

CATHARINECLARKGALLERY



Above: Andy Diaz Hope, *Starry Night*, 2018 – 19; safety glass, .22 and .45 bullets, 410 shotgun shells, burnt oak, LED lights; 88 ¾ x 38 x 7 ¾ inches.

Andy Diaz Hope and Laurel Roth Hope | *An Inexhaustive Study of Power* Media Room: Lenka Clayton and James Price | *People in Order – Home*

February 23 – March 30, 2019

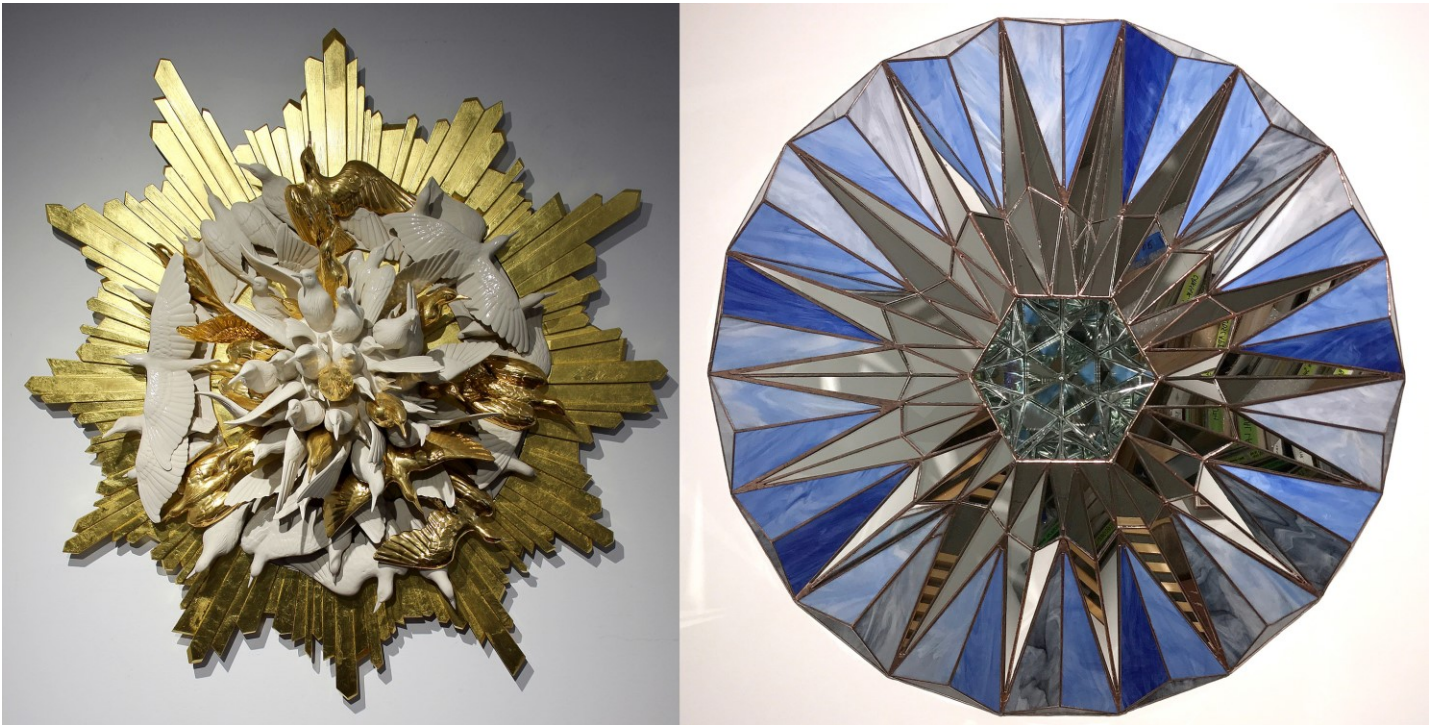
Opening reception: Saturday, February 23 | 3 – 5pm, with artist talks at 4pm

San Francisco, CA: Catharine Clark Gallery continues its Winter 2019 program with *An Inexhaustive Study of Power*, an exhibition of solo and collaborative works by Andy Diaz Hope and Laurel Roth Hope. Throughout their respective careers, Diaz Hope and Roth Hope have created work that responds to the environment and conservation, the dissemination of information through mass media, and the relationship between narrative and spirituality, often through mixed media and installation. *An Inexhaustive Study of Power* imagines an immersive space that employs “the aesthetics of a richly appointed apartment overlooking a world on the brink of societal collapse.”

For this exhibition, Diaz Hope and Roth Hope reference design elements found in sources as myriad as presidential portraits and religious art, raising questions about how power is evoked and reified through visual forms. The artists note that “we have recently begun to realize that a growing undercurrent in our work, both collaboratively and individually, has to do with power – who has it, how it is built into systems, how it changes over time, and who benefits from it.” For their exhibition, Diaz Hope and Roth Hope transform the gallery into a suite of decorated and furnished rooms, with overt nods to the ornamental style found across countless “selfie-ready” social media posts. While seamlessly blending in with their surroundings, their artworks invite deeper – and occasionally darkly humorous – reflection, on the political, psycho-social, and environmental costs of material adornment.

Roth Hope’s *Reliquary for Biodiversity* (2018), for example, features a ceramic bust of a gorilla, its neck encircled with a wreath of gold-glazed ceramic birds. While unquestionably stunning in its high craft, Roth Hope’s sculpture evokes unsettling traditions of trophy hunting and poaching that have rendered many animal species – including the gorilla – endangered or extinct.

CATHARINECLARKGALLERY



Above, left: Laurel Roth Hope, *Manifest Destiny #2*, 2017; vitreous china, glaze, wood, gold leaf; 42 x 42 x 12 inches.

Above, right: Andy Diaz Hope, *Beautiful Void: Sky*, 2017; mirror, glass, brass, solder, patina; 42 x 42 x 9 inches.

In Diaz Hope's triptych, *We Are Special* (2018 – 19), the official Presidential photographic portraits of Barack Obama and Donald Trump are rendered in gel pill capsules, their images ensconced in ornate-gold frames that bookend a central panel: a framed mirror. In referencing the ostentatious display of political portraiture, the work encourages reflection on how visual cultures reify authority, while also asking viewers to question their personal relationship to ongoing debates around the cost of pharmaceuticals and healthcare, and whether access is a universal right or an earned privilege. By placing the mirror between the portraits of Obama and Trump, Diaz Hope suggests that these debates require personal reflection by individuals, rather than blind adherence to partisan politics.

By comparison, a group of bullet-ridden "windows" lit by colored LED lights evokes images of nighttime constellations, as well as discourse on gun violence, individual rights, and the future. Conversely, Diaz Hope's multi-faceted mirror sculpture, *Beautiful Void: Sky* (2017), and Roth Hope's gilded wreaths of porcelain starlings, *Manifest Destiny #1 – 2* (all 2017) reimagine forms and patterns from various religions – including Christian ecclesiastical architecture and Islamic art – to draw out relationships between power and aesthetics, particularly through a visual language associated with faith.

An Inexhaustive Study of Power is complemented by a media room presentation of *People in Order – Home* (2006), a collaborative video by Lenka Clayton and James Price. Produced immediately prior to the financial crisis of the mid-2000s, the video features 73 households in Great Britain, arranged in descending order of annual income. While ostensibly playful, the video considers how we collectively assess material well-being and security by exploring how income stratification shapes our definition of "home." Catharine Clark Gallery presents *People in Order – Home* in advance of Lenka Clayton's debut solo exhibition at the gallery, *Won, Too, Free, For*, opening April 6, 2019.

Join us for the opening (3 – 5pm) for *An Inexhaustive Study of Power*, with artist talks at 4pm by Andy Diaz Hope and Laurel Roth Hope on Saturday, February 23, 2019.

CATHARINECLARKGALLERY



Above: Lenka Clayton and James Price, still from *People in Order – Home*, 2006; single-channel video with sound; 3:00 minutes; edition of 100 + proofs.

Andy Diaz Hope and Laurel Roth Hope | *An Inexhaustive Study of Power*

Media Room: Lenka Clayton and James Price | *People in Order – Home*

February 23 – March 30, 2019

Opening reception with artist talks: Saturday, February 23, 2019 | 3 – 5pm; talks at 4pm

Upcoming Events and Exhibitions:

Wanxin Zhang: The Long Journey | solo survey exhibition; catalogue available with an 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/>

Lenka Clayton | *Won, Too, Free, For*

April 6 – May 11, 2019

Al Farrow | *Divine Ammunition*

Sandow Birk and Elyse Pignolet with Mallowney Printing | *American Procession*

The MAC, Dallas

March 6 – May 5, 2019

White House: Chester Arnold, Al Farrow, Deborah Oropallo, and Stephanie Syjuco

May 18 – June 22, 2019

For media and sales inquiries, contact Anton Stuebner | associate@cclarkgallery.com | Gallery Hours: Tuesday – Friday from 10:30am – 5:30pm | Saturday from 11am - 6pm

CATHARINE CLARK GALLERY



ANDY DIAZ HOPE earned his Bachelor of Science and Master of Science in Engineering from Stanford University's joint program in Design—a collaborative program between the Engineering and Art departments. Diaz Hope creates work that seeks to offer alternative viewpoints to the mainstream media out of a desire to foster dialogue, encourage pluralism, and critical thought.

In 2017, the Contemporary Jewish Museum, San Francisco commissioned Diaz Hope and Laurel Roth Hope to create *The Woulds*, a multi-media installation for the exhibition *Jewish Folktales Retold: Artist as Maggid*. Diaz Hope has exhibited internationally in venues such as the Museum of Art and Design, New York; the Crocker Art Museum, Sacramento; the International Museum of Surgical Science, Chicago; the Museum of Contemporary Art, Denver; the National Gallery of Victoria, Australia; and the London Crafts Council, England. His work is included in the collections of the Museum of Modern Art, New York; the Museum of Art and Design, New York; the Palm Springs Art Museum, California; the Nevada Museum of Art, Reno; and 21c Museum Hotels, Louisville. He lives in San Francisco and has been represented by Catharine Clark Gallery since 2005.

LAUREL ROTH HOPE lives and works in San Francisco. Prior to becoming a full-time, self-taught artist, she worked as a park ranger and in natural resource conservation. Her current work centers on the human manipulation of and intervention into the natural world and the choices we make every day between our individual desires and the well-being of the world. She and Diaz Hope have collaborated on projects presented at Catharine Clark Gallery since 2008.

Roth Hope is a 2017 Smithsonian Artist Research Fellow, and was a 2016 Resident Artist with the Kohler Arts and Industry program in Wisconsin. In 2017, she and Diaz Hope created *The Woulds*, exhibited at the Contemporary Jewish Museum, San Francisco and Catharine Clark Gallery. In 2013, she and Andy Diaz Hope completed a year-long fellowship at the de Young Museum, San Francisco examining the history of human cooperation through architecture. Her work is included in the permanent collections of the Smithsonian Institute, Washington, D.C.; the Museum of Art and Design, New York; the Mint Museum, Charlotte; Crystal Bridges Museum of American Art, Bentonville; 21c Museum Hotels, Louisville; the Zabłudowicz Collection, London; the Progressive Art Collection, Mayfield Village; and Ripley's Museum of Hollywood, Los Angeles.



LENKA CLAYTON is an interdisciplinary artist whose work engages with everyday situations, extending the familiar into the realms of the poetic and absurd. Clayton is the founder of An Artist Residency in Motherhood, a self-directed, open-source artist residency program that takes place in the homes of artists who are also parents.

In October 2018, Clayton and Jon Rubin debuted the collaborative project *Fruit and Other Things* at the 57th Edition of the Carnegie International, on view through March 25, 2019. In 2017, she was commissioned by the Solomon R. Guggenheim Museum to create *A talking parrot, a high school drama class, a Punjabi TV show, the oldest song in the world, a museum artwork, and a congregation's call to action circle through New York*, in collaboration with Rubin. Objects from six unique venues in New York City were circulated between sites, creating a network of social and material exchange.

In Summer 2019, Clayton's work will be featured in *Apollo's Muse: The Moon in the Age of Photography* at the Metropolitan Museum of Art, New York, a group exhibition curated by Mia Fineman that responds to the 50th anniversary of the moon landing and representations of lunar phenomena throughout history. Clayton's work has been exhibited at the Metropolitan Museum of Art, New York; the Fabric Workshop and Museum, Philadelphia; the Carnegie Museum of Art, Pittsburgh; Crystal Bridges Museum of American Art, Bentonville; and the Blanton Museum of Art, Austin, among other institutions.

Clayton's work was the subject of a solo presentation at Catharine Clark Gallery's booth at UNTITLED, Art San Francisco in January 2019. Her videos, sculptures, and typewriter drawings have been included in several group exhibitions at the gallery since 2016. Her debut solo exhibition at Catharine Clark Gallery, *Won, Too, Free, For*, is on view April 6 - May 11, 2019, with an opening day conversation between Clayton and Veronica Roberts, Curator of Modern and Contemporary Art at the Blanton Museum of Art, Austin. Details to be announced.