

CATHARINE  
**CLARK**  
GALLERY



Masami Teraoka  
*Brave New World Series/In the Rough at  
Makapuu* (1991)  
Watercolor on paper  
15 x 11 inches unframed  
23 x 7/8 x 18 ½ inches framed

# MIAMI PROJECT

Masami Teraoka  
Al Farrow

Booth #417  
December 2 - 7, 2014



## Andy Diaz Hope & Jon Bernson Miami Project special media exhibit Booth #129

### Regular Fair Hours

- Tues Dec 2, *VIP Opening* 5:30 - 10 pm
- Wed Dec 3, 10 am - 7 pm
- Thurs Dec 4, 10 am - 7 pm
- Fri Dec 5, 10 am - 8 pm
- Sat Dec 6, 10 am - 7 pm
- Sun Dec 7, 10 am - 6 pm

Miami Project 2014 provides Catharine Clark Gallery the opportunity to showcase the work of two of our most established and well renowned artists: Masami Teraoka and Al Farrow. The work to be exhibited in Booth #417 represents the scope of both artists' careers, and will give viewers the opportunity to appreciate the breadth and depth of talent Teraoka and Farrow have cultivated through decades of committed practice. In addition to our gallery booth, we will present a special media exhibit, sponsored by Miami Project and the generous support of art patrons and philanthropists Deborah and Andy Rappaport. This multi-media, immersive work titled *Beautification Machine*, by Andy Diaz Hope and Jon Bernson, will be exhibited in Booth #129.

Contact Catharine Clark Gallery in Miami: 415.519.1439

Media Inquires: Contact Allison Stockman 415.399.1439

# Masami Teraoka



Masami Teraoka

*The Cloister's Last Supper/Eve and the Giant Squid* (2012)

Oil, gold leaf and acrylic with gold leaf frame

123 x 120 x 3 inches framed

Catharine Clark Gallery is delighted by a unique opportunity to feature paintings, watercolors, etchings, woodblock prints, and seminal drawings spanning more than fifty years of Teraoka's career. This curation of works provides a sense of Teraoka's acute awareness of the vast cultural and geopolitical shifts that have occurred in his lifetime, and his cogent commentary on the phenomenon that have shaped the modern world. The stunning triptych above is from the artist's most recent body of works, which includes seven large scale paintings in the style of Renaissance altar pieces. Recently the subject of a solo exhibition at the McKinney Avenue Contemporary, this body of triptychs, as well as Teraoka's *Confessional Series* (to be featured in our next preview), depicts contemporary narratives of moral turmoil. Teraoka's pairing of art historical references with Western and Eastern iconography is particularly provocative and arresting. Viewed alongside earlier work, one will have the opportunity to see the evolution of Teraoka's process

and technique that has developed over the artist's career, and the plethora of approaches he uses to masterfully convey his observations.



Masami Teraoka  
*McDonald's Hamburgers Invading Japan/Burger and Bamboo Broom* (1980)  
Screenprint on paper  
CTP (Color Trial Proof) VI  
22 x 14 ¾ inches unframed

Masami Teraoka was born in 1936 in Onomichi, Hiroshima-ken, Japan, and moved to California in the 1960s. He currently lives and works in Hawai'i. The historical, political, cultural and physical geography of each of these environs appear throughout Teraoka's work, juxtaposed in unexpected and symbiotic ways. The artist's early work focuses on the clash of his two cultures: East with West and tradition with innovation. Integrating reality with fantasy, humor with commentary, and history

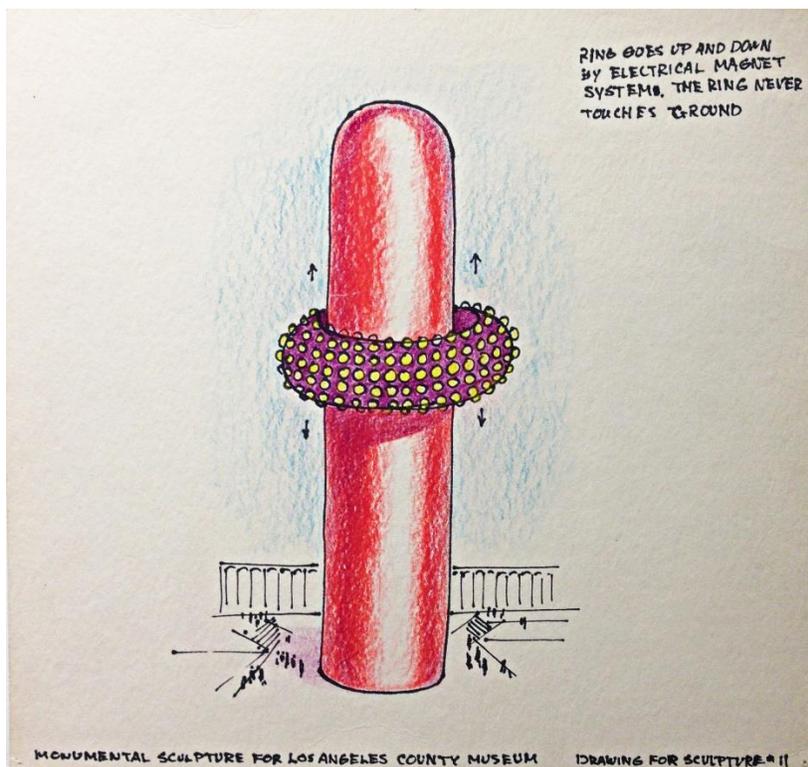
with the present became his working challenge. Works from several early series such as *McDonald's Hamburgers Invading Japan* (above) and *31 Flavors Invading Japan* (below), epitomize Teraoka's delicately rendered and passionately charged depictions of contemporary invasive cultural subjects paired with classic *ukiyo-e* figures and themes.



Masami Teraoka  
*31 Flavors Invading Japan/Today's Special* (1980-82)

35 color woodcut printed from hand-carved blocks of cherry wood with natural dyes; additional hand-coloring on Hosho paper  
Edition of 500  
11 1/16 x 16 9/16 inches unframed

This exhibit at Miami Project will be the first display of many rarely seen studies and sketches by Teraoka. Several pieces are studies for significant, iconic works that have come to define Teraoka's career--from his early solo exhibition at the Whitney Museum (1980) through his career survey exhibit at the Smithsonian Institution's Arthur M. Sackler Gallery (1997). In addition, this will be the first ever public viewing of pre-signature, early career sketches, such as the *Monumental Sculpture for Los Angeles County Museum* (1969) pictured on the next page, which were recently uncovered from storage in a private home. These small scale, intimate drawings will be exhibited for the first time at Miami Project.



Masami Teraoka

*Monumental Sculpture for Los Angeles County Museum: Drawing for Sculpture 11* (1969)

Ink and colored pencil on paper

11 1/2 x 12 3/4 inches

Teraoka has been the subject of more than 70 solo exhibitions, many of which have travelled extensively, including those organized by The Whitney Museum of American Art, The Honolulu Museum of Art, and the Yale University Art Gallery. His work can also be seen in more than 50 public collections worldwide, including the Fine Arts Museums of San Francisco; The Smithsonian Institution in Washington, D.C.; The Metropolitan Museum of Art in New York; the Tate Modern in London; the Queensland Art Gallery in Australia; and the Gallery of Modern Art in Scotland.

# Al Farrow



Al Farrow

*Mosque III (After National Mosque of Nigeria (2010)*

Tank Killer Missiles, trigger, bullets, brass, steel

25 x 29 x 31 inches



Al Farrow

*Menorah XII (2012)*

Guns, gun parts, steel, bullets

32 1/2 x 15 x 15 inches

Three major sculptures from Al Farrow's *Reliquary* series, representing each of the main monotheistic world religions, will be displayed in Booth #417. This body of work, begun almost 20 years ago, is Farrow's commentary on the "historic and continuing partnership of war and religion." Farrow appropriates and reinterprets the iconography of Jewish, Islamic and Christian religious structures and beliefs. His work explores complex links to both historical and contemporary political, social, and cultural issues--especially that of the military-industrial complex. Farrow uses

guns, munition parts, shell casings, bullets and missiles in his meticulous representations of mosques, synagogues, cathedrals, and other religious objects. Farrow's work can be found in the San Francisco Museum of Modern Art; the San Jose Museum of Art; 21c Louisville, Kentucky; and the Fine Arts Museums of San Francisco. His work has exhibited widely in museums around the United States and abroad.

## Andy Diaz Hope Jon Bernson



Installation view of *Beautification Machine* (2014)

Andy Diaz Hope and Jon Bernson

Sculpture: Glass, solder, antique speaker fabric, white oak, electrical, 6 benches with upholstery

65 x 36 x 36 inches

Audio: 10, 12 minute movements: 8 minute cycle of automated filters, followed by 4 minute compositions created from FOX news samples

In a special exhibit in Booth #129, Miami Project, San Francisco art patrons and philanthropists Deborah and Andy Rappaport and Catharine Clark Gallery will present a media project by Andy Diaz Hope and Jon Bernson. This immersive exhibit titled *Beautification Machine* is both an object and an experience, infused with mystery and social commentary. In the words of the artists, *Beautification Machine* is a device used to “neutralize the bile and fear spewed forth daily over the networks and transform polarizing media sources into vehicles of contemplation and

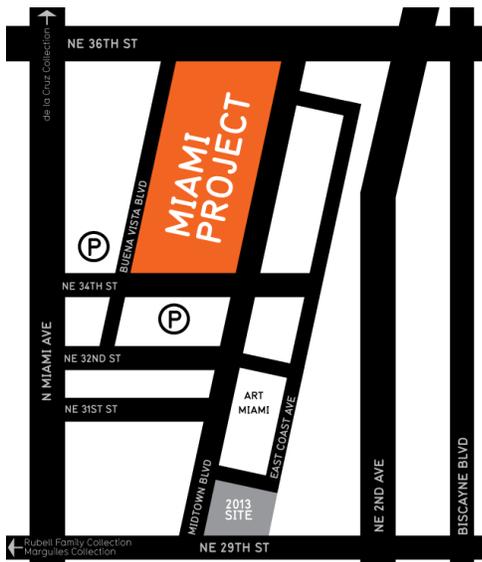
peace.” Combining functions of sculpture, projection, audio processing and random chance, *Beautification Machine* manipulates real-time video feeds from FOX, MSNBC (or any news source), and then strips them of all rhetoric and partisanship. Immersed in darkness, yet enveloped in a media-generated glow, viewers experience the antithetical essence of the work—an oasis of calm created from the very thing that makes it difficult to find serenity in the modern world. Museums and institutions interested in acquisition of this project should contact Catharine Clark for an explanation of the terms of purchase which will be funded by Deborah and Andy Rappaport.

On Friday, December 5th, at 11:30am, the Rappaports, Andy Diaz Hope, and Jon Bernson will present a discussion on the merits of the project and art philanthropy in the context of an art fair. The conversation will conclude with a live musical performance by Jon Bernson and Kevin Taylor. Please see the Events page of Miami Project for details, [www.miami-project.com/projects-events/](http://www.miami-project.com/projects-events/) or contact Catharine Clark in Miami to RSVP: [cc@cclarkgallery.com](mailto:cc@cclarkgallery.com), cell: 415.519.1439.

We look forward to seeing you in the Midtown Wynwood District in Miami in December!

Warmly,

Catharine Clark



### Miami Project

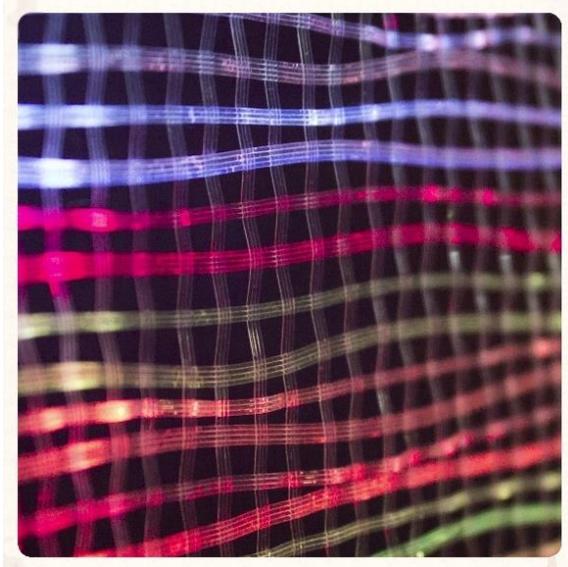
Midtown Miami/ Wynwood District

NE 34th & NE 36th Streets between NE 1st Avenue (Midtown Blvd.) and Buena Vista Blvd.

Main Entrance: NE 1st Avenue & NE 34th Street

Garden Cafe Entrance: NE 1st Avenue & NE 35th Street

Follow us at Miami Project, and all our other gallery events on Instagram @cclarkgallery #openings #events #news #miamiproject #catharineclarkgallery



Catharine Clark Gallery Holiday Party and Sale: December 20, 2-5 pm

Current exhibitions in San Francisco

Wanxin Zhang | *Totem*

Media Room: LigoranoReese | *IAMI*

Upcoming exhibit in San Francisco

Group exhibition: *GARBLE* with Sandow Birk, Anthony Discenza, Charles Gute, Nina Katchadourian, LigoranoReese, Walter Robinson and John Slepian

January 10 - February 14, 2015