

# CATHARINE CLARK GALLERY



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## FOR IMMEDIATE RELEASE

Catharine Clark Gallery, San Francisco, CA  
February 3, 2011

What..... **Solo Exhibition: Stephanie Syjuco: RAIDERS**  
**Media Room: Kate Gilmore: three video works**

When..... **June 4–July 16, 2011**

Reception ..... **Saturday, June 4, 4–6pm**

Where..... **Catharine Clark Gallery, 150 Minna Street, San Francisco, CA 94105**

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**San Francisco, CA:** Catharine Clark Gallery announces *RAIDERS*, a solo exhibition of installations by **Stephanie Syjuco**. Three videos by **Kate Gilmore** are presented in the Media Room. The exhibition dates are June 4 through July 16, 2011. Syjuco will be present at the opening reception on Saturday, June 4, from 4 to 6pm.

**Stephanie Syjuco** has raided the collection of a prominent Asian arts and antiquities museum...figuratively, that is. For *RAIDERS*, her first solo exhibition at Catharine Clark Gallery, Syjuco has amassed a re-assembled collection of antique vessels by downloading publicly available images from their online database and printing them at the actual sizes listed on the site. Adhered to laser-cut wooden backings and gathered in groups, the prop-like objects at first glance appear to be a collection of valued cultural objects. Upon closer inspection, the vessels, now degraded and flattened, have been rendered ineffective, removed from their original usage, and then again from their institutional context. By using open online sources, Syjuco investigates how we participate in the construction of culture and how the accessibility of the internet can facilitate its redistribution. On a more personal level, Syjuco has chosen Asian vessels as a way of exploring her own heritage and how it may or may not be found in these representations. “For me there is a murkiness of where my identifications lie, since I am supposed to have a connection to the original objects’ histories.” Already rife with cultural and historic meaning, the vessels, jars, bowls, and vases—curvaceous items meant to contain things—also represent femininity and maternity, signifying gender roles, as well as ethnic ones. The works in *RAIDERS* delve into issues of acquisition, appropriation, and the accumulation of cultural capital through international “booty.” The title of the exhibition—a play both on the idea of piracy and a nod to the antiques-rescuing archeologist Indiana Jones—raises a question: who is the raider: the artist or the institution?

A hybrid of digital and analogue bootlegging, Syjuco’s “thievery” has played an important role in her process. In October 2009 she presented a parasitic art-counterfeiting event, *COPYSTAND: An Autonomous Manufacturing Zone*, for Frieze Projects, London, as well as contributed proxy sculptures for PS1/MoMA’s joint exhibition “1969.” For her project *Everything Must Go (Grey Market)*, she created a double-layer of stolen goods by re-creating electronics using images of potentially stolen items from online vendor sites such as Ebay and craigslist. Other recent works have used the tactics of bootlegging, re-appropriation, and fictional fabrications to address issues of cultural biography, labor, and economic globalization. Working primarily in sculpture and installation, her projects leverage open-source systems, shareware logic, and flows of capital, creating frictions between high ideals and everyday materials.

Born in the Philippines, Stephanie Syjuco received her MFA from Stanford University and BFA from the San Francisco Art Institute. Her work has been shown nationally and internationally, and included in exhibitions at PS1, the Whitney Museum of American Art, The New Museum, SFMOMA, Yerba Buena Center for the Arts, The Contemporary Museum (Honolulu), The San Diego Museum of Contemporary Art, and the California Biennial at the Orange County Museum of Art, among others. She has led workshops for her ongoing global collaborative *Counterfeit Crochet Project* at art spaces in Istanbul, Beijing, and Manila, and in December 2008 her work was the subject of a solo exhibition at the Contemporary Arts Museum Houston. Her works have been praised in *Artforum*, *Art in America*, *Flash Art*, *Art Practical*, *The San Francisco Chronicle*, *The New York Times*, *The Financial Times*, *The Wallstreet Journal*, *Craft Magazine*, and on KQED’s *Spark*, among many others. For the last six months, Syjuco’s project *Shawoshop* was embedded



**Stephanie Syjuco, Raiders: International Booty, Bountiful Harvest (Selection of 13 vessels from the A\_\_\_\_ A\_\_\_\_ M\_\_\_\_), 2011, archival Epson photo prints mounted on laser-cut wood, hardware, platforms, crates**



**Kate Gilmore, By Any Means, 2009, single-channel video**

within the San Francisco Museum of Modern Art's fifth floor galleries—a project that included the works of 200 Bay Area artists and garnered significant critical acclaim, raising \$100,000 for the artists who participated in the work.

Presented in the **Media Room** is a selection of three videos by **Kate Gilmore**. In her videos Gilmore's protagonists act out nearly impossible, always awkward or uncomfortable, and somewhat absurd physical challenges. Gilmore's characters exhibit a persistent desire to succeed in the face of challenging obstacles and an ability to cope with self-imposed high expectations. These concerns are human ones, but the way they are portrayed owes something to self-representational feminist work of the 1960s and 70s, such as that of Hannah Wilke, Carolee Schneemann, and Lynn Herschman, and to the performance art of Joan Jonas and Marina Abramovic. In *By Any Means* Gilmore, dressed in a dainty pink dress and covered in mud, struggles to climb her way barefoot out of a deep ditch surrounded by protruding, sharp pieces of wood. In *Higher Horse* Gilmore, wearing high heels, stands atop a mound of white plaster blocks as two men strike the blocks with sledgehammers and cause the mound to crumble down around her. In *That Human Touch* the shaky spinning camera reveals in chaotic glimpses Gilmore aggressively kicking and tearing her way out of an enclosed structure. Gilmore's video works employ anxiety, humor, and hyperbole to reveal role-playing and a kind of Sisyphian absurdity in her actor's pursuits. Her women are desirous, even desperate for love, attention, and success—desires which have been historically the concerns of women, but are also deeply connected with the conditions of making art.

Kate Gilmore (b. 1975 Washington, DC) received a BFA from Bates College and an MFA from the School of Visual Arts in 2002. She has had solo exhibitions at venues including Artpace, San Antonio; Maisterravalbuena Galeria, Madrid; White Columns, New York; and Real Art Ways, Hartford. In 2009 her work was on view at Franco Soffiantino Arte Contemporanea, Turin Italy, and last summer Gilmore's performance art piece *Walk the Walk*, sponsored by Public Art Fund, was filmed in New York City's Bryant Park. Selected group exhibitions include *Environments and Empires*, Rose Art Museum at Brandeis University, Waltham (2008); *Reckless Behavior*, J. Paul Getty Museum, Los Angeles (2006); *Greater New York 2005* and *Greater New York: 5 Year Review* in 2010, PS1 Contemporary Art Center/MoMA, Long Island City; and *2010 Whitney Biennial*, Whitney Museum of American Art, New York. Gilmore was recently awarded the Rome Prize, American Academy in Rome, Italy (2007); the Louis Comfort Tiffany Foundation Award, New York (2009), and Lower Manhattan Cultural Council Award for Artistic Excellence, New York (2010). This is her second exhibit at Catharine Clark Gallery.

### 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 both the traditional use of materials and formal aesthetics. 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 exhibitions 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), the Museum of the African Diaspora (MOAD), and near the Contemporary Jewish Museum, and the Museum of Craft and Folk Art, and is housed on the ground floor of the same historical building as SF Camerawork. The gallery is open Tuesday–Saturday, 11am–6pm. For more information, please visit [www.cclarkgallery.com](http://www.cclarkgallery.com) or email [info@cclarkgallery.com](mailto: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 14<sup>th</sup> Street, Apt. 2F, between 8<sup>th</sup> and 9<sup>th</sup> Avenues). To date, the New York gallery has presented a group show about contemporary drawings, and solo exhibitions of Anthony Disenza, Adam Chapman, and Scott Greene's work.

### 2011 Advanced Exhibition Listings

<b>San Francisco</b>	July 23 – August 27 <b>Group Exhibition: <i>this little bag of dreams...</i></b> <b>Co-curated by Nathan Larramendy (San Francisco) and Josephine Kelliher (Dublin). Works by Aideen Barry, Lorraine Burrell, Maud Cotter, Seamus Harahan, Niamh McCann, Tom Molloy, Garrett Phelan.</b> The exhibition and series of events at Catharine Clark Gallery is part of Imagine Ireland, a year-long season of Irish arts in America in 2011, an initiative of Culture Ireland, with funding from the Department of Tourism, Culture, and Sport.	September 3 – October 29 <b>Solo Exhibition: Julie Heffernan</b> <b>Media Room: Ed Osborn: <i>Kingdom</i></b>
		November 5 – December 23 <b>Solo Exhibition: Ray Beldner</b> <b>Media Room: Nick and Sheila Pye</b>
<b>New York</b>	Open by appointment	