

FOR IMMEDIATE RELEASE

Catharine Clark Gallery, San Francisco, CA
December 19, 2012

What **Group Exhibition: *Punch Card***
Viewing Room: *A Selection of Works by Masami Teraoka 1979-2013*
Where **Catharine Clark Gallery, 150 Minna Street**
San Francisco, CA 94105
Exhibition Dates **January 19 through February 23, 2013**
Reception..... **Saturday, January 19, 3-5pm**
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Punched card loom mechanism in silk-weaving workshop; Varanasi, Uttar Pradesh, India

San Francisco, CA: Catharine Clark Gallery announces *Punch Card*, a group exhibition featuring **Andy Diaz Hope** and **Laurel Roth**, **Nina Katchadourian**, **Ligorano/Reese**, **Devorah Sperber**, and **Stephanie Syjuco**. *A Selection of Works by Masami Teraoka* will be presented in the viewing room. The exhibition dates are January 19 through February 23, 2013. The reception will be held on Saturday, January 19, from 3 to 5 pm. There will be a casual walk-through of the exhibition at 3pm.

Punch Card examines the ways artists are merging technology and traditional textiles to redefine and repurpose craft, each uniquely forming their own “digital stitch” as they merge art historical and contemporary references. The exhibition title, *Punch Card*, refers to the mechanics of the jacquard loom, suggesting the loom as a precursor for contemporary digital practices. Predating computer pixilation and CNC mechanic precision, the 19th century punch cards guide the design of jacquard weaving: cards of individually punched holes correspond one-to-one to components of the design, combining to form intricate patterns. Whether weaving digitally, pixel by pixel, like **Andy Diaz Hope** and **Laurel Roth**, with fiber optic thread in *Fifty Different Minds* by **Ligorano/Reese**, or directly on commercially produced photographs, as in **Nina Katchadourian’s** *Paranormal Postcards*, the artists in this exhibition are openly exploring the possibilities between hand and machinery in the digital era.



Andy Diaz Hope and Laurel Roth. *Allegory of the Prisoner’s Dilemma*, 2012; Jacquard tapestry; 76 x 106 inches

Andy Diaz Hope and **Laurel Roth** present a triptych of tapestries, each of which appose the tapestry medium’s traditional aesthetic and storytelling function with the precision of CNC machinery and graphics technology. Just as a punch card controls the design row by row, so too did the artists individually select the palette and layout, creating digital files that reference the customary weave patterns. The series is based on *The Unicorn Tapestries*, seven textiles from the early 16th century, which concealed information about medieval politics within seductively decorative visuals. Diaz Hope and Roth were inspired by the time-honored medium because of its ability to “communicate complex stories and ideas” and to challenge the viewer to “decipher the multiple meanings of each element.” *Allegory of the Monoceros*, *Allegory of the Infinite Mortal* and *Allegory of the Prisoner’s Dilemma* incorporate contemporary topics of bio-ethics, philosophical and scientific theories, and human struggles of cooperation and conflict within the woven medium and design. Rich with imagery, dense with intricacy and color, all three tapestry works compellingly illustrate Diaz Hope and Roth’s personal “digital stitch,” fusing traditional craft with technology and contemporary discourse. The artists have worked with Magnolia Editions in Oakland, California and Bergarde Gallery in Rotterdam, Belgium throughout the project. Andy Diaz Hope and Laurel Roth began collaborating in 2004, and currently live in San Francisco, California. Andy Diaz Hope’s work has been exhibited at the Museum of Contemporary Art Denver, the National Gallery of Victoria in Australia, and the London Crafts Council as well as in numerous international shows. Andy Diaz Hope has been exhibiting with Catharine Clark Gallery since 2005.

Laurel Roth has shown widely around the country, including shows at the Museum of Art and Design in New York City and the International Museum of Surgical Science in Chicago. She is represented by Gallery Wendi Norris in San Francisco and Packer Schopf Gallery in Chicago. Both artists exhibit at Schroeder Romero & Shredder Gallery in New York.

Stephanie Syjuco’s *Pattern Migration* series considers the role of textiles and craft in our contemporary society of mass production, combining digitally printed patterns and out sourced fabrication with traditional 19th century tapestry visuals and manufacture. Commissioned by the Columbus Museum of Art in Ohio, Syjuco was challenged to reinterpret the museum’s extensive collection of Victorian-era coverlets, hand-crafted by Scottish immigrants, who fled industrialization in their own country. *Pattern Migration* overtly examines fabrication, materiality, and cultural slippage within globalized commerce. Contrasting hand sewn coverlets with Scottish plaid patterns against 19th century décor printed on plastic fabric in Beijing, China, Syjuco brings these textiles full circle with their muddled history. Her work has been shown nationally and internationally, and included in exhibitions at the Whitney Museum of American Art in New York; The New Museum in New York; the San Francisco Museum of Modern Art, among others. Syjuco has been reviewed in *Artforum*, *Art in America*, *Art Practical*, and *The New York Times*, to name a few. Stephanie Syjuco lives in San Francisco and has been represented by Catharine Clark Gallery since 2009.

Paranormal Postcards, by **Nina Katchadourian**, is an ongoing project about networking and connecting in the contemporary world, consisting of over 200 postcards she has amassed from city, town, and airport gift shops. Visually connecting elements of commercial postcards with sewn red thread, Katchadourian makes a literal bridge between the mass produced worlds of digital postcards with delicate needle work. With references ranging across art history, such as *The Raft of the Medusa* (2004), the *Paranormal Postcard* series examines art, object, and image in the world of digital reproduction. Katchadourian’s work has been exhibited domestically and internationally at venues such as PS1/MoMA, New York; Dunedin Art Gallery, Dunedin, New Zealand; and the Palais de Tokyo, Paris, France. Her work has been published in a number of national and international book editions, including in the upcoming monograph, *Sorted Books*, released by Chronicle Books in February 2013; she has received



Nina Katchadourian. *Goethe* from *Paranormal Postcard* series, 2004; Postcard and thread; 4 3/8 x 6 3/8 inches

critical attention in *The San Francisco Chronicle*, *The New York Times*, *Art in America*, and *Artforum*, among other publications. Katchadourian lives and works in Brooklyn, New York, and has shown with Catharine Clark Gallery since 1999.

In her *Thread Spool* series, **Devorah Sperber** deconstructs art historical or pop culture iconography, first inverting the image, then recomposing it, pixel by pixel, with individual spools of thread. Appropriating composition from computer pixilation and form from historical works of art or cultural images, Sperber's work questions the state of the art object in the contemporary world of media, internet reproduction, and technology, and also the human ability to synchronize visual imagery and memory. Sperber is an internationally renowned artist who has shown at Galerie Nordine Zidoun in Luxembourg and Paris; Ierimonti Gallery in Milan; and the Hangaram Museum/Seoul Arts Center in Seoul, Korea, among many others. She has been reviewed numerous times by *The New York Times*, *Art in America*, *The New Yorker*, and *Sculpture Magazine*. Devorah Sperber lives and works in New York, New York. Catharine Clark Gallery is thrilled to exhibit Sperber's work for the first time.



Ligorano/Reese. *Fifty Different Minds*, 2010; Hand-woven fiber optic thread, custom electronics and software, plexiglass, glass, RGB LEDs, MacMini, router, internet; Edition of 5 + AP; 50 x 50 inches

Presented in the Media Room is *50 Different Minds* by collaborative duo **Ligorano/Reese**, an interactive textile that defines new possibilities of weaving with technology, syncing information from Twitter and online sources with the social and connective history of tapestry making. Utilizing the capabilities of the hand and technology, the artists weave fiber optic panels on a handloom, then attach them to a custom computer controlled lighting system that corresponds to changes in internet data. The visually abstracted piece references the minimalist work of Joseph Albers and the textiles of Annie Albers, the psychology of perception and vision, and history of weaving, aiming to "redefine the role of tapestry in contemporary culture." *Fifty Different Minds* also creates a connective thread from archaic tapestry narratives to the ever changing social network sites as carriers of information, culture, and storytelling. Nora Ligorano and Marshall Reese have collaborated together since the early 1980s. They have shown widely throughout their career, and are included in the public collections of many institutions, not limited to the San Francisco Museum of Modern Art, San Francisco; The New York Public Library, New York; and the Whitney Museum of American Art, New York. Ligorano/Reese live and work in Brooklyn, New York and have been affiliated with Catharine Clark Gallery since 2010.

Presented in our viewing room is *A selection of works by Masami Teraoka 1979-2013*, an intimate exhibition that spans **Masami Teraoka's** career, from early works on paper and woodblock prints to a recent jacquard tapestry based on an original watercolor. Teraoka has explored the impact of globalization initially through the lens of a Japanese point of view, and in later years from the vantage point of a hybridized social and self-identity. The first twenty years of his career, Teraoka investigated the clash of East and West, juxtaposing Japanese Edo style, ukiyo-e, and cultural icons, such as geishas and samurais, with American pop culture, consumerism, and references to societal issues, such as AIDS. Beginning in the 1990s, he drew inspiration from Western medieval and Renaissance painting styles and compositions, contrasting traditional Western imagery with contemporary issues, like the Catholic Church sex scandal. This particular exhibition presents a survey of Teraoka's early imagery, to which he is returning and repurposing in the tapestry *Tattooed Woman on Sunset Beach* (2012-13). A wonderful, rare work on view, *New Wave Series/Full Moon Review* (1992), responds to the culture wars of the late 1980s, in which American artists were threatened by possible censorship, caught between conservatism and freedom of expression. The work graphically portrays a liaison between a woman and an octopus, with Senator Jesse Helms, the crusader of the religious movement, in a front row seat. Teraoka has consistently subverted traditional imagery with contemporary culture, and will continue to explore the correlated relationship between time, history, and culture in the years to come. Teraoka was born in 1936 in Onomichi, Japan, and first earned his BA from Kwansai Gakuin University, Kobe, Japan. He received his BFA and MFA at the Otis Art Institute. Teraoka has been widely exhibited and reviewed internationally, with solo shows at institutions such as the Whitney Museum of American Art, the Smithsonian, the Honolulu Museum of Art, and the Asian Art Museum in San Francisco. His work is owned by numerous public collections such as the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Tate Modern (London), and the Fine Arts Museums of San Francisco. He lives in Waimanalo, Hawaii and has been represented by Catharine Clark Gallery since 1997.



Masami Teraoka. *New Wave Series/Full Moon Review*, 1992; Watercolor on paper; 31 3/8 x 38 inches framed

About Catharine Clark Gallery

Established in 1991, **Catharine Clark Gallery** presents the work of contemporary artists. A wide range of media is represented in the gallery's program with an emphasis on content-driven work that challenges the traditional use of materials, formal aesthetics, and concept. Catharine Clark Gallery was the first San Francisco gallery to create a dedicated media room, presenting new genres and experimental video art with each changing exhibition. Exhibitions are hosted on a six-week schedule and generally feature one or two solo presentations in addition to media room installations. The gallery regularly participates in national and international art fairs.

Housed in a former 1920s farming equipment warehouse, redesigned by Los Angeles-based architectural designer Tim Campbell, Catharine Clark Gallery, San Francisco, is situated among numerous arts-related landmark buildings in San Francisco's Yerba Buena Neighborhood; it is adjacent to the San Francisco Museum of Modern Art (SFMOMA) and the Museum of the African Diaspora (MOAD) and is one block from the Contemporary Jewish Museum (CJM) and the Museum of Craft and Folk Art (MoCFA). The gallery is open Tuesday-Saturday, 11am-6pm. For more information, please visit www.cclarkgallery.com or email info@cclarkgallery.com.

In March of 2010, the gallery opened **Catharine Clark Gallery, New York**, a project space in a residential apartment in New York's Chelsea neighborhood. Installations of gallery artists' work are presented as "pop-up" exhibits at the New York location several times a year (313 West 14th Street, Apt. 2F, between 8th and 9th Avenues). To date, the New York gallery has presented a group show about contemporary drawings, and solo exhibitions of Anthony Disenza, Adam Chapman, Scott Greene, Walter Robinson, and Stephanie Syjuco's work. In 2013, the New York space will feature solo exhibition by Charles Gute and Nina Katchadourian.

2013 Advanced Exhibition Listings

San Francisco

March 2 – April 13

Solo Exhibition: Travis Somerville

April 20- May 25

Solo Exhibition: Walter Robinson

New York

Opening during the Armory Art Fair, March 7 – 10

Solo Exhibition: Charles Gute

Opening during the Frieze Art Fair, May 9-12

Solo Exhibition: Nina Katchadourian *Sorted Books*

In conjunction with the release of *Sorted Books*, published by Chronicle Books in 2013

Art Fairs and Biennials

May 16-19

ArtMRKT San Francisco