



Catharine Clark Gallery at FOG Design+Art 2026

January 21 – 25, 2026

Work by

Lehuauakea, Alejandro Cartagena,
and Arleene Correa Valencia

FOCUS: Booth 400

Fort Mason Center, Pier 2
2 Marina Boulevard
San Francisco, CA 94123

In Between Spaces

At FOG Design+Art 2026, Catharine Clark Gallery presents *In Between Spaces*, a curated exhibition featuring Lehuauakea, Alejandro Cartagena, and Arleene Correa Valencia. United by profound inquiries into migration, labor, and the continuum between ancestral roots and future generations, the presentation creates a dialogue between indigenous craft and documentary strategies. Lehuauakea breathes new life into Native Hawaiian patterns through the labor-intensive creation of *kapa* (barkcloth) and *‘ohe kāpala* (bamboo printing tools), addressing themes of environmental stewardship and Kanaka Maoli identity. This revitalization of traditional media is mirrored in the work of Arleene Correa Valencia, who utilizes *Amate* paper—the material of her Indigenous Mexican ancestors—to record contemporary migration stories. Drawing inspiration from the *Codex Boturini*, Correa Valencia reframes the migrant experience not as a loss, but as a site of communal strength, resilience, and joy.

Complementing these material-focused narratives, Alejandro Cartagena expands the scope of documentary photography to examine social, urban, and environmental issues across Latin America. By reinterpreting how these landscapes have been historically represented, Cartagena adds complex conceptual layers to the booth's investigation of place and displacement. Together, these three artists—who have garnered major recognition from institutions such as SFMOMA, the Fine Arts Museums of San Francisco, and the Smithsonian's National Museum of the American Indian—offer a powerful reflection on how we navigate the spaces between history, home, and identity.

For inquiries:

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Catharine Clark Gallery

248 Utah Street
San Francisco, CA 94103
415-399-1439

Hours:

Tuesday – Saturday: 11am – 6pm

Exhibitions on view during SF Art Week at Catharine Clark Gallery

Masami Teraoka: *From Here to Eternity, Five Decades of Art Making*

North and South Galleries

Ken Goldberg and Tiffany Shlain: *Speculation, Like Nature, Abhors a Vacuum (LA Version)*

Media Room

LigoranoReese: *Vanishing Finish*

EXiT

Lehuauakea



Lehuauakea is a Native Hawaiian interdisciplinary artist and *kapa*-maker from Pāpa'ikou, Hawai'i. Lehuauakea breathes new life into generational patterns and traditions, focusing particularly on the labor-intensive creation of *kapa* (barkcloth), the carving of 'ohe kāpala (bamboo printing tools), and the use of natural pigments. Through these traditional Native Hawaiian customs and gathered organic materials, their work addresses themes of environmental stewardship, evolving contemporary Kanaka Maoli identity, and the teachings within cultural mythologies and cosmologies.

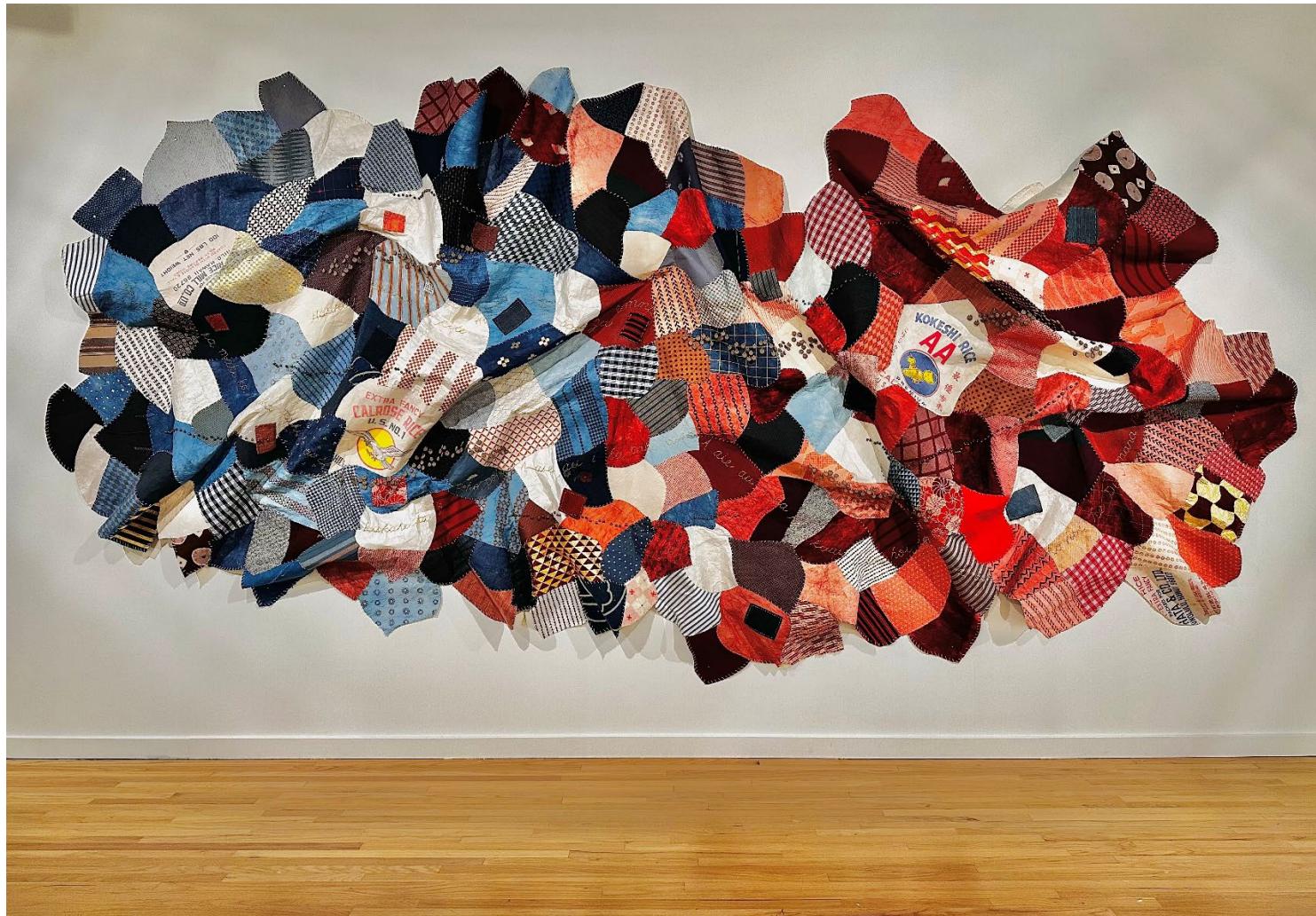
Grounded in ancestral modalities while advancing the medium into innovative forms, Lehuauakea aims to share these traditions with the next generation, ensuring this mode of Indigenous storytelling endures. Lehuauakea has spent several years learning from renowned *kapa* maker Wesley Sen of Moanalua, Hawai'i, who trained alongside Pua Van Dorpe, Beatrice Krauss, Malia

Solomon, Carla Freitas, Dennis Kana'e, and Mary Pritchard. Lehuauakea's work has been exhibited nationally and internationally and is held in collections globally, including the Smithsonian National Museum of the American Indian, the Portland Art Museum, the National Gallery of Victoria, the Queensland Art Gallery of Modern Art, the Forge Project, and the Museum of International Folk Art. The artist is currently based in Santa Fe and Pāpa'ikou, having earned their BFA in Painting with a minor in Art and Ecology from the Pacific Northwest College of Art.

The gallery's booth presentation at FOG features Lehuauakea's major work *Still Finding My Way Back Home* (2025), a 17-foot-wide textile recently featured in the 2025 Hawai'i Triennial in Honolulu. This monumental piece is presented in conversation with two new works debuting at the fair: *The Night Gives Birth I* and *II* (both 2025).

Like many who call Hawai'i home today, Lehuauakea was raised within both Native Hawaiian and Japanese cultures. Despite the overlap in their upbringing, the artist notes that complex intersectional histories, including racial conflict, economic disparity, displacement, and social assimilation, were often overlooked. *Still Finding My Way Back Home* addresses these enduring themes by incorporating textile traditions and narrative patterns specific to Lehuauakea's Native Hawaiian lineage and the Japanese ancestors who immigrated to work on the plantations. Featuring delicate adornments, hand-stitched textile fragments, and embroidered lyrics from two different Hawai'i plantation worker songs, this textile work intentionally mirrors the generations of intricate, interwoven cultural relationships unique to the islands. By combining traditional materials like *kapa* and silk—mediums inherently reflective of place and time—Lehuauakea honors their distinct origins while blurring the lines between them, creating a unified narrative.

Composed of natural plant dyes, wildfire charcoal, 24k gold leaf, hibiscus cordage, and ceramic beads on *kapa*, Lehuauakea's *The Night Gives Birth I* and *II* (both 2025) measures 36 by 36 inches per panel. These works evoke the world in its infancy, expanding and contracting as night yields to the first beings. Drawing from the *Kumulipo* creation chant, the pieces capture a moment where time stands suspended in a procreative void. Here, the darkness—*pō*—is rendered not as emptiness, but as a fertile entity of possibility: a night sky of limitless potential that descends upon the earth and rises from the blackest depths of the ocean.



Lehuauakea

Still Finding My Way Back Home, 2025

Kapa, reclaimed Japanese fabrics, indigo and red madder root dyes, ceramic beads, bells, earth pigments, hand-embroidery, metal leaf

Approx. 9 feet x 17 feet installed

Sold



Lehua Uakea

The Night Gives Birth I and *The Night Gives Birth II*, both 2025

Natural plant dyes, wildfire charcoal, 24k gold leaf, hibiscus cordage, ceramic beads on kapa

Sheet: 36 x 36 inches each

Frame: 37 1/4 x 37 1/4 inches each

\$28,000 each





Lehuauakea

The Night Gives Birth I, 2025

Natural plant dyes, wildfire charcoal,
24k gold leaf, hibiscus cordage,
ceramic beads on *kapa*
Sheet: 36 x 36 inches
Frame: 37 1/4 x 37 1/4 inches
\$28,000



Lehuauakea

The Night Gives Birth II, 2025

Natural plant dyes, wildfire charcoal,
24k gold leaf, hibiscus cordage,
ceramic beads on *kapa*

Sheet: 36 x 36 inches
Frame: 37 1/4 x 37 1/4 inches
\$28,000



Alejandro Cartagena

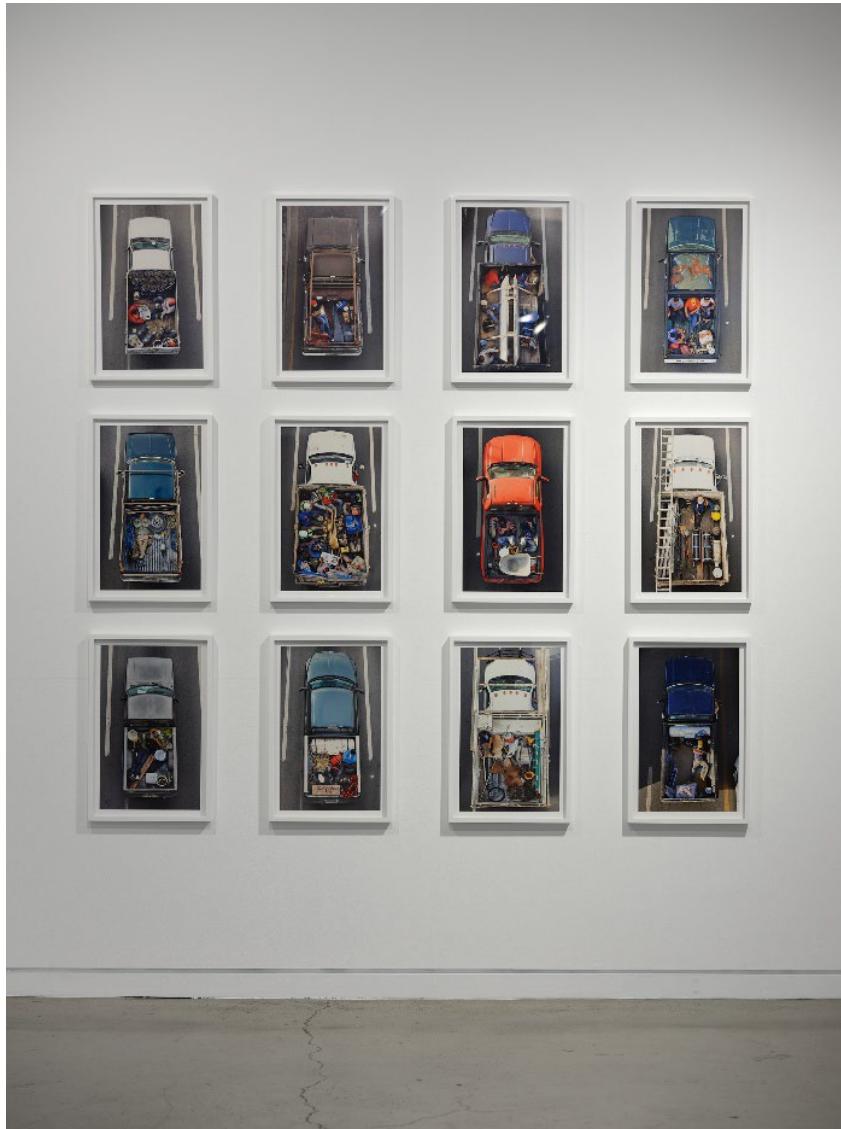
Alejandro Cartagena's projects are primarily documentary-based, using landscape and portraiture to examine social, urban, and environmental issues in Latin America. His work also engages the broader history of photography, reinterpreting how poignant issues have been addressed or represented in the past. This approach has expanded his work's aesthetic and conceptual scope, adding layers of meaning to his complex interpretations of our society. Born in the Dominican Republic, Cartagena lives and works in Monterrey, Mexico, creating photo-based works that reflect on migration patterns and their interrelationship with local and global economies.

Cartagena's work has been exhibited internationally in more than 50 group and individual exhibitions at spaces including the Fondation Cartier pour l'art contemporain in Paris and the CCCB in Barcelona. His work is in the collections of several museums, including SFMOMA, Berkeley Art Museum and Pacific Film Archive, the Museum of Contemporary Photography in Chicago, the Portland Museum of Art, The West Collection, the Coppel collection, the FEMSA collection, Museum of Fine Arts in Houston, the George Eastman House, and the Santa Barbara Museum of Ar. Cartagena is current the subject of a major solo survey exhibition at SFMOMA, *Ground Rules*, curated by Shana Lopes, Assistant Curator of Photography. The exhibition is accompanied by a monograph published by Aperture.

The gallery's presentation at FOG features selections from Cartagena's now-iconic photo series **"Carpoolers" (2011–2012)**. Cartagena writes that the "inception of 'Carpoolers' was born in the 1980s, in the back of my grandfather's F-150 truck. A construction worker all his life, he was the 'maestro' with

a crew of workers carpooling to construction sites early in the mornings of Monterrey. Thirty years later, those memories became images on an elevated highway of this northeastern city at the height of Mexico's housing boom. From an overpass, I photographed laborers riding to work in the beds of pickup trucks; anonymous workers like my grandfather and his crews, suspended between the promise of suburban homeownership and the reality of precarious labor."

"Those frames," Cartagena writes, "freeze an 'in-between' instant that is at once public and startlingly intimate, a fleeting architecture of bodies, tools, and tarps sliding through the city's asphalt. The images reveal how policy, public urban programs, and economic aspiration conspire to shape the ways we occupy space in Latin American cities."



Installation image of Alejandro Cartagena's *Carpoolers* at Catharine Clark Gallery



Alejandro Cartagena
Carpoolers #25, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 8/10
(ACa00015)
\$7,500 framed



Alejandro Cartagena
Carpoolers #27, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; AP 2/3
(ACa00013)
\$9,000 framed



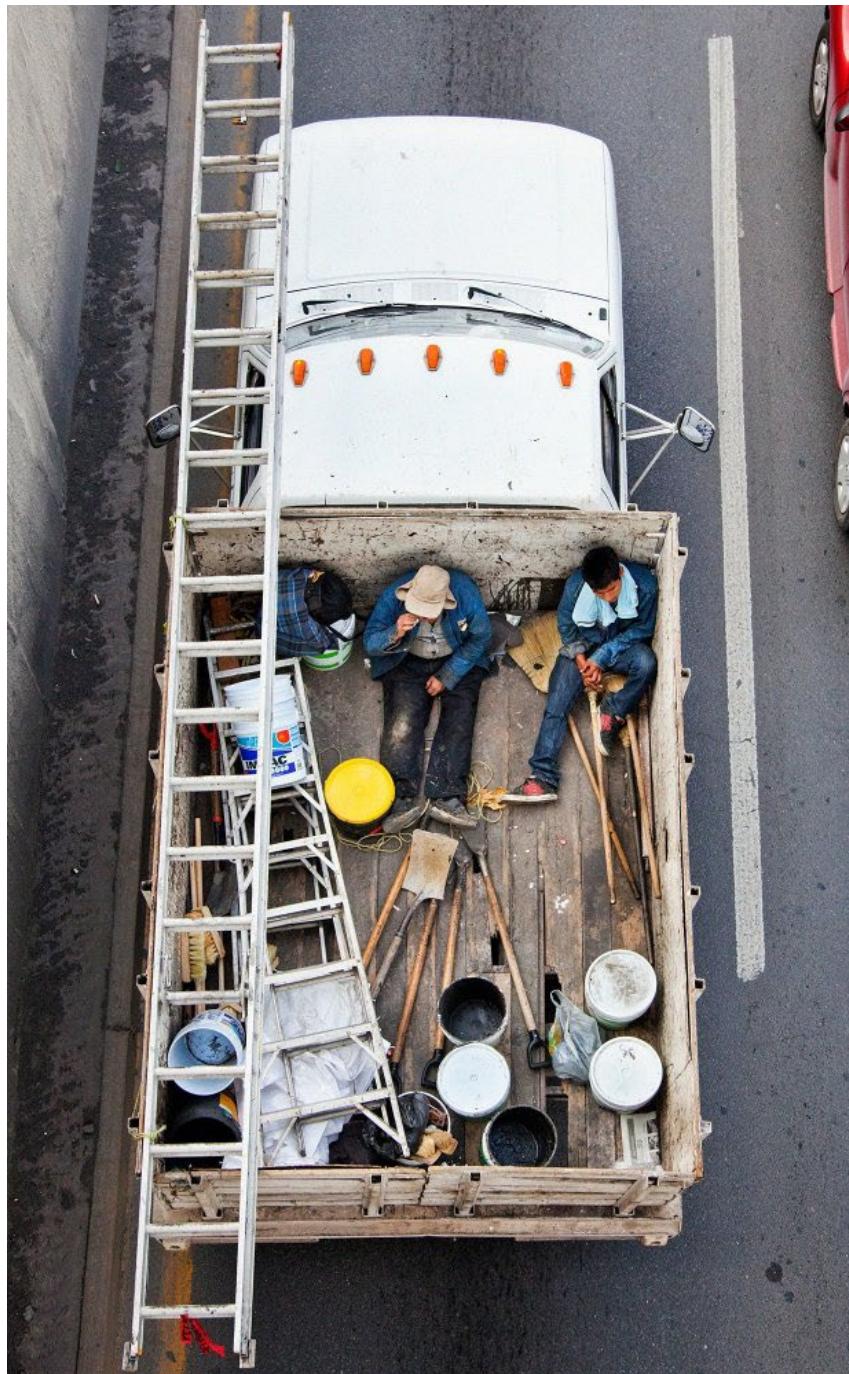
Alejandro Cartagena
Carpoolers #28, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; AP 1
(ACa00012)
\$9,000 framed



Alejandro Cartagena
Carpoolers #40, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 8/10
(ACa00011)
\$7,500 framed



Alejandro Cartagena
Carpoolers #46, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 9/10
(ACa00016)
\$7,500 framed



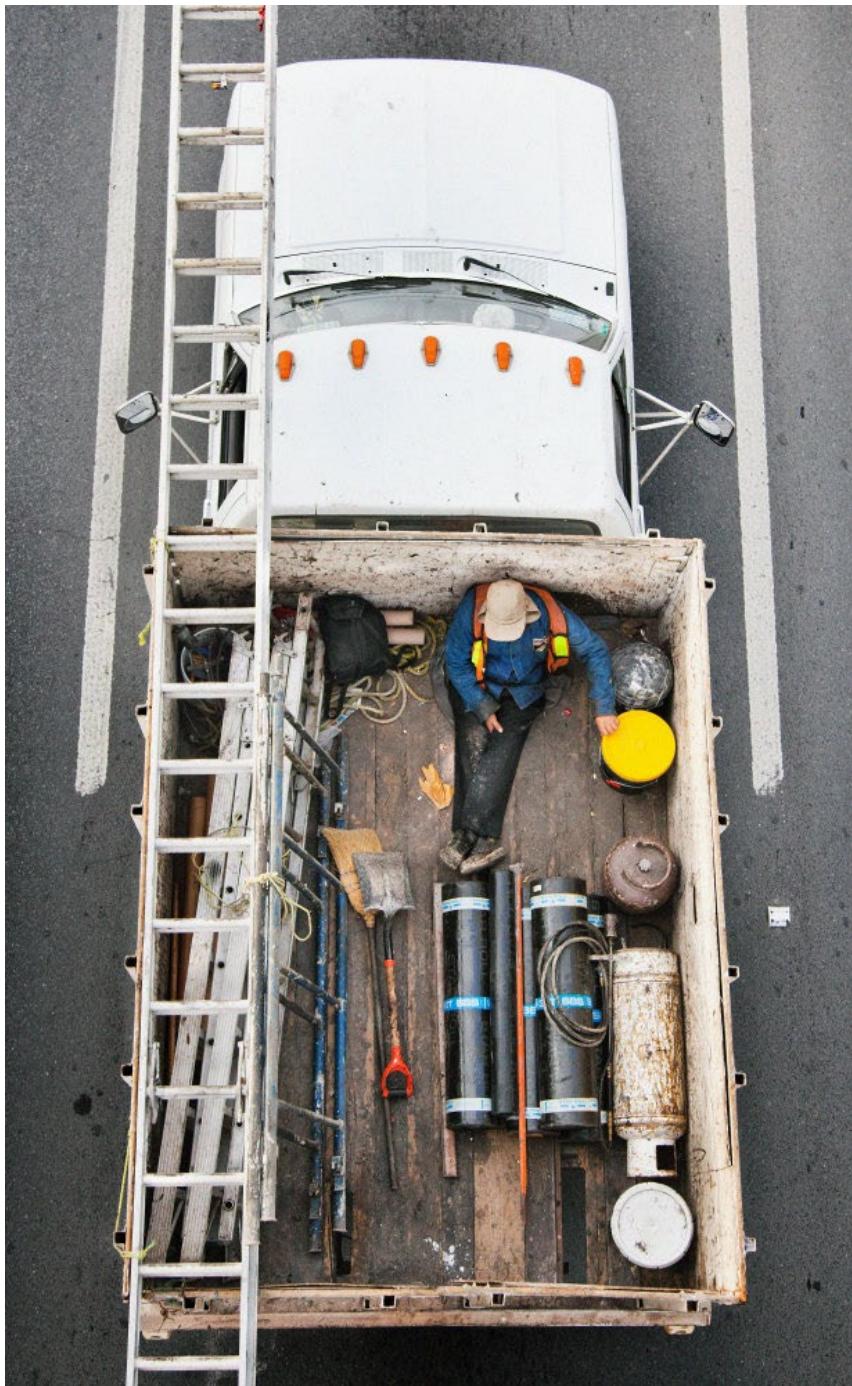
Alejandro Cartagena
Carpoolers #48, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 10/10
(ACa00018)
\$7,500 framed



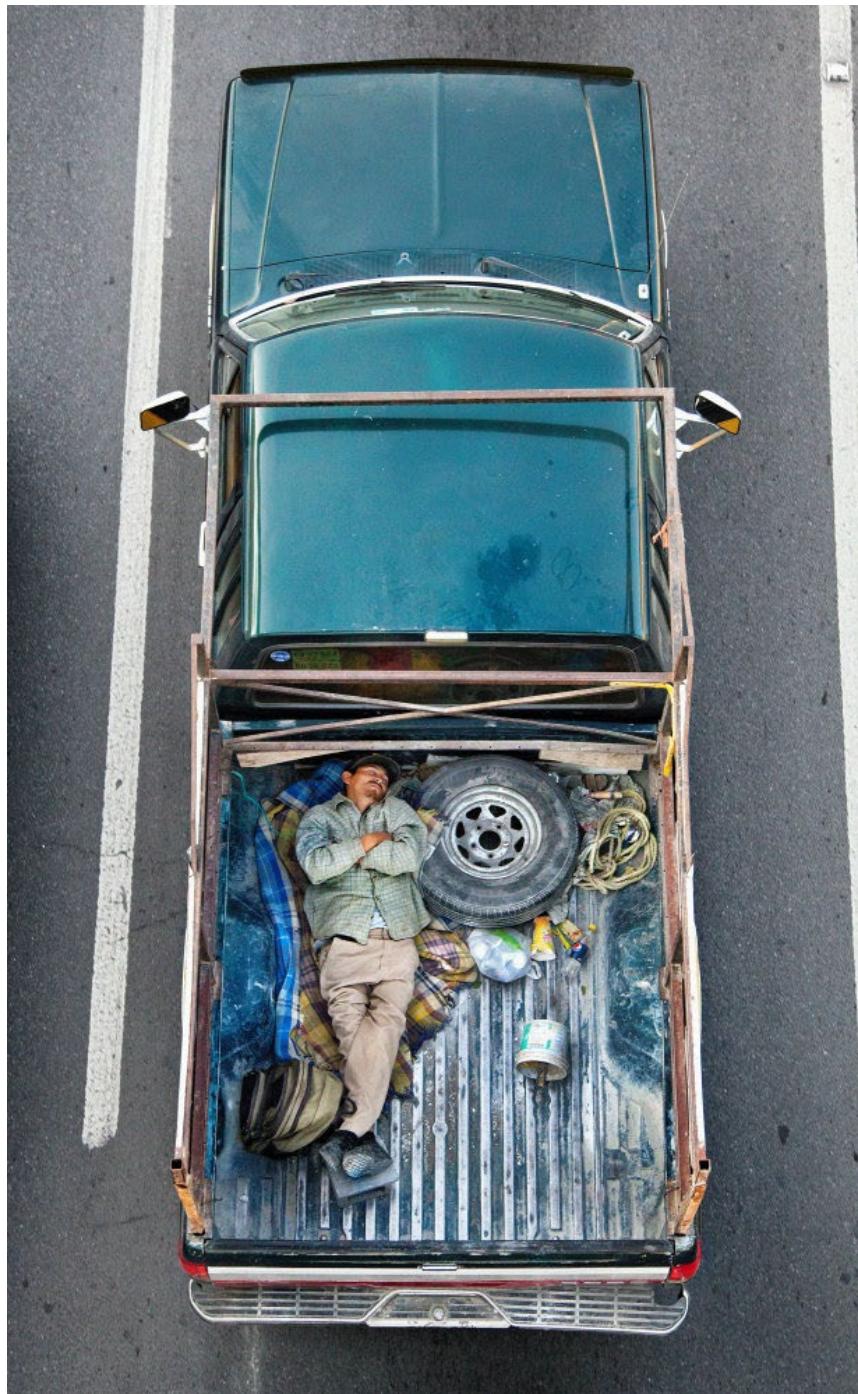
Alejandro Cartagena
Carpoolers #62, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 6/10
(ACa00023)
\$6,500 framed



Alejandro Cartagena
Carpoolers #63, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 4/10
(ACa00022)
\$4,000 framed



Alejandro Cartagena
Carpoolers #64, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 6/10
(ACa00025)
\$6,500 framed



Alejandro Cartagena
Carpoolers #65, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 6/10
(ACa00024)
\$6,500 framed



Alejandro Cartagena
Carpoolers #73, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 6/10
(ACa00053)
\$6,500 framed



Alejandro Cartagena
Carpoolers #80, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 2/10
(ACa00030)
\$4,000 framed



Alejandro Cartagena
Carpoolers #81, 2011-2012
Archival Pigment print on Paper
Image: 20 x 12 1/8 inches
Sheet: 22 x 14 1/8 inches
Edition of 10 + 3APs; Edition 5/10
(ACa00032)
\$6,500 framed



Alejandro Cartagena

Urban Transport #15, 2011-2012

Archival pigment print on paper

Edition of 10 + 3AP

Image: 20 x 12 1/8 inches

Sheet: 22 x 14 1/8 inches

*Newly available as of November 2025

Edition 5 – 7: \$6,500 framed

Edition 8 – 10: \$7,500 framed



Arleene Correa Valencia

ARLEENE CORREA VALENCIA (b. 1993, Michoacán, Mexico) is an artist based in Napa Valley, California. She is an inaugural recipient of the Bay Area Fellowship at Headlands Center for the Arts and received a regional Emmy award for the KQED Arts feature *REPRESENT: Portraits of Napa Workers: Arleene Correa Valencia*. In 2023, Correa Valencia was named a Eureka Fellow by the Fleishhacker Foundation and a Finalist for the SECA Award through the San Francisco Museum of Modern Art.

Correa Valencia's work has been exhibited extensively. In 2025, following her solo exhibition *Codice del Perdedor / The Losing Man's Codex* at Catharine Clark Gallery, the Fine Arts Museums of San Francisco, Denver Art Museum, and Amon Carter Museum of American Art acquired major works for their permanent collections. In 2024, she was the subject of solo museum exhibitions at the Bolinas Museum and the Utah Museum of Fine Arts, the latter accompanied by a catalogue. In 2026, she will open her first solo exhibition at Fridman Gallery in New York.

In 2023, her work was featured in *BAN9: Bay Area Now 9* at Yerba Buena Center for the Arts; a two-person presentation (alongside Stephanie Syjuco) for Focus at The Armory Show, curated by Candice Hopkins; and exhibitions at the Pacific Northwest College of Art, the San Francisco Arts Commission, Lower Manhattan Cultural Council in New York City, and Alfred University in New York.

Her solo exhibition *Llévame Contigo, Yo Quiero Estar Contigo* was held at the Trout Museum of Art (2021-2022). In 2022, she mounted several major solo presentations, including *Aveces Quiero Llorar Porque Te Extraño...* at Catharine Clark Gallery; her first international solo exhibition, *(in)visibles En La Oscuridad (De Regreso A Casa)*, at the Benemérita Universidad Autónoma de Puebla in Mexico; and *Por favor, no me olvides / Please, don't forget me* at MCA Gallery in Ontario, Canada.

Correa Valencia received her MFA from the California College of the Arts. Originally from Arteaga, Michoacán, she is one of four children whose family fled to the United States in 1997, settling in California's Napa Valley. Correa Valencia is a DACA (Deferred Action for Childhood Arrivals) recipient and is on the path to U.S. citizenship.

Her work is held in the permanent collections of the Fine Arts Museums of San Francisco, Berkeley Art Museum and Pacific Film Archive, Cantor Arts Center at Stanford University, Bronx Museum, Denver Art Museum, Amon Carter Museum of American Art, Crocker Art Museum, Utah Museum of Fine Arts, Nerman Museum of Contemporary Art, Grand Valley State University Museum of Art, Ulrich Museum of Art, and 21c Museum Hotels. Correa Valencia has been represented by Catharine Clark Gallery since 2022.



Catharine Clark Gallery's presentation at FOG features two new scrolls from Arleene Correa Valencia's series *Codice del Perdedor / The Losing Man's Codex*. Created on *Amate* paper—the same material her Indigenous Mexican ancestors used to record their migration stories—these works draw inspiration from the *Codex Boturini*, which depicts the migration from Aztlan to the founding of Mexico-Tenochtitlan. The historical codex illustrates mothers carrying their children on their backs in search of safety and home, an image that deeply resonates with the artist.

"When I saw this, I was reminded of how our story of migration is a universal experience that never ends," Correa Valencia notes. "*The Losing Man's Codex* addresses the battle between good and bad, and everyone who stands between the two sides. When I was younger, my father told me a story of how losing is a noble act... a horizontal state of being in which all who lose stand together in community, while those who win stand alone. I made this work with the intention of reflecting on the current state of our community being hunted down by ICE, but also to celebrate our strength and resilience."

In 2022, Correa Valencia returned to Mexico for the first time since her departure at age three. While this homecoming brought complex feelings of guilt and loss, it also shifted the physical nature of her practice. "I've started this obsession with *Amate* paper," she writes. "Made from the bark of the Jonote tree, this paper carries the roots and earth of our homelands... These scrolls are scrolls of resistance, proof of our existence, and show us the strength of our roots." Transportation emerges as a major theme in this new body of work, particularly in images of migrants traveling in the backs of trucks. Inspired by her trip to Arteaga, Michoacán, where she observed the "never-ending winding roads spread across the Sierra Madre del Sur," Correa Valencia reflects on her father's own journey. "I began to think about my dad's first time leaving Arteaga... A young brown man with innocent dreams of reaching America: How did he make it out of the mountains? I doubt he had a car. I doubt he had much money... I asked myself if he looked at the never-ending dirt roads and wondered if they would lead him home, just like I did."



Arleene Correa Valencia

Sobreviviendo Un Día Mas / Surviving Another Day, 2025

Signed and dated on the verso

Textiles, thread, and glitter on Amate paper made by Jose Daniel Santos De La Puerta

Sheet: 29 3/7 x 86 inches

Frame: 33 7/16 x 90 1/16 inches

(ACV00406C)

\$24,000



Detail image of Arleene Correa Valencia's *Sobreviviendo Un Día Mas / Surviving Another Day*, 2025



Arleene Correa Valencia

Habrá Alegría En la Resistencia / There Will Be Joy In The Resistance, 2025

Signed and dated on the verso

Textiles, thread, and glitter on Amate paper made by Jose Daniel Santos De La Puerta

Sheet: 29 3/7 x 86 inches

Frame: 33 7/16 x 90 1/16 inches

(ACV00406C)

\$24,000



Detail image of Arleene Correa Valencia's *Habrá Alegría En la Resistencia / There Will Be Joy In The Resistance*, 2025

About Catharine Clark Gallery

Established in 1991, **Catharine Clark Gallery** is one of the leading contemporary art galleries on the West Coast. The gallery serves as the primary representative for an acclaimed roster of international artists, including Masami Teraoka, Stephanie Syjuco, Marie Watt, Nina Katchadourian, Arleene Correa Valencia, Julie Heffernan, and Sandow Birk.

Exhibitions change every eight weeks, with each show accompanied by a time-based media or video work presented in the gallery's dedicated Media Room. The gallery also works with fine art presses to co-publish original prints, which are displayed in its works-on-paper gallery. The gallery has been a member of the San Francisco Art Dealers Association (SFADA) since 1994 and joined the Art Dealers Association of America (ADAA) in 2023.

Gallery exhibitions have garnered critical attention from publications such as the *New York Times*, *Artforum*, *Art in America*, *San Francisco Chronicle*, and *Vogue*. Works by gallery artists have been collected by international institutions including the Tate; National Gallery of Australia; Museum of Modern Art; Whitney Museum of American Art; Metropolitan Museum of Art; Library of Congress; Smithsonian American Art Museum; J. Paul Getty Museum of Art; Los Angeles County Museum of Art; the Hammer Museum; Walker Art Center; Fine Arts Museums of San Francisco; San Francisco Museum of Modern Art; Asian Art Museum; and the Cantor Arts Center at Stanford University.

In 2016, Catharine Clark founded **BOXBLUR**, an initiative fiscally sponsored by Dance Film SF. Its mission is to produce and support performance and ephemeral projects in response to visual artists' work. Artist and performer-collaborators include Rufus Wainwright, Shinji Eshima, Sarah Cahill, EOS Ensemble, Catherine Galasso, Benjamin Freemantle, Adji Cissoko, Michael Montgomery, Emma Lanier, Cauveri Suresh, Margaret Jenkins Dance Company, Monique Jenkinson/Fauxnique, Indira Allegra, Kambui Olujimi, Jen Bervin, Amy Trachtenberg, and Shimon Attie, among many others.

In 2023, Catharine Clark Gallery doubled its space and established **EXiT**, a jewel-box art boutique that reimagines the museum or gallery gift shop as a space to lounge, explore, and engage. Its unique inventory features artist multiples, books, homewares, gifts, and unique objects.

Located in San Francisco's Potrero Hill neighborhood, the gallery is situated near prominent arts venues such as California College of the Arts (CCA), the CCA Wattis Institute for Contemporary Arts, the Museum of Craft and Design, and Minnesota Street Project. In 2023, the gallery expanded into a 9,200-square-foot, ground-floor location with added space for exhibitions and performances.