and extend(ing) them in a way that" richly expands what Steers cogently defines as "a state of interiority." The film is accompanied by an original score by Lech Jankowski (Brothers Quay). Catharine Clark Gallery is also pleased to exhibit a **series of curtains and scarves produced in collaboration with OPEN EDITIONS, which incorporate floral motifs from *Edge of Alchemy*.**

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Media inquiries contact Anton Stuebner

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VIP Preview:

Thursday, March 2: 6 - 10pm

Fair Hours:

Friday, March 3: 10am - 7pm

Saturday, March 4: 11am - 7pm

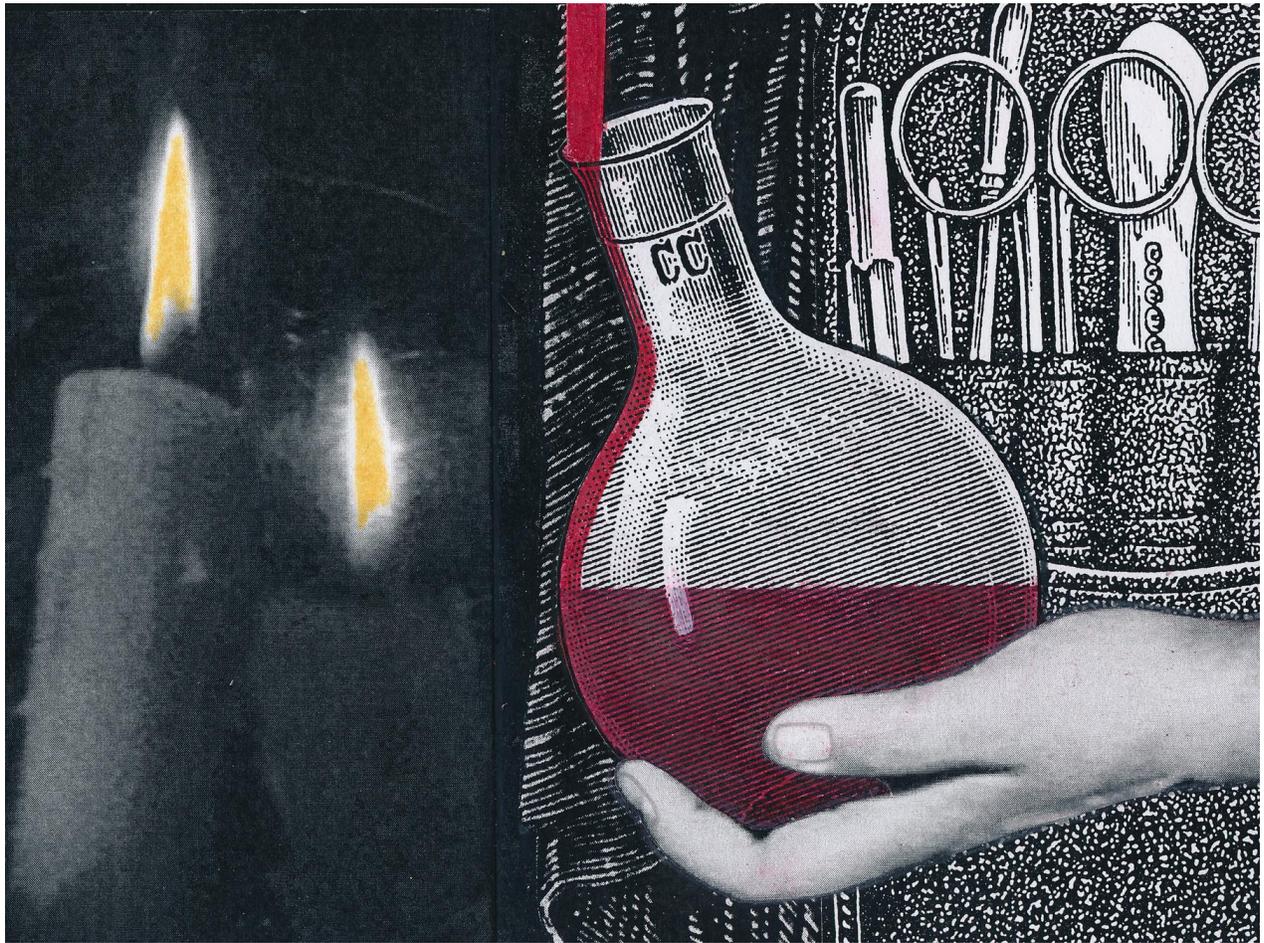
Sunday, March 5: 12 - 6pm

<http://thepaperfair.com/ny>



Josephine Taylor. *HUMBUG*, 2016. Acrylic and pigment on paper, stretched over wood panel. 44 ½ x 65 inches.

JOSEPHINE TAYLOR produces large-scale drawings that examine the emotional and psychological remnants of the childhood and adolescent experience. Though her subject matter is intensely personal and rendered with a tender fragility, her large-scale paper works defy any assumption of intimacy. With hundreds of hand-made stencils, permanent ink, and an industrial-grade spray gun, she creates luminous narrative images without the presence of marks. Josephine Taylor studied Religion and East Indian Languages as an undergraduate at the University of Colorado before pursuing a graduate degree in Fine Art at the San Francisco Art Institute. She was a recipient of the 2004 San Francisco Museum of Modern Art SECA Award and was included in the California Biennial at the Orange County Museum of Art in 2004. Her work is included in the permanent collections of San Francisco Museum of Modern Art, the Fine Arts Museums of San Francisco, and the Museum of Modern Art, New York. In 2013 Taylor's work was featured in *OFF-SPRING: New Generations*, a group exhibition at 21c Museum in Cincinnati, Ohio. In 2017, Taylor was awarded Eureka Fellowship from the Fleishhacker Foundation. She currently teaches at Stanford University and at the Harvey Milk Civil Rights Academy through the San Francisco Arts Education Project. Taylor lives and works in San Francisco and has shown with Catharine Clark Gallery since 2003.



Stacey Steers. *Edge of Alchemy*, 2017. 35mm to 4K. Edition of 5 + 2AP; edition 2/5. 19 minutes, with music by Lech Jankowski.

STACEY STEERS is known for her process-driven, labor-intensive animated films composed of thousands of handmade works on paper. Her recent work employs images appropriated from early cinematic sources, from which she constructs original, experimental narratives. In these projects she investigates the nature of longing and how it provokes and mediates experience. Steers' animated short films have been presented internationally and have received numerous awards. Her films have been included in the Sundance Film Festival, Telluride Film Festival and the Rotterdam International Film Festival, and have screened at venues such as the National Gallery of Art and MoMA. In 2017, her film *Edge of Alchemy*, a Creative Capital project, will be presented at the 59th San Francisco International Film Festival.

More recently, Steers has expanded her work to include collaborative installations that join invented, three-dimensional production elements with film loops, creating a new context for experiencing her films. Steers' installation work has been exhibited at venues such as the Corcoran Gallery, the Denver Art Museum and the Hamburger Kunsthalle in Hamburg, Germany. Steers is a recipient of major grants from the Guggenheim Foundation, Creative Capital and the American Film Institute. She was the focus of a major retrospective at the 2015 Annecy International Festival of Animation in Annecy, France and received the Brakhage Vision Award at the 2012 Denver International Film Festival. Steers lives and works in Boulder, Colorado and has exhibited with Catharine Clark Gallery since 2013.