

Pictured above: Deborah Oropallo. *Oval O*, 2018. Photomontage, pigment print, paint on paper. 50 x 80 inches.

## Deborah Oropallo | *Dark Landscapes for a White House*

May 12 – June 16, 2018

Opening Reception: May 12, 2018 | 2 – 5pm | Artists' Talks: 3pm

**San Francisco, CA:** Catharine Clark Gallery presents *Dark Landscapes for a White House*, an exhibition of photomontages and videos by Deborah Oropallo. On view from May 12 – June 16, 2018, *Dark Landscapes for a White House* critiques our cultural habituation to political and ecological traumas. As with earlier works, Oropallo employs photomontage as a strategy for visualizing how media-based images accumulate and overwhelm our collective consciousness. The works in *Dark Landscapes for a White House*, however, shift away from the portraiture of previous series, towards depictions of what Oropallo describes as conflicted “moral terrains.”

Oropallo presents her new works as “journalism in visual form,” and her compositions bear witness to global traumas that are all-too-often underreported, including oil spills and mass fires, as well as acts of human violence. By sourcing images from online news outlets, Oropallo draws attention to critical events that most people will never see, and which are elided from mainstream reportage.

*Blazes*, for example, superimposes multiple images of homes burnt in wildfires with a backdrop of blue skies and green lawns, an unsettling juxtaposition that foregrounds the precarity of our built environments in the face of natural forces beyond our control.



Pictured above: Deborah Oropallo. *Rogue*, 2018. Photomontage, pigment print, paint on paper. 50 x 80 inches.

*Rogue* (2018), by comparison, layers three hundred photographs of car bomb explosions across the globe. The vehicles' charred remains become an almost monstrous relic of brutality, displaced from any singular location or context, until they're obscured by ghostly figures in hazmat suits, assembled in a seemingly aimless mass, a gesture that blurs the lines between specter and spectator.

Four new videos produced in collaboration with musician and composer **Andy Rappaport** expand the visual narratives at play in the two dimensional works, and are featured in dual presentations in the main gallery and in the media room – the shift in scale changing the viewer's experience of the work. Oropallo's longest and most ambitious videos to date, the four works featured -- *Meltdown*, *Blazes*, *Crude*, and *Oval O* (all 2018) -- layer hundreds of images of impacted natural, political, and art historical environments (from polluted oceans to the Oval Office), an amalgamation of source materials that reflects Oropallo's deep research into – and unease with – the proliferation of visual information in news media.

As Oropallo notes, "we consume and dismiss images so rapidly" that contemporary viewers have little time to reflect on geopolitical events and crises as they occur. By extension, Oropallo employs video montage to "slow down" that rapid feed of information, and to give viewers the time and space to reflect on troubles in the world around us. Rappaport's complex sound design, in turn, encompasses such elements as original compositions, found sounds, and adapted and remixed versions of popular songs, such as Marvin Gaye's *Inner City Blues (Makes Me Wanna Holler)* (1971), to create an auditory landscape that is both familiar and unsettled, as a critical analogue to Oropallo's photomontages.

Join us for an opening reception with artists' talks on **May 12, 2018 from 2 – 5pm. Artists' talks are at 3pm.**



Pictured above: Deborah Oropallo. *Blazes*, 2018. Photomontage, pigment print and paper on canvas. 69 x 120 inches.

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Deborah Oropallo | *Dark Landscapes for a White House*

May 12 – June 16, 2018

Saturday, May 12, 2018: Opening reception with artists' talks | 2 – 5pm | Artists' talks at 3pm with Deborah Oropallo and Andy Rappaport

Upcoming Exhibitions and Events:

Group Exhibition | *We Tell Ourselves Stories...In Order To Live*

Featuring work by Sophie Calle, Leanora Carrington, Lenka Clayton, Edgar Martins, Patrick Staff, Stephanie Syjuco, and Katherine Vetne

Plus, a special salon presentation of new paintings by Timothy Cummings and a viewing room presentation of work by Masami Teraoka, in conjunction with the release of the new monograph, *Floating Realities: the Art of Masami Teraoka*, published by CSU Fullerton

June 21 – September 1, 2018

2018 SF Art Book Fair at Minnesota Street Project

Featuring publications and editions by Masami Teraoka, Sandow Birk, Nina Katchadourian, Lenka Clayton, Wanxin Zhang, LigoranoReese, and more

July 20 – 22, 2018

Josephine Taylor | *K.R.*

In conjunction with BOX BLUR 3.0 | Full schedule of performances TBA

September 8 – October 13, 2018

Sandow Birk | *Imaginary Monuments II* | Media Room: Rob Carter

October 20 – December 22, 2018

Media inquiries contact Anton Stuebner | [associate@cclarkgallery.com](mailto:associate@cclarkgallery.com) | Gallery Hours: Tuesday – Friday from 10:30am – 5:30pm | Saturday from 11am - 6pm



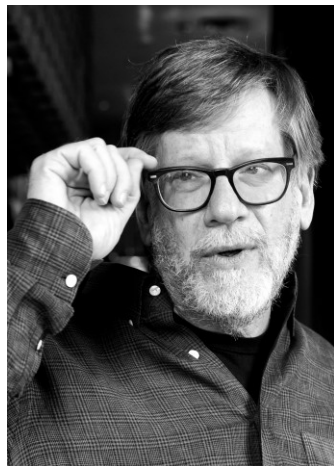
DEBORAH OROPALLO was born in Hackensack, New Jersey. She received a Bachelor of Fine Arts from Alfred University, and a joint Master of Arts/Master of Fine Arts from The University of California, Berkeley. Although originally trained in painting, Oropallo's practice incorporates mixed media including photomontage, computer editing, print technique and paint. Her composite works use layered visual sources to produce a dense interplay between time, place, form and content. The resulting works bear traces of the distortions that evolve or remain from digital manipulation and removal.

Oropallo's work is included in the permanent collections of multiple institutions including the San Francisco Museum of Modern Art (SFMOMA), the Whitney Museum of American Art, the Fine Arts Museums of San Francisco, the Museum of Modern Art, and the Anderson Collection at Stanford University.

Her work has been featured in solo exhibitions at the Fine Arts Museums of San Francisco, the Boise Art Museum, Montalvo Gallery, and the San Jose Museum of Art, and has also been included in group exhibitions at the Whitney Biennial, SFMOMA, the Corcoran Gallery Biennial, and the Jewish Museum.

In 2017, the Nevada Museum of Art acquired Oropallo's video work, *Smoke Stacked* (2017), as part of an ongoing initiative to collect and support works at the intersection of art and the environment.

Oropallo's work is the subject of two monographs: *POMP* (2009) published by Gallery 16, and *How To*, published by the San Jose Museum of Art. Oropallo is also a recipient of a National Endowment for the Arts Award, a Eureka Fellowship from the Fleishhacker Foundation, the Engelhard Award and a grant from the Pollock-Krasner Foundation. Oropallo lives in West Marin, California and has been represented by Catharine Clark Gallery since 2013.



ANDY RAPPAPORT'S nearly 50-year long involvement with music and sound ranges from fronting rock-and-roll bands, to performing as a singer-songwriter, to designing and building recording studios and equipment.

Rappaport's collaboration with Deborah Oropallo on the video works for *Dark Landscapes for a White House* marks his first foray into music for moving images since scoring student films in the 1970s and draws on his experiences at that time with some of the earliest commercially available music synthesizers.

Andy is also a photographer, whose work has been exhibited at the Bolinas Museum in Bolinas, CA, among other venues. He is the co-founder, with his wife, Deborah Rappaport, of Minnesota Street Project in San Francisco, CA.