

CATHARINE CLARK GALLERY



Above: Laurel Roth Hope, installation image from *Accelerating Impact*, on view through July 23, 2022. Photo: John Janca.

Laurel Roth Hope: *Accelerating Impact*

June 4 – July 23, 2022

Media Room: Malia Jensen: *Worth Your Salt*

San Francisco, CA: Catharine Clark Gallery opens its Summer 2022 program with *Accelerating Impact*, Laurel Roth Hope's debut solo exhibition at the gallery. Encompassing sculpture across a range of materials – including bronze casting, terra cotta, porcelain, and 3-D printing – Roth Hope's intricately crafted works stem from research that she began during her 2017 Smithsonian Artist Research Fellowship and reflect on the intersection between ecologies, human interventions, and the ongoing global environmental crisis.

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Above: Laurel Roth Hope, installation image from *Accelerating Impact*, on view through July 23, 2022. Photo: John Janca.

During her 2017 fellowship, Roth Hope interviewed and shadowed Smithsonian scientists over a period of six weeks and accompanied Smithsonian Migratory Bird Center ecologists as they netted, documented, banded, and released birds in multiple locations. Roth Hope notes that “birds are the wild animal most likely to be seen by humans on a daily basis. Even in urban environments they are ubiquitous, their lives overlaying the landscape of our own so seamlessly that they are scarcely noticed. Some have evolved in direct relationship to humanity, their numbers multiplying as we unintentionally create a more urban habitat for them as well as ourselves. Other species have not proliferated, and since 1970, thirty percent of North American birds have been lost, which means that there are three billion fewer on this continent alone than there were fifty years ago. Half of all worldwide bird species are in population decline, a direct impact of human interventions on our shared ecologies.”

During her research period, Roth Hope was struck by the moment of connection between the scientists and the individual birds. The birds are unaware of their role in science, captured mid-flight in a mist-net before being extricated, bagged, documented, banded, and released. Their hearts beat wildly against encircling human hands as their bright eyes search for a means of escape.

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Above: Malia Jensen, stills from *Worth Your Salt*, 2019. HD video; Edition of 10 + proofs; 362 minutes.

Roth Hope continues that “the scientists holding the small live bodies in their hands work quickly and carefully, beholden to a Bird Banders Code of Ethics and highly trained to ensure that the value of the data collected on these expeditions outweighs the stress on the individual animals. It’s a moment that is choreographed by research and exacting guidelines yet also creates a rare, intimate, and fleeting connection between a human and a wild thing, one life held in the hands of the other.” This moment of connection and the complicated responsibility interwoven with it forms the basis of Hope’s newest work, which explores the rapidly accelerating impact our actions have on the world around us. **Roth Hope’s ceramic works in the exhibition were supported by an initial fellowship at the John Michael Kohler Arts Center. Her most recent casting-based work was support by a residency and fellowship at the Space Program, San Francisco.**

In conjunction with Roth Hope’s solo exhibition, the gallery features a special Media Room presentation of artist Malia Jensen’s video *Worth Your Salt* (2019) from her *Nearer Nature* project. For this multi-year endeavor, Jensen first carved a series of six sculptures from livestock salt-licks; a hand holding a plum, a head resembling Brancusi’s *Sleeping Muse*, a breast, a dozen donuts (standing in for the stomach) and a foot. Jensen then installed the sculptures in wild spaces across the state of Oregon, using motion-triggered cameras to document animal interactions and the surrounding landscape over the span of a year. The resulting six-hour video work, edited from thousands of 30-second clips into a surveillance style grid, humorously and poetically offers us insights into the rhythms of the natural world and our place within it.

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LAUREL ROTH HOPE lives and works in San Francisco. Prior to becoming a full-time artist, Roth Hope worked as a park ranger and in natural resource conservation. Her current work centers on the human manipulation of and intervention into the natural world and the choices we make every day between our individual desires and the well-being of the world. Roth Hope has been represented by Catharine Clark Gallery since 2020, and she and Andy Diaz Hope have collaborated on projects presented at the gallery since 2008.

Roth Hope is a 2017 Smithsonian Artist Research Fellow and was a 2016 Resident Artist with the Kohler Arts and Industry program in Wisconsin. In 2017, she and Diaz Hope created *The Wounds*, exhibited at the Contemporary Jewish Museum, San Francisco, Palo Alto Arts Center, and Catharine Clark Gallery. In 2013, she and Andy Diaz Hope completed a year-long fellowship at the de Young Museum, San Francisco examining the history of human cooperation through architecture.

Her work is included in the permanent collections of the Smithsonian Institute, Washington, D.C.; the Museum of Art and Design, New York; the Mint Museum, Charlotte; Crystal Bridges Museum of American Art, Bentonville; 21c Museum Hotels, Louisville; the Zabłudowicz Collection, London; the Progressive Art Collection, Mayfield Village; and Ripley's Museum of Hollywood, Los Angeles.



Working deftly across mediums and formats, MALIA JENSEN draws on the natural world for primary protagonists for her sculptures, videos, photographs, and works on paper. With great attention to the formal qualities of each of the materials she uses—including bronze, clay, carved soap and salt—Jensen creates works invested with human emotion and, as she describes, a quest for redemption: "There's a deep sadness within a lot of the work which I hope to both excavate and transform."

Based in Portland, OR, Jensen has been awarded residencies at Headlands Center for the Arts, Ucross Foundation, Robert Rauschenberg Foundation, and the Portland Garment Factory, among others. Her work is held in numerous private and public collections including the Portland Art Museum, Jordan D. Schnitzer Family Foundation, Wieden + Kennedy, Schneider Museum of Art, 21C Museum & Hotels, the JPMorgan Chase Art Collection and Wake Forest University.