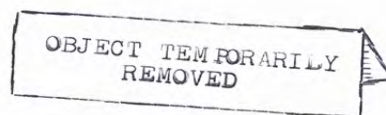


CATHARINE CLARK GALLERY



Above: Lenka Clayton, detail of *Object Temporarily Removed* in the series "Typewriter Drawings," 2016; Typewriter ink on paper, rendered with a portable 1957 Smith-Corona Skyriter typewriter, 11 x 8 ½ inches.

Lenka Clayton | *Won, Too, Free, For*

Media Room: Lenka Clayton and Phillip Andrew Lewis | *One Rock & One Stone*

April 6 – May 11, 2019

Opening reception: Saturday, April 6, 2019 from 3 – 5pm

Artist talk and conversation at 4pm with Veronica Roberts, Curator of Modern and Contemporary Art at the Blanton Museum of Art, Austin

San Francisco, CA: Catharine Clark Gallery opens its Spring 2019 program with *Won, Too, Free, For*, the gallery's debut solo exhibition with Lenka Clayton. Following Clayton's acclaimed presentation at UNTITLED, Art San Francisco in January 2019, the gallery presents an immersive exhibition of sculptures, typewriter drawings, photographs, and videos that engage with everyday materials and situations, extending the familiar into realms of the poetic, the absurd, and the profound. Clayton's "Typewriter Drawings" – illustrated works on paper entirely rendered with a portable 1957 Smith-Corona Skyriter typewriter – line the gallery's walls in thematic groupings such as "Art World Drawings," "Important Documents," and "Pots." Though playful and often humorous, Clayton's drawings also reflect an extraordinary facility with rendering, driven by a restless and incisive inquisitiveness about how we collectively document and catalogue the world around us.

Clayton notes that "for seven years, the typewriter has been central to my process and ideas, with many approaches and curiosities first appearing as drawings." For her, the typewriter drawings are both documents of her intellectual and formal enquiries, and blueprints for sculptural works: "As ideas often come off the page, they lead to other works – and sometimes return to their original form – as they oscillate between two and three dimensions." A drawing that depicts a vanished magician's assistant, for example, inspires a changing installation of "vanishing" wands that magically transform from oversized (four feet wide) to miniscule (1/2" wide); while an Anni Albers-designed geometric pattern, first rendered on a typewriter, is "printed" with the same typewriter on a button-up oxford shirt, an act of translation that considers "the relationship between the hand-made and the machine-made by misusing a machine designed to accomplish one kind of task, to achieve another for which it is quite unsuited."



Above: Lenka Clayton, detail of *Hand-Typed Check Shirt*, 2015; Dimensions variable; Cotton shirt, typewriter ink.

The artist's interest in archives and artistic process are further realized in *Letters from Sculptors* (2019), a new series of photographs debuting in *Won, Too, Free, For*. Shot in museum archives, the photographs depict letters written and sent to museums by famous sculptors. Clayton's photographs emphasize the particular form and composition of the folded documents with little regard for the typed messages themselves. Clayton remarks that she was fascinated in how these "forms were made by sculptors whose hands folded the paper, rendering each into a unique object." Encountering these letters in the archive, for her, was akin to encountering "overlooked, accidental sculptures," unnoticed by the passive observer. By photographing these letters, Clayton both reveals these unseen works, while upending our concepts of the ephemeral and the canonical.

Collaboration is also central to Clayton's practice, and her works frequently expand concepts of authorship and translation. *Perfect Siblings* (2018) features two hand-made clocks by Otto and Early Clayton, the artist's children; with amorphous clock faces and numbers incongruously drawn, the clocks make a seemingly mismatched pair. By referencing Felix Gonzalez-Torres' matching clocks in *Untitled (Perfect Lovers)* (1991) – in which two synchronized clocks eventually fall out of time with one another – *Perfect Siblings* invites viewers to consider the impossibility of finding a perfect match with another person, while poetically asking us to appreciate our most basic relationships, and the importance of living side-by-side with each other. Similarly, *One Rock & One Stone* (2018), a collaborative video by Clayton and Phillip Andrew Lewis, documents "an evolving call and response made over the course of a year," in which the artists – now partners – depict a hundred recorded actions using one rock and one stone at their respective studios in Tennessee and Pennsylvania. Though initially humorous and even absurd, the interventions become increasingly dramatic, suspenseful, and even tender – unfolding much like a relationship.

Won, Too, Free, For opens with a reception on Saturday, April 6 from 3 – 5pm, with an artist talk and conversation at 4pm with Clayton and Veronica Roberts, Curator of Modern and Contemporary Art at the Blanton Museum of Art, Austin.



Above: Lenka Clayton and Phillip Andrew Lewis, *One Rock & One Stone*, 2018. Single-channel video with sound; 30:14 minutes.

Lenka Clayton | *Won, Too, Free, For*

Media Room: Lenka Clayton and Phillip Andrew Lewis | *One Rock & One Stone*

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Related programming:

Panel Discussion at Catharine Clark Gallery: *Collaborative Practices* with Lenka Clayton, Kevin Cooley, Phillip Andrew Lewis, and Stephanie Syjuco

Moderated by Sharon Maidenberg, Executive Director, Headlands Center for the Arts

April 4, 2019 | 6 – 8pm

Free

Upcoming Events and Exhibitions:

Wanxin Zhang: The Long Journey | Solo Survey Exhibition; catalogue available with lead essay by Deborah Bishop

Museum of Craft and Design, San Francisco

March 16 – July 14, 2019

For more information, visit: <https://sfmcd.org/wanxin-zhang/>

Al Farrow | *Divine Ammunition*

Sandow Birk and Elyse Pignolet with Mullowney Printing | *American Procession*

The MAC, Dallas

March 6 – May 5, 2019



Above: Lenka Clayton, *Letters from Sculptors (Hepworth)*, 2019. Pigmented inkjet print; 16 x 20 inches unframed.

Catharine Clark Gallery at 2019 San Francisco Decorator's Showcase

benefiting San Francisco University High School

3800 Washington Street | San Francisco, CA

Featuring work by Julie Heffernan, Laurel Roth Hope, Deborah Oropallo, and Katherine Vetne

April 27 – May 27, 2019

White House: Chester Arnold, Sandow Birk, Al Farrow, Deborah Oropallo, and Stephanie Syjuco

May 18 – June 22, 2019

Don't Touch My Circles: Kim Beck, Kevin Cooley, Nicki Green, Bill Jacobson, Jana Sophia Nolle, Stephanie Syjuco, and Marie Watt

June 29 – August 31, 2019

Katherine Vetne | Debut Solo Exhibition

September 7 – October 19, 2019

UNSEEN Amsterdam

Featuring new photo works by Lenka Clayton, Jana Sophia Nolle, and Stephanie Syjuco

September 20 – 22, 2019

For more information, visit: <https://unseenamsterdam.com/>

How to Fall in Love in a Brothel: Ellen Sebastian Chang, Sun-hui Chang, and Maya Gurantz

In conjunction with BOX BLUR and the San Francisco Dance Film Festival

October 26 – December 21, 2019

For media and sales inquiries, contact Anton Stuebner | associate@cclarkgallery.com

Gallery Hours: Tuesday – Friday from 10:30am – 5:30pm | Saturday from 11am – 6pm

Artist Biography



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 of artists who are also parents.

In October 2018, Clayton and Jon Rubin debuted the collaborative project *Fruit and Other Things* at the 57th Edition of the Carnegie International, on view through March 25, 2019. In 2017, she was commissioned by the Solomon R. Guggenheim Museum to create *A talking parrot, a high school drama class, a Punjabi TV show, the oldest song in the world, a museum artwork, and a congregation's call to action circle through New York*, also in collaboration with Rubin. Objects from six unique venues in New York City were circulated between sites, creating a network of social and material exchange.

In Summer 2019, Clayton's work will be featured in *Apollo's Muse: The Moon in the Age of Photography* at the Metropolitan Museum of Art, New York, a group exhibition curated by Mia Fineman that responds to the 50th anniversary of the moon landing and representations of lunar phenomena throughout history. Clayton's work has been exhibited at the Metropolitan Museum of Art, New York; the Fabric Workshop and Museum, Philadelphia; the Carnegie Museum of Art, Pittsburgh; Crystal Bridges Museum of American Art, Bentonville; and the Blanton Museum of Art, Austin, among other institutions.

Clayton's work was the subject of a solo presentation at Catharine Clark Gallery's booth at UNTITLED, Art San Francisco in January 2019. Her videos, sculptures, and typewriter drawings have been included in several group exhibitions at the gallery since 2016. Her debut solo exhibition at Catharine Clark Gallery, *Won, Too, Free, For*, is on view April 6 - May 11, 2019, with an opening day conversation between Clayton and Veronica Roberts, Curator of Modern and Contemporary Art at the Blanton Museum of Art, Austin. In conjunction with the exhibition, Catharine Clark Gallery is pleased to announce its representation of Lenka Clayton.



Above: Lenka Clayton, *Boomerang Sent to Australia and Back*, 2014. Boomerang, custom box, brown paper, labels, pen, international postal services; 18 x 18 x 2 inches.