

# CATHARINECLARKGALLERY



Above: Chris Doyle, *A Guide to the Parables of Correction*, detail; watercolor; overall: 92 x 68 inches; each panel: 46 x 68 inches.

## Chris Doyle | *The Parables of Correction*

On view September 12 – October 17, 2020

Opening celebration: Saturday, September 12 from 11am – 5pm

\*Please Note: while the artist will not be present for the opening, gallery staff will be offering full walkthroughs of the show

**San Francisco, CA:** Catharine Clark Gallery opens its Fall 2020 program with *The Parables of Correction*, a solo exhibition of animations and paintings by Chris Doyle. The artist's previous exhibition, *Hollow and Swell* (2017), considered the relationship between labor and industry, as well as its impacts on built and natural environments, in part as a response to Hudson River School painter Thomas Cole's iconic five-part series *The Course of Empire* (1833 – 1836). Doyle's recent work expands on these themes while offering a deeper meditation on how we relate to slowness, work, and the tensions between progress and inertia, all of which have become even more tenuous in light of Covid-19.

The artist writes that "animation is a slow, laborious process to bring life to the in-animate. Each frame corrects the one before it, and its motion builds incrementally, creating an illusion that objects and time are moving forward. With this body of work, I wanted to understand my own relationship to 'labor' as a driving force to create."

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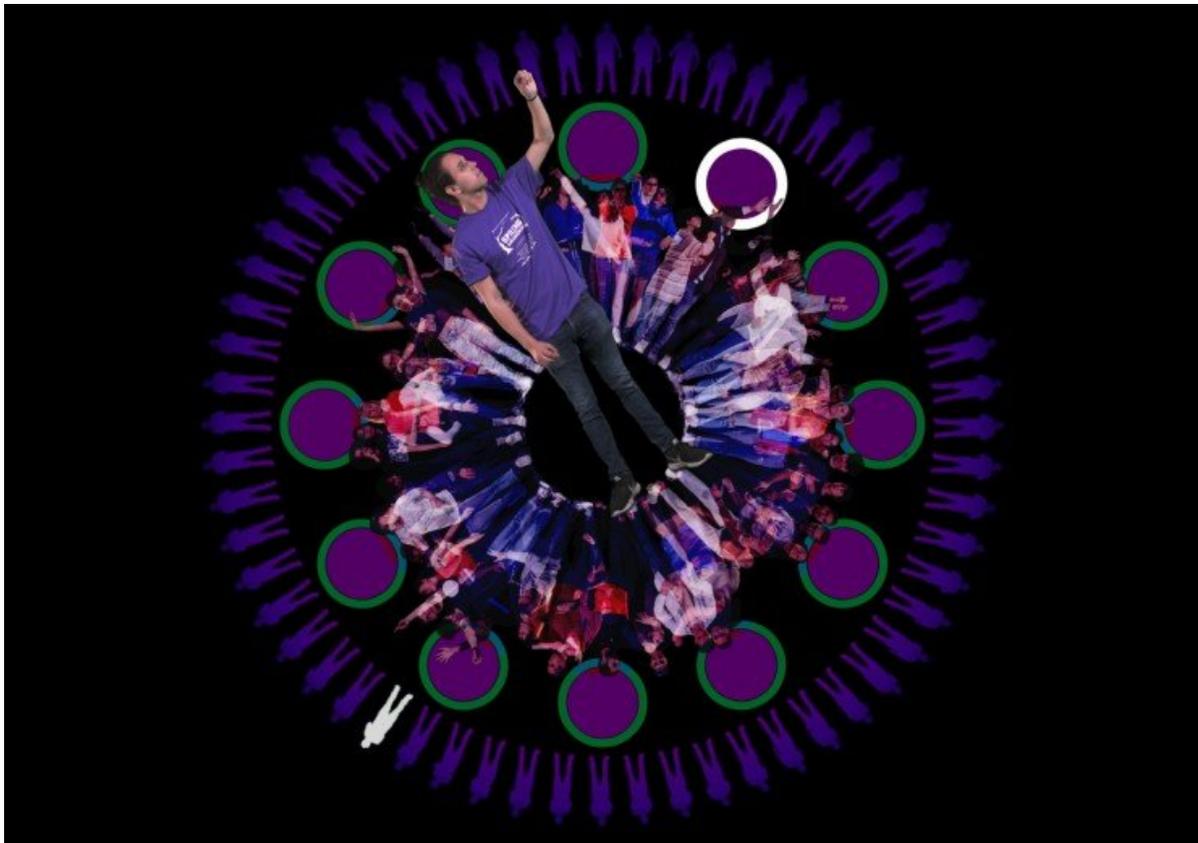
*The Parables of Correction* is comprised of sixteen animations that transport viewers to a vibrant but phantasmagoric world where monstrous humanoids operate strange machines that produce unknown, neon-colored substances that ricochet and travel across a dense network of arteries and apertures. Doyle writes that each animation depicts a "workstation within an imagined factory. Like organs in a body, each station has its own function that serves a larger, interconnected system". Across these animations, viewers watch the lifespan of a material unfold as it's manufactured by one part of a system, transported to another, transformed into energy, and eventually reduced to waste – only to be recycled and for the process to begin again.

The Technicolor factories in Doyle's animations are comically bizarre, and the cartoonish soundtrack – which combines mechanical sounds with squeaks, boings, and gongs – evokes classic slapstick films like Charlie Chaplin's *Modern Times* (1936), a film that also found an absurdist humor in labor and its pitfalls. *The Parables of Correction*, however, raises serious questions about sustainability and the very real costs of social, political, and economic systems that ask people "work more and harder" with no clear end in sight. In one animation, an automaton operates a machine that spits out two blue and green globes – resembling the Earth – from opposite ends. The globes draw closer until they collide and explode into pool of streaming green liquid. As the liquid drains out, the automaton engages the machine again, spitting out two more globes that yet again collide and explode in an ongoing cycle of global and implied environmental destruction.

Alternative perspectives on the world described in the animations, both macro and micro, can be seen in a new series of watercolors and enamel paintings on panel. Richly evocative in their own right, Doyle's paintings shift the viewer's focus to the intricate details within the animations – the nodes, tendrils, and lattices that comprise the complex environments of *The Parables of Correction*. A suite of enamel paintings in the show activates through augmented reality, an added layer that blurs the line between digital and analog, and machine-produced with handmade.

Join us for an informal opening day celebration on Saturday, September 12 from 11am - 5pm. We will be observing social distancing and limited capacity, with masks required for entry. While Doyle will not be able to attend the opening, staff will be happy to walk visitors through the exhibition. Click the following link to view a video interview between Doyle and gallery director Anton Stuebner (recorded in April 2020), in which Doyle discusses his inspirations for his upcoming show: <https://www.instagram.com/tv/CEnbEw0l6bx/>

**Pictured above:** Chris Doyle, *Emanation4.1a*, 2020; enamel on board; augmented reality animation; iPad; 10 x 10 inches.



The gallery is also pleased to announce the release of *Memento Vivere*, a new video animation by Chris Doyle that is [now available to download for Apple Watch, iPad, and iPhone](#).

**Doyle writes that:**

*"Memento Vivere* was commissioned by CAP UCLA to commemorate the 100th anniversary of the founding of the University. With that idea of commemoration in mind, the project began with the intention to reimagine the form that a public artwork might take in a contemporary world. In December of 2019, 60 students from UCLA joined me in an improvisational video experiment. All were asked to perform a physical gesture that was in some way connected to their own relationship to time with a general idea that we would find a way to assemble a clock that would celebrate the centenary.

As the project evolved, the world changed with the onset of the Covid pandemic. At that point, whatever our own relationship to time might have been, we all have had to acknowledge that along with everything else in our world, our experience of time has changed profoundly. The intent to harken back to the town clock in the public square by projecting our clock at a variety of sites around the UCLA campus was put on hold, and the clock has shifted to become something of a living memento, marking not only the 100th birthday of the University, but a moment when the ground has shifted beneath our feet."

Click the following link to download *Memento Vivere* via the app store: <https://apps.apple.com/us/app/memento-vivere/id1513252586>

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CHRIS DOYLE is a multidisciplinary artist who received his BFA from Boston College and his Master of Architecture from Harvard University's Graduate School of Design. Industrial ruin, debris, and waste are all featured in Doyle's work, which focuses on societal need for restoration and conservation.

This exploration began with an interest in reinterpreting Thomas Cole's series of paintings, *The Course of Empire* (1833 - 1836) with a video, *Apocalypse Management*, commissioned by MASSMoCA for the exhibit *These Days: Elegies for Modern Times*, and exhibited in 2009.

Doyle's 2012 exhibition at Catharine Clark Gallery, *Idyllwild*, brought 19th century paintings by Thomas Cole, 15th century panoramic landscapes by Hans Memling, and *Last Judgment* altarpieces from the Renaissance to contemporary relevance by reinterpreting the original narratives and using newer technologies to address timeless subjects. Doyle's 2017 exhibition, *Hollow and Swell*, culminated the response to Cole's work.

Doyle's temporary and permanent urban projects include commissions for the U.S. Embassy in Sarajevo, Bosnia, the U.S. Ambassador's residence in Stockholm, Sweden, as well as for many civic installations. His videos and paintings are included in multiple institutional collections, including the Brooklyn Museum of Art, New York; Hood Museum of Art, Hanover, New Hampshire; San Jose Museum of Art, California; 21c Museum Hotels, Louisville, Kentucky; and the Borusan Contemporary, Istanbul, Turkey.

Additional projects include *LEAP* (2000), a video projection at New York City's Columbus Circle in conjunction with posters throughout MTA's subway system, presented by Creative Time and Commutable, and commissioned by The Public Art Fund. In 2007, *50,000 Beds*, a large-scale, collaborative video installation involving 45 artists, was presented simultaneously in Connecticut by The Aldrich Contemporary Art Museum (Ridgefield), ArtSpace (New Haven), and Real Art Ways (Hartford). In July 2014, Doyle's film *Bright Canyon* transformed Times Square's electronic billboards into a flourishing canyon of waterfalls and creatures. In 2015, Doyle was also commissioned to produce *The Lightening: a Project for Wave Hill's Aquatic Garden* in celebration of Wave Hill's 50th anniversary.

Chris Doyle's work has been exhibited at The Brooklyn Museum of Art, MASSMoCA, P.S.1 Museum of Art, the Tang Museum, the Brooklyn Academy of Music, The Taubman Museum of Art, and The Sculpture Center. His animations have also been included in the New York Video Festival at Lincoln Center (2008) and the Melbourne International Arts Festival (2005). Doyle has received grants from the New York Foundation for the Arts, NYSCA, Creative Capital Foundation and the MAP Fund. He received the Borusan Contemporary Art Collection Prize and was named as a Guggenheim Fellow in the discipline of Film and Video. Doyle lives and works in Brooklyn has been represented by Catharine Clark Gallery since 2010.