

# CATHARINECLARKGALLERY



Above: Reniel Del Rosario, *Cake*, ceramic armature for *Food Desert*, 2023 a special installation for *Sobremesa*

## *Sobremesa*

Deborah Oropallo and Michael Goldin, Amy Trachtenberg, Arleene Correa Valencia, Wanxin Zhang, Sandow Birk and Elyse Pignolet, Reniel Del Rosario and Johany Huinac De Leon

On view January 26 – March 18, 2023, 248 Utah Street, San Francisco.

Last table opens on Saturday, March 11 from 1pm – 3pm\* - Artist talks at 2pm

**San Francisco:** In 2023, Catharine Clark Gallery celebrates its second decade at 248 Utah Street. As the gallery begins an important new chapter with an expanded physical footprint, we also take this moment to reflect on the core value of sharing space, and the ways in which we build creative community through gathering. In this spirit, the exhibition *Sobremesa* takes the form of a dinner

# CATHARINECLARKGALLERY

table which expands across seven weeks. *Sobremesa* unfolds in the style of the Dadaist game—exquisite corpse: each week, an artist or artist team “reveals” a new table conceived in response to the one before. Each art installation’s opening has been accompanied by a food response by a local chef, family member, or the gallery owner, and has been completely voluntary and related to the installation thematically. **\*Please note the opening date change—March 11 is correct!**

On Saturday, March 11, 1pm – 3pm, collaborative team Reniel Del Rosario and Johany Huinac De Leon open *Food Desert, 2023*, the last installation in *Sobremesa*. *Food Desert* features armatured ceramics and textiles and is based on roadside vendor signs in rural areas alongside California and Nevada interstates attempting to attract passersby to various establishments. The installation connects directly to Birk and Pignolet’s *Marriage* table by the idea of marriage as an industry. Del Rosario writes: “Las Vegas, being the marriage capital of the world (114,000+ weddings per year), is located statistically in the middle of nowhere. To go towards and to leave Vegas, folks travel through any one of a few interstates, many of which bear road-sign attractions and pit-stops that advertise via large cutouts off the side of the road for things varying from signature pea soups, date milkshakes, salvation through Jesus, local produce, and more. ‘Food Desert’ serves as that interstate bearing those signs and attempting to lure people in on their way to *Marriage* (Birk and Pignolet) or *FOWL WEATHER* (Oropallo and Goldin).” **Del Rosario and Huinac De Leon are the final table in *Sobremesa*, which closes on Saturday, March 18 at 6pm.**



**Pictured:** Sandow Birk and Elyse Pignolet, Wanxin Zhang (right), Arleene Correa Valencia, Amy Trachtenberg (left), Deborah Oropallo and Michael Goldin (rear left). Photo: Tana Johnson

# CATHARINECLARKGALLERY

On Thursday, March 2, artists Elyse Pignolet and Sandow Birk unveiled *Marriage, 2023*, (above) a collaborative installation that reflects on marriage laws. Pignolet’s hand-built ceramic “marriage plates” are supported by Birk’s painted vessels and tablecloth, with each setting commemorating an historical event, from the first recorded marriage on American soil (1565) to the first legal gay marriage on record (1970s). Pignolet and Birk work at the intersection of craft and storytelling to reflect on how marriage has been “defined” across time, and how the laws that govern it are tied into the struggle for civil rights. Pignolet and Birk’s table responds to Wanxin Zhang’s *Sobremesa* table (above left), which also explores the tension between freedom of expression and ideas of “family heritage.”

Wanxin Zhang’s *Excavated Dumpling Platters in 2203* (opened February 23) plays with the Chinese time-honored cultural sustenance—the dumpling. Zhang’s formal porcelain place settings (each includes a plate, penis teacup, cell phone, and dumplings) are centered around the remains of a cargo ship spilling out a sea of dumplings, signaling the transfer of culture and traditions across the world. Zhang writes that “my table represents an excavation site in the Pacific Ocean in 2203, where people will see an example of what made a community today. By looking to the past and at the present, I believe we can better guide our future.”

Zhang follows Arleene Correa Valencia’s installation, *Mesa: Nuestra Madre Tierra / Table: Our Mother Earth* (opened February 16), which features four new embroidered textile works. Divided into four sections, each of which faces its appropriate cardinal point, *Mesa: Nuestra Madre Tierra* honors the four elements—*Huehuetotl* (Fire), *Tlaloc* (Water), *Ehecatl* (Air), and *Tlalnantzin* (Earth). The textile works depict each of the Correa siblings - including the artist herself - rendered in thread on vintage tortilla napkins. Correa Valencia’s material choice invites reflection on inherited traditions, as well as the displacement that families in diaspora all too often feel, and the ways in which food can return us to ourselves and our sense of home.



Pictured: Deborah Oropallo and Michael Goldin, Amy Trachtenberg, Arleene Correa Valencia, Wanxin Zhang (rear left). Photo: Liliya Rattari

# CATHARINE CLARK GALLERY

Correa Valencia takes the cue “four” from **Amy Trachtenberg's** *I have two names and at least two languages— for dreaming* (opened February 2), which centers on four new collages drawn from materials that reference the writings of Mahmoud Darwish, Marcel Proust, and Franz Kafka, as well as posters torn from streets in Italy - posed against each other and set up to form two peaks. Trachtenberg, in turn, responded to *FOWL WEATHER*, a collaborative project by **Deborah Oropallo and Michael Goldin** (opened January 26). Inspired by artifacts of charred food excavated at Pompeii, Oropallo and Goldin's darkly surreal installation considers climate change and drought conditions, and their impact on agriculture, livestock, and our shared food supply.

## Schedule for *Sobremesa*

January 26: Deborah Oropallo and Michael Goldin

February 2: Amy Trachtenberg

February 16: Arleene Correa Valencia

February 23: Wanxin Zhang

March 2: Sandow Birk and Elyse Pignolet

**March 11: Reniel Del Rosario and Johany Huinac De Leon**

March 18: Exhibition closes at 6pm

Catharine Clark Gallery would like to thank: Loretta Keller, Gillian Tyrnauer, Rosalba Correa Valencia, Orchid, Catharine Clark, and Reniel Del Rosario and Johany Huinac De Leon for their generous food and libation preparations.