

CATHARINE CLARK GALLERY



Masami Teraoka *McDonald's Hamburgers Invading Japan/Tattooed Woman and Geisha III*, 2018

Catharine Clark Gallery: Intersect Palm Springs 2023 | Booth 408

Artists: Arlene Correa Valencia, Timothy Cummings, Masami Teraoka, Marie Watt

February 9 - 12, 2023

Palm Springs Convention Center

277 N Avenida Caballeros

Palm Springs, CA 92262

Catharine Clark Gallery returns to Intersect Palm Springs with a special booth presentation that considers vulnerable bodies, intergenerational ties, and creative self-fashioning as a form of resistance. Born in Mexico and based in the Napa Valley, **Arlene Correa Valencia** creates textiles and works on paper that reflect on patterns of migration and family separation. In her compositions, Correa Valencia depicts parents and children in silhouette as they cross the border. Outlined in thread, the figures in her work are both present and absent, seemingly in a perpetual state of transition. A Dreamer and (until recently) formerly undocumented migrant, Correa Valencia often incorporates textiles sourced from her family, gesturing to her own border crossing and attempt to seek opportunities for a better life in America. **Timothy Cummings's** paintings, by comparison, reflect on adolescence through a distinctly queer lens. At once romantic and hyper realized, his portraits capture the tension between

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youth and adulthood, and between masculinity and emotional vulnerability. His figures are often fabulously styled but with an edge, suggesting how adornment can function as a tool for both self-expression and self-defense.

Four cherry block woodcuts by **Masami Teraoka** draw from his most iconic series, including *McDonald's Hamburgers Invading Japan*, *31 Flavors Invading Japan*, and *AIDS Series*. Teraoka's work is inspired by cultural hybridity and his own experiences as a Japanese-born artist who has lived in the United States since 1960. Drawing on familiar forms from historic Japanese ukiyo-e woodcuts, Teraoka reimagines geisha and kimono-clad figures as they confusedly try to eat ice cream cones and hamburgers or unwrap condoms in an onsen. Teraoka's woodcuts are produced in collaboration with some of the most important cherry block carvers and printers in Japan and evoke conversations with art history. The artist's visual wit invites dialogue on serious subjects such as HIV/AIDS, globalization, advanced capitalism, and the pressures of assimilation.

Marie Watt's bronze sculpture *Cradle* (2011/2022), produced in collaboration with the acclaimed Walla Walla Foundry, references her blanket stack sculptures, in which Watt—an enrolled member of the Seneca nation with Scottish and German ancestry—sources second hand textiles (many of which are donated to her) as a way to honor Indigenous traditions of gifting blankets to those who witness major life events, such as deaths and births. In creating this bronze, Watt folded small blanket segments, assembling them into the form of a mobius, where two interlocking circles are infinitely intertwined. This form references Watt's interest in how Indigenous communities call back to their ancestors while calling forward to future generations, a simultaneity that subverts concepts of linear time. Through a mold-making process, the textiles are embedded in wax and burn away in a kiln, leaving behind an impression in which melted metal (in this case, bronze) can be poured into a wax mold. The resulting

sculpture duplicates the original form, but in the process, the original material is lost so that the sculpture itself becomes both a more permanent substitute for the blanket stacks as well as a unique memorial for these endowed objects that no longer exist.

Left: Marie Watt, *Cradle*, 2011/2022. Cast bronze
15 x 8 x 3 inches. Edition varree of 6; (4/6).

[Link for INTERSECT Palm Springs tickets](#)



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