

# Masami Teraoka

## *Select Works (1972 – 2002) from Private Collections*

July 27 – September 2, 2017

Join us for an opening reception on Thursday, July 27, from 5 – 7pm  
Artist talk at 6:00pm



Masami Teraoka. *New Views of Mt. Fuji/La Brea Tar Pits*, 1974. Watercolor on paper. 14 ¾ x 21 ½ inches unframed; 23 x 29 ¾ inches framed.

**San Francisco, CA:** Catharine Clark Gallery presents a special exhibition of select works by Masami Teraoka from private collections, on view July 27 – September 2, 2017. Featuring over 40 works from 1972 – 2002, the exhibition presents a stunning survey of major works from some of Teraoka's most important series, including selections from *Venice Nude Beach*, *New Views of Mt. Fuji*, *McDonald's Hamburgers Invading Japan* and the *AIDS Series*, among others.



Highlights from the presentation include *AIDS Series/Makiki Heights Disaster* (1988), an outstanding folding screen with mounted watercolor panels that depict an overgrown forest people with *ukiyo-e* style figures combatting a monstrous serpent and frog, fantastic and insidious creatures that represent agents of infection in a startling visual narrative about disease and its various means of transmission. The screen embodies Teraoka's early commitment to addressing the subject of AIDS in art, as well as an introduction to the later AIDS Series.

Other standouts include *New Views of Mt. Fuji/La Brea Tar Pits* (1974), an early watercolor that references Hokusai's historic woodblock series *Thirty-Six Views of Mt. Fuji* (1830 – 1832) but with a sly clash of landscapes, as mammoths struggle to crawl through Los Angeles' ecological landmark La Brea Tar Pits, while Japan's Mt. Fuji towers over the horizon. *Los Angeles Ghost Tales/Sushi Assortment* (1979), in contrast, depicts a figure in an intricately detailed kimono eating sushi from a lacquered box, the beautiful patterns of the garment a stark counterpoint to the

ghostly figure's blue pallor, a side effect of poisoned fish from contaminated waters. Join us for an opening reception on July 27 from 5 – 7pm. Masami Teraoka will be in attendance and will deliver an artist talk at 6pm.

**Above:** Masami Teraoka. *Los Angeles Ghost Tales/Sushi Assortment*, 1979. Watercolor on paper. 23 x 16 ½ inches.

**Below:** Masami Teraoka. *AIDS Series/Makiki Heights Disaster*, 1988. Watercolor on paper mounted as a four panel screen.



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Media inquiries contact Anton Stuebner: [associate@cclarkgallery.com](mailto:associate@cclarkgallery.com)

Gallery Hours for Summer 2017: Tuesday – Friday 11 – 6pm; Saturday 11 – 5pm

Next Up: Chris Doyle | *Hollow and Swell* | September 9 – October 28, 2017

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Masami Teraoka. *Hanauma Bay Series/Self-Portrait*, 1983. Watercolor on paper. 23 x 31 inches.

MASAMI TERAOKA was born in 1936 in Onomichi, Hiroshima-ken, Japan. He graduated in 1959 with a B.A. in aesthetics from Kwansei Gakuin University, Hyogo Prefecture, Nishinomiya, Uegahara Ichibancho, Japan and continued his education in the United States, earning a Bachelor of Art and a Masters of Art from Otis Art Institute in Los Angeles, California in 1968. Integrating reality with fantasy, humor with social commentary, and the historical with the contemporary is Teraoka's approach to content and composition in his watercolors and paintings. His early art works are often focused on the meeting of his two cultures—East and West. Series such as *McDonald's Hamburgers Invading Japan*, *New Views of Mt Fuji* and *31 Flavors Invading Japan* are emblematic of his interest in globalism in the first two decades of his career. While sex has been a thematic through-line in his work, his representation of sex shifted from a positive depiction of free-love in the 1970s and early 1980s, to a portrayal in the mid-1980s of un-protected sex as a vector for spread of HIV and untimely death. Reflecting the enormity of the impact AIDS was having on our culture and his community, Teraoka's watercolors became large scale and on canvas. By the late 1990s, Teraoka's subject matter and approach shifted again. He began producing large-scale narrative paintings addressing social and political issues, especially sexual abuse by priests, and hypocrisy on the part of leaders in

religious and government institutions, specifically the Catholic church and the Russian government under Putin. The recent large-scale panel paintings of the past decade are inspired by Renaissance triptychs and continue the narrative approach of the earlier, *ukiyo-e* inspired work, though painted in oils and in a western style. Recently Teraoka collaborated with Pussy Riot's Viktoria Naraxsa to produce a version of *The Tempest*, which was performed in Hawaii earlier this year. Since, Viktoria has become a protagonist in Teraoka's paintings, interacting with Pope Francis, Putin, and Teraoka's former collaborator, the geisha Momotaro.



Masami Teraoka. *AIDS Series/Geisha and Ghost Cat*, 1989/2002. Etching. 27 ½ x 20 inches

Los Angeles County Museum of Art; Singapore Art Museum; Honolulu Museum of Art; and the Los Angeles County Museum of Art, among others. Teraoka has been the subject of numerous monographs, critical reviews and other articles. A new, coffee-table sized monograph covering 50 years of his career will be released in the fall of 2017, published by Cal State Fullerton and distributed through Catharine Clark Gallery. Teraoka lives and works in Waimanalo, Oahu, Hawaii and his work has been represented by Catharine Clark Gallery since 1998.

Teraoka's work has been the subject of more than 70 solo exhibitions, including the 2017 solo survey *Floating Realities: The Art of Dr. Masami Teraoka* at California State University, Fullerton. Teraoka's work has also been featured in solo exhibitions at the Whitney Museum of American Art (1979), the Arthur M. Sackler Gallery at the Smithsonian Institution (1996), the Asian Art Museum, San Francisco (1997), the Yale University Art Gallery (1998), the New Albion Gallery in Sydney (2012), and the Honolulu Museum of Art (2015).

His work is represented in more than 50 public collections worldwide, including the Tate Modern; the Art Gallery of New South Wales; the Arthur M. Sackler Gallery, Smithsonian Institution; Costa Rica Museum of Contemporary Art & Design, San Jose; the Jordan Schnitzer Museum, University of Oregon; the Henry Art Museum, University of Washington; the Gallery of Modern Art, Glasgow Museums Collection; the Crocker Art Museum, Sacramento; the San Francisco Museum of Modern Art; the Hirshhorn Museum and Sculpture Garden; The Fine Art Museum of San Francisco; the Smithsonian Institution; the Metropolitan Museum of Art; the Walker Art Center; The Oakland Museum; the Center for Contemporary Graphic Art and Tyler Graphics Archive Collection, Sukagawa, Fukushima, Japan; the Hood Museum of Art, Dartmouth College; the San Jose Museum of Art; the Metropolitan Museum of Art; Nelson-Atkins Museum; National Gallery of Victoria; the Los Angeles County Museum of Art; Singapore Art Museum; Honolulu Museum of Art; and the Los Angeles County Museum of Art, among others.