



Above: Katherine Vetne, detail of *The Centerpiece*, 2023. Metalpoint, graphite, egg tempera on panel. 56 x 48 inches.

**Katherine Vetne: *Palate Cleanser***

On view November 11 – December 23, 2023 | North Gallery

**Opening reception:** Saturday, November 11 from 3 – 5pm; artist talk at 4pm

Josephine Taylor: *Night House*

On view through December 23, 2023 | South Gallery

Jon Rubin: *Playing Apart* and *An art school that is riddled with doubt*

On view through December 23, 2023 | Media Room and EXiT



**San Francisco:** Catharine Clark Gallery announces *Palate Cleanser*, an exhibition of sculpture, metalpoint, and drawing by Katherine Vetne, on view November 11 – December 23, 2023, in the North Gallery. Vetne’s exhibition is the anticipated follow-up to her acclaimed 2019 solo debut at the gallery, *Whatever I See I Swallow*, and continues her meditation on themes of desire, consumption, and stereotyped notions of mainstream womanhood. In her latest presentation, Vetne imagines a surreal environment in which objects take on an almost fantastic animacy, as if existing in a strange and dreamlike world.

*Palate Cleanser* presents scenes from an opulent banquet through a series of uneasy still lifes. Vetne’s drawings and sculptures of distorted objects and vacant spaces are permeated by eerie undertones that may

conjure tricks of the eye, hallucinations, or apparitions. Using high craft methods executed with traditional materials, Vetne fuses *memento mori* with contemporary stories of class, gender, and power, as told by objects.

Drawing on the history of vanitas painting, Vetne expands her visual vocabulary to convey a disquieting tension between life and the afterlife. In her intricately detailed metalpoint artwork titled *The Centerpiece* (2023), Vetne portrays a vase of tulips that seem to be double-exposed, as though the vase was moved mid-capture. The flowers project shadows onto the wall behind, resembling smudges or stains that disrupt an otherwise pristine surface.

In the foreground, Vetne includes a pair of shears positioned beside a freshly cut stem. The handles of the shears face the viewer, as if inviting us to engage in cutting the flowers ourselves. Vetne’s composition is exquisitely executed but never tranquil, hinting at the frequent and uneasy coexistence of beauty and violence. Join us for an opening reception on Saturday, November 11 from 3 – 5p, with an artist talk at 4pm. **10% of artwork sales from Vetne’s show will be donated to Doctors Without Borders.**

**Above:** Katherine Vetne, *The Centerpiece*, 2023. Metalpoint, graphite, egg tempera on panel. 56 x 48 inches. Photo: Alan Weiner.



Josephine Taylor's *Night House* continues in the South Gallery through December 23, 2023. At once both intimate and immersive, Taylor's compositions invite us into the extraordinary lifeworld of a family and its environment: the quiet meals, the sleepless nights, the moments of rest in between wake and dream. It is also a body of work about color: the dusky grey blue of night and the shifts in light and dark that shape and inform our emotional responses and moods.

Taylor writes: "After many months of observation, I realized that night often shrouds space with a luminous blue cast. After experimenting with synthetic blue pigments and paints, I felt an increased dissatisfaction with how blue as color was represented. I shifted course, abandoned my synthetic inks, and reached for one of the most ancient sources of blue—the indigo plant. Through a labor and time intensive process, I used dry and liquid indigo to render these images, either rubbing the indigo directly onto unprimed canvases or spraying it directly onto the surface. I never apply a paintbrush or drawing instrument to the canvas; in this way, I am trying to create an image with color in its truest form. I want the medium and the process to echo the emotional content of the work. In the dry indigo works, I want to evoke the physical demands of rubbing, and the idea of creating a mark or stain as opposed to lifting it away; with the liquid indigo works, I want to draw attention to the permanence of natural dyes, the unforgiving nature of it, and the unharnessed bleeding liquidity of it."

Above: Josephine Taylor, *Iron Lung, at night (1)*, 2023. Indigo denim rubbing on canvas. 62 x 73 inches. Photo: John Janca.





In the Media Room, the gallery presents *Playing Apart* (2010), a video by Jon Rubin in collaboration with Lee Walton. For this video documentation of a 2010 performance in Denver, Rubin and Walton dismantled an entire 90-piece marching band into single performers that utilized the whole city as a playing field for a collective, yet dispersed, protest march. Each band member, dressed in plain clothes, continually played Twisted Sister's anthem of teenage angst and protest as they walked their own route through the city. By simply walking the streets, sitting in a cafe or peering out an office window, citizens of Denver would see one band member after another passing by from random directions, like solitary pieces of a larger puzzle that can only be fit together in the mind of the viewer. The project filtered into and out of the Occupy Denver – with protestors marching through the center of the city.

The exhibit builds upon the installation *Photograph Yourself Naked at Your Parents' House*, which was on view in the gallery's entryway through November 4, 2023. *An art school that is riddled with doubt*, the text-based installation at the front of EXiT, the gallery's art book and gift shop, remains through December 23, 2023.

Above: Jon Rubin and Lee Walton, video still of *Playing Apart*, 2010.