

# CATHARINE CLARK GALLERY



Above: Al Farrow, detail of *The White House*, 2018; guns, gun parts, shell casings, steel; 69 x 77 x 36 inches.

## Group Exhibition | *White House*

Featuring new and recent work by **Chester Arnold, Sandow Birk, Al Farrow, Michael Hall, Deborah Oropallo and Andy Rappaport, and Stephanie Syjuco**

May 18 – June 22, 2019

Opening reception: May 18, 2019 from 4 – 6pm; artist talks at 4:30pm

**San Francisco, CA:** Catharine Clark Gallery continues its Spring 2019 program with *White House*, a group exhibition featuring new and recent work by **Chester Arnold, Sandow Birk, Al Farrow, Michael Hall, Deborah Oropallo and Andy Rappaport, and Stephanie Syjuco**. The expansive presentation – which encompasses the main galleries, as well as the media and viewing rooms – considers the impact of institutional power on our civic consciousness, while offering space to critically reflect upon the “iconic” structures and symbols associated with American democracy.

The centerpiece of the exhibition is **Al Farrow’s *The White House* (2018)** – the artist’s first secular structure in his “Reliquary” series – which originally debuted at the Museum of Craft and Design, San Francisco, as part of the traveling survey exhibition *Al Farrow: Divine Ammunition*. Farrow began plans for a structure based on the White House in 2001, during George W. Bush’s first term in office. The Bush administration’s responses to September 11<sup>th</sup> – armed conflict in Iraq and Afghanistan and intrusion on citizens’ rights by legislation such as the Patriot Act – provoked Farrow to consider the impact of the Executive Office on American’s lives. In the aftermath of the 2016 US presidential election, Farrow decided to revisit plans to build a structure that reflected on the presidency itself and its relationship with violent interventions across history.

While the election of Donald Trump's may have inspired Farrow to complete the structure, the artist implores viewers to think critically and broadly about how every administration since Roosevelt's presidency has expanded the powers of the office without adequate oversight from other branches of government. The color and architecture of the White House in Washington, D.C. represent the idea of uncorrupted liberty, the white evoking associations with "purity" that is central to American identity. The irony is that the White House, like many of the major structures in the nation's capital, was built by a labor force largely of slaves, a historical fact that reminds us, as viewers, that the freedoms of citizenship have not been extended to everyone. The exterior of Farrow's *The White House* appears rusted and worn, the façade of democratic ideals corrupted by abuses of power; while its materials – guns and gun parts, with shell casings – remind us that violence undercuts our truest freedoms.

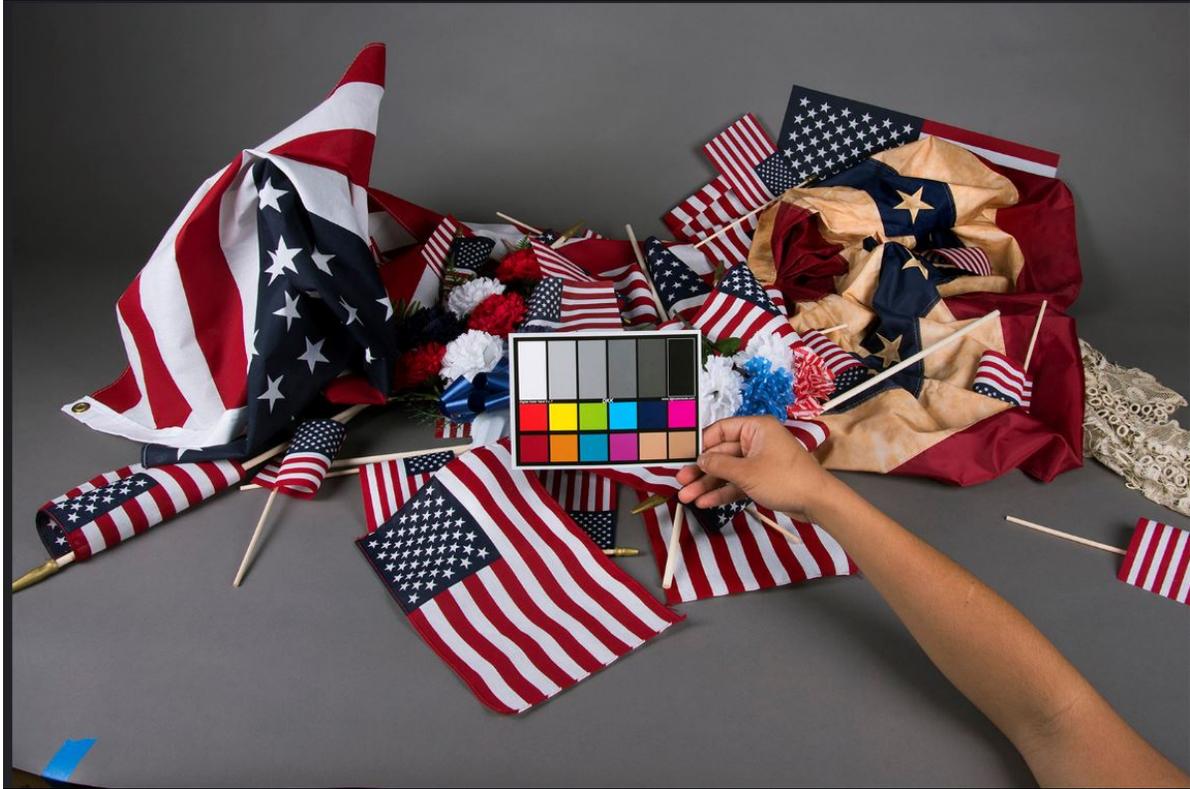
The iconic facade of the White House reappears in **new paintings by Sandow Birk and Chester Arnold**, which depict the structure as a site of brutality and destruction. Birk's painting *Rally at Lafayette Square (August 12, 2018)* (2019) reimagines formal elements from Pieter Bruegel the Elder's *Massacre of Innocents* (1565) to depict a recent white supremacy rally in Washington, D.C., as part of larger series that examines how domestic terrorism has largely been perpetrated by white American males. By extension, Arnold's *A Natural History of Disaster II: The Excavation of the White House, 2152 A.C.* (2019), imagines the White House as a crumbling ruin at the bottom of an archaeological site, its distressed and burnt façade a relic of a fallen empire. A new suite of paintings depicting crowds and motorcades evokes the power of assembly, as well as more unsettling associations with mob mentality.

Two photographs by **Stephanie Syjuco** further conversations around citizenship and access to civil liberties. *Total Transparency (Portrait of N)*, (2017) depicts an undocumented student and immigrant to the United States who, because of shifting administration policies, is under threat of deportation. Covered with a printed cloth referencing a transparency background layer used in Photoshop editing software, the sitter's identity is obscured through a gesture intended to protect his/her identity while signaling the political erasure of immigrants in American democracy. By comparison, *Color Checker (Pileup) 2* (2019) depicts an outstretched arm holding a color calibration card – frequently used to "correct" color in photography – in front of a mound of American flags, a juxtaposition that challenges the idea of cultural and political "neutrality" in our American democracy.

**Michael Hall's** video *Confluence (All the Nations of the Earth)* (2017), in contrast, explores how nation-states define sovereignty through their most iconic symbols: their flags. Hall's animated video montage depicts the flags of the 241 countries and territories recognized by the United Nations as they dissolve and amalgamate with one another, forming a polychromatic, hybridized flag of "all nations." Amidst increased isolationism and reactive nationalism, the abstracted design distorts any simplistic national ensigns, while suggesting the complexities inherent to globalism.

**In the Media Room, Deborah Oropallo and Andy Rappaport present 113... (2019)**, an ambitious and immersive 7-channel video installation that documents and commemorates every high school mass shooting in the United States between the Columbine High School massacre in 1999 and the end of last year. Employing aerial shots of football fields and surrounding neighborhoods of these schools, Oropallo and Rappaport evoke a different kind of American iconography — one that highlights, both visually and sonically, the contrast between the innocence and joy of youth and the horrors of gun violence.

The exhibition is complemented by a Viewing Room presentation of the complete suite of Sandow Birk's gravures from the *Imaginary Monuments* series, co-published by Catharine Clark Gallery and Mallowney Printing, San Francisco. ***White House* opens with a reception on Saturday, May 18, 2019 from 4 – 6pm, with artist talks at 4:30pm.**



Above: Stephanie Syjuco, *Color Checker (Pileup) 2*, 2019; pigmented inkjet print; 26 ½ x 40 inches.

**Group Exhibition | *White House***

Featuring new and recent works by Chester Arnold, Sandow Birk, Al Farrow,  
Michael Hall, Deborah Oropallo and Andy Rappaport, and Stephanie Syjuco  
May 18 – June 22, 2019

Opening reception: Saturday, May 18, 2019 from 4 – 6pm; artist talks at 4:30pm

**Upcoming Events and Exhibitions:**

***Wanxin Zhang: The Long Journey*** | Solo survey exhibition; catalogue available with lead essay by Deborah Bishop  
Museum of Craft and Design, San Francisco  
March 16 – July 14, 2019

For more information, visit: <https://sfmcd.org/wanxin-zhang/>

**Catharine Clark Gallery at 2019 San Francisco Decorator Showcase**

3800 Washington Street | San Francisco, CA

Featuring work by Julie Heffernan, Andy Diaz Hope, Laurel Roth Hope, Nina Katchadourian,  
Deborah Oropallo, Katherine Vetne, and Wanxin Zhang

April 27 – May 27, 2019

For more information, visit: <https://cclarkgallery.com/exhibitions/san-francisco-decorator-showcase>

***Don't Touch My Circles***: Kim Beck, Kevin Cooley, Nicki Green, Bill Jacobson, Jana Sophia Nolle, Stephanie Syjuco, and Marie Watt  
June 29 – August 31, 2019

Opening reception: Saturday, June 29, 2019 from 4 – 6pm; artist talks at 4:30pm



Above: Michael Hall, still from *Confluence (All the Nations of the Earth)*, 2017; single channel video; 40:00 minutes (looped).

**Catharine Clark Gallery at the 2019 SF Art Book Fair**

Minnesota Street Project | 1275 Minnesota Street | San Francisco, CA

July 19 – 21, 2019

For more information, visit: <https://sfartbookfair.com/>

**Katherine Vetne | Debut solo exhibition**

September 7 – October 26, 2019

Opening reception: Saturday, September 7, 2019 from 4 – 6pm; artist talk at 4:30pm

**UNSEEN Amsterdam**

Featuring new photo works by Lenka Clayton, Jana Sophia Nolle, and Stephanie Syjuco

September 20 – 22, 2019

For more information, visit: <https://unseenamsterdam.com/>

***How to Fall in Love in a Brothel* | Ellen Sebastian Chang, Sun-hui Chang, and Maya Gurantz**

In conjunction with BOX BLUR and the San Francisco Dance Film Festival

November 2 – December 21, 2019

For media and sales inquiries, contact Anton Stuebner | [associate@cclarkgallery.com](mailto:associate@cclarkgallery.com)

**Gallery Hours:** Tuesday – Friday from 10:30am – 5:30pm | Saturday from 11am – 6pm

## Artist Biographies

**CHESTER ARNOLD's** paintings convey the complexities of the human psyche. His compositions present skewed perspectives that often place the viewer at a remove, above unfolding narratives. In 2008, the San Jose Institute of Contemporary Art highlighted Arnold and other recipients of the 2005 Eureka Fellowship. In 2010, the Nevada Museum of Art presented a solo exhibition, *On Earth as It Is in Heaven*, with an accompanying catalogue. Additional solo exhibitions include the American University Museum, Katzen Art Center, Washington, D.C.; and the Sonoma County Museum, California.

In 2017, Kelly's Cove Press published a monograph of Arnold's work titled *Evidence: Painting by Chester Arnold 1989–2017*. In March 2018, Arnold's work was featured in the Invitational Exhibition of Visual Arts at the Academy of Arts and Letters Gallery in New York, NY, and was honored with an award through the Art Purchase Program. Arnold's work is represented in multiple public collections, including the Smithsonian American Art Museum, the Crocker Art Museum, the Nevada Museum of Art, the di Rosa Center for Contemporary Art, the Tacoma Museum of Art, and the San Jose Museum of Art. He lives in Sonoma, California, and has been represented by Catharine Clark Gallery since 2003.

---

**SANDOW BIRK** has been concerned with the politics of contemporary life since graduating from the Otis Art Institute in 1988. Invitations to participate in residencies have brought Birk (and his collaborator, Elyse Pignolet) to international destinations: Alila Villas; Soori, Bali, Indonesia; Auckland Print Studio, Auckland, New Zealand; Ballinglen Arts Foundation, County Mayo, Ireland; Cité Internationale des Arts, Paris, France; Montalvo Arts Center, Los Gatos, California; and the Tamarind Institute, Albuquerque, New Mexico, among others.

Birk has received prestigious awards and honors including an Honorary Fellowship in the Dante Society of America; a Fulbright Fellowship; a Getty Fellowship; a Guggenheim Fellowship; a National Endowment for the Arts Grant; an Artist Research Fellowship at the Smithsonian Institution, Washington D.C.; and in 2014, he was named a United States Artist Knight Fellow. Birk's work is represented in the collections of Art Gallery of Ontario, Biblioteca Nazionale Centrale di Roma, Crocker Art Museum, Crystal Bridges, di Rosa, the Fine Arts Museums of San Francisco, J. Paul Getty Museum, Jordan Schnitzer Museum of Art, Los Angeles County Museum of Art, Laguna Art Museum, Lucas Museum of Narrative Art, Metropolitan Museum of Art, New York Historical Society, New York Public Library, Norton Museum of Art, San Francisco Museum of Modern Art, Societa Dantesca, and Städtisches Kunstmuseum.

---

**AL FARROW's** sculptures adopt the language of particular historical periods, updating the imagery or material to make cogent observations about contemporary society. In his "Reliquaries" series, Farrow employs munitions—bullets, guns, hand grenades, bombs—to make three-dimensional projects that resemble Christian reliquaries, Islamic mosques, Jewish synagogues, and, most recently, the White House. Farrow's travelling exhibition, *Al Farrow: Divine Ammunition*, debuted at Forum Gallery, New York in 2015, traveling to the Crocker Art Museum, Sacramento, CA; 21c Museum Hotel, Louisville, KY; the Bellevue Arts Museum, Washington; the Art Museum at University of Wyoming, Laramie; the Museum of Craft and Design, San Francisco, California; the MAC, Dallas, TX; and the Southern Utah Museum of Art, Cedar City. A monograph, published by Crocker Art Museum, accompanies the exhibition.

In 2008, Farrow's work was the subject of a solo exhibition at the de Young Museum, Fine Arts Museums of San Francisco, which was curated by Timothy Anglin Burgard, and accompanied by a monograph also published by the museum. Farrow's work is included in the public collections of the San Francisco Museum of Modern Art; the San Jose Museum of Art; 21c Museum Hotels; the de Young Museum, Fine Arts Museums of San Francisco, California; and the collection belonging to the government of the State of Israel. Farrow has been represented by Catharine Clark Gallery since 1994.

---

**MICHAEL HALL** responds to his family's military heritage in his practice, producing paintings and participatory works that address complex interrelationships, systematized aesthetics and the tenuous space between control and protection. Hall has exhibited in multiple venues including the San Francisco Arts Commission Gallery, Southern Exposure, the Richmond Art Center, the Palo Alto Arts Center and the Headlands Center for the Arts. He is the recipient of several awards and residencies including a 2008 Headlands Center for the Arts MFA Fellowship, a 2015 Lucas Artist Residency Fellowship at Montalvo Arts Center, and a 2016 Joan Mitchell Foundation Artist in Residence Fellowship at the Joan Mitchell Center, New Orleans. Hall's work has also been featured in publications such as *New American Painting*, the *San Francisco Chronicle* and *KQED Arts* online. In 2016, he was appointed Assistant Professor of Drawing and Painting at the California State University East Bay. Hall lives and works in Oakland. This is his second exhibition with the gallery.

---

**DEBORAH OROPALLO** was born in Hackensack, New Jersey. She received a Bachelor of Fine Arts from Alfred University, and a joint Master of Arts/Master of Fine Arts from The University of California, Berkeley. Although originally trained in painting, Oropallo's practice incorporates mixed media including photomontage, computer editing, print technique and paint. Her composite works use layered visual sources to produce a dense interplay between time, place, form and content. The resulting works bear traces of the distortions that evolve or remain from digital manipulation and removal. Oropallo's work is included in the permanent collections of multiple institutions including the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Fine Arts Museums of San Francisco, the Museum of Modern Art, and the Anderson Collection at Stanford University.

Her work has been featured in solo exhibitions at the Fine Arts Museums of San Francisco, the Boise Art Museum, Montalvo Gallery, and the San Jose Museum of Art, and has also been included in group exhibitions at the Whitney Biennial, SFMOMA, the Corcoran Gallery Biennial, and the Jewish Museum. In 2017, the Nevada Museum of Art acquired Oropallo's video work, *Smoke Stacked* (2017), as part of an ongoing initiative to collect and support works at the intersection of art and the environment. Oropallo's work is the subject of two monographs: *POMP* (2009) published by Gallery 16, and *How To*, published by the San Jose Museum of Art. Oropallo is also a recipient of a National Endowment for the Arts Award, a Eureka Fellowship from the Fleishhacker Foundation, the Engelhard Award and a grant from the Pollock-Krasner Foundation. Oropallo lives in West Marin, California and has been represented by Catharine Clark Gallery since 2013.

## Artist Biographies, continued

**ANDY RAPPAPORT'S** nearly 50-year long involvement with music and sound ranges from fronting rock-and-roll bands, to performing as a singer-songwriter, to designing and building recording studios and equipment. Rappaport's collaboration with Deborah Oropallo on the video works for *Dark Landscapes for a White House* (2018) marked his first foray into music for moving images since scoring student films in the 1970s and draws on his experiences at that time with some of the earliest commercially available music synthesizers. Andy is also a photographer, whose work has been exhibited at the Bolinas Museum in Bolinas, CA, among other venues. He is the co-founder, with his wife, Deborah Rappaport, of Minnesota Street Project in San Francisco, CA.

---

**STEPHANIE SYJUCO** was born in Manila, Philippines and lives and works in Oakland, California. She produces photography, sculpture, and installations, moving from handmade and craft-inspired mediums to digital processes and socially engaged projects. Her work explores the tension between the authentic and the counterfeit, challenging deep-seated assumptions about history, race and labor. Her projects of ten leverage open-source systems, shareware logic, and flows of capital, to investigate issues of economies and empire. Her work was included in *Being: New Photography 2018* at the Museum of Modern Art, New York, which acquired Syjuco's photography from the exhibition in Fall 2018. She is also featured in PBS' acclaimed documentary series "Art in the Twenty-First Century," Season 9 by Art21. Previously unpublished conversations with Syjuco and other artists in the Art21 series are included in the newly released book "Being an Artist."

Also, in 2018, Syjuco debuted a new commissioned project "Added Value: An Alternative Book Sale" which excavates and amplifies hidden bodies of knowledge for the San Francisco Museum of Modern Art's Public Knowledge initiative. Previously in 2016, Syjuco was commissioned by Art in America to produce a series of 3D digital capture illustrations for "The Digital Non-Visitor," a feature on the impact of technology on the museum experience. Syjuco's work has been included in exhibitions at MoMA/P.S.1, Long Island, New York; Whitney Museum of American Art, New York, New York; and San Francisco Museum of Modern Art, California, among other venues. Her project "Chromakey Aftermath" debuted at "Disrupting Craft: Renwick Invitational 2018" at the Renwick Gallery, the Smithsonian American Art Museum, Washington, D.C. "Chromakey Aftermath" uses the tropes of craft to challenge our perceptions of "types" in contemporary America, uncovering the manifestation of the handmade within digital processes and virtual networks. In Fall 2019, Syjuco be the subject of a major solo exhibition at the Contemporary Art Museum St. Louis, where she will debut a new major sculptural installation. Syjuco is an Assistant Professor of Sculpture in the Department of Art Practice at University of California, Berkeley. She has been represented by Catharine Clark Gallery since 2008.

---

**MULLOWNEY PRINTING** began its collaborative relationship with Catharine Clark Gallery with the release of Sandow Birk's "Ten Leading Causes of Death in America" (2004), a suite of chine-collé, direct gravure etchings. Between 2006-2007, Paul Mallowney, while working as the Master Printer at the Hui No'eau Visual Arts Center on Maui, Hawaii, published Sandow Birk's "Depravities of War". The fifteen, 48 x 96 inches (121.92 x 243.84 centimeters) woodcuts are based on photo-reportage of the war in Iraq and are rendered after the compositions of Jacques Callot's "Les Grandes Misères de la Guerre" (1633), a suite of etchings that considered the absurdity of violence during the 30 Years' War (1618–1648).

In 2011, Mallowney and Clark began co-publishing Birk's "Imaginary Monuments", a project that will ultimately comprise ten gravures. The first work in the "Imaginary Monuments" series, Monument to the Constitution of the United States, was based on Albrecht Dürer's Triumphant Art of Maximilian I (1515). At nearly 144 inches (365.76 centimeters) in height and made from 195 blocks, it is one of the largest woodcuts in existence. Birk and Mallowney sought to reference the monumentality of the Dürer with the first gravure in the series, which was printed from nine copper plates on nine sheets of handmade gampi, resulting in a work that measures 48 x 63 inches (121.92 x 160.02 centimeters).

After becoming a Master Printer at Crown Point Press in San Francisco, California, Paul Mallowney founded and managed studios in Ouda, Japan and on Maui, Hawaii. He has taught at Pacific Northwest College of Art and San Francisco Art Institute, as well as delivered numerous printmaking workshops in the United States and Japan. Named after his grandfather's commercial print studio founded in the early 1900's in Minneapolis, Mallowney Printing was founded in San Francisco in 2011.