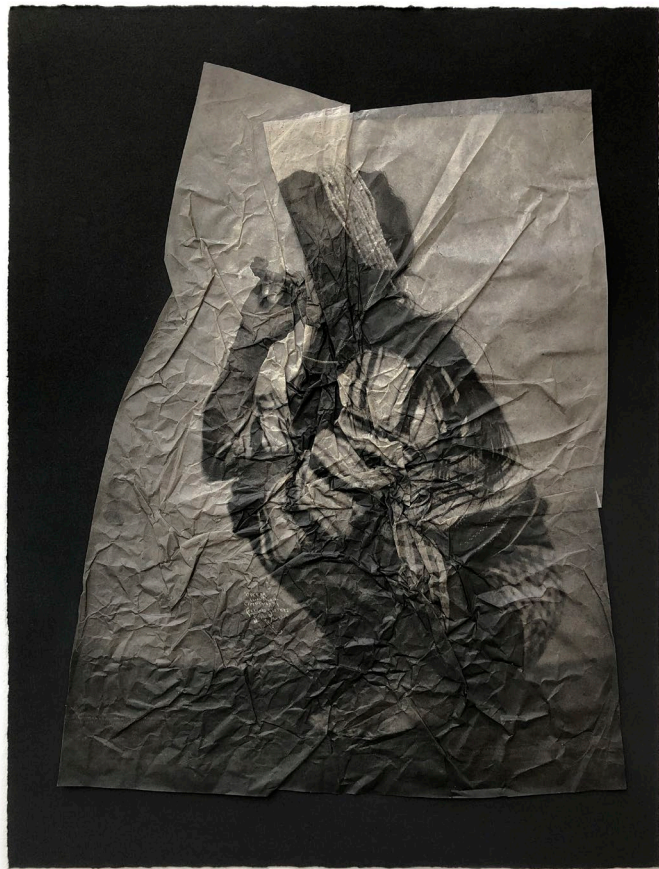


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CATHARINE CLARK GALLERY



Above: Stephanie Syjuco, *Afterimages (Interruption of Vision)*, 2021.

limits of the American archive? Syjuco's search in the Smithsonian archives yielded volumes of biological samples, anthropological documents, and military records, but very little in terms of unearthing Filipino cultural agency except as subject for ethnographic study. Archives and museum collections are a reflection of the biases and knowledge-base of their curators and the leading national American cultural archive is no exception. Approached as a "cultural forensics," Syjuco's work attempts to piece together a fragmented and always incomplete narrative of an entire American colonial country and culture—The Philippines and Filipinos—based on peripheral records and even mislabeled files. Along the way, the structure of the archive itself takes center stage, with notes, errata, and omissions playing a visual role in her (re)photographs. Faded photocopies, cancelled files, color calibration charts, and museological metrics are as present as the artifacts to be saved for research and posterity.

Native Resolution opens on Saturday, March 6 with a socially-distanced, extended opening from 12 – 6pm. Advance reservations are encouraged, but walk-ins are welcome, with capacity limited to 10 visitors or fewer. [Please click here to make an advance appointment to view Stephanie Syjuco's solo exhibition.](#)

In technological terms, "native resolution" refers to the inherent amount of information in a digital image, a terminology that Syjuco also employs to consider how the American record, when looking outside of itself, is inherently a low-resolution, incomplete endeavor. At turns deflecting the viewer's gaze or redirecting it onto the act of viewing itself, the works on view question the ability of the archive and photography itself to be neutral cultural narrators. By extension, Syjuco rephotographs national archives and institutional records as a means of examining how photography and imaging technologies created permanent historical value through flawed forms of knowledge.

Syjuco's latest work resulted from a 2019/2020 Smithsonian Artist Research Fellowship in which the artist spent hundreds of hours embedded in the archives of the National Museum of American History and the National Museum of Anthropology in Washington DC, searching for visual evidence of the Philippines and Filipinos in the official American archive.

In her methodologies, Syjuco posited a series of guiding questions: namely, how complete is the American story based on its own record, what story does it *choose* to tell, and what does that say about the

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STEPHANIE SYJUCO works in photography, sculpture, and installation, moving from handmade and craft-inspired mediums to digital editing and archive excavations. Using critical wit and collaborative co-creation, her projects have leveraged open-source systems, shareware logic, and flows of capital, in order to investigate issues of economies and empire. Recently, she has focused on how photography and image-based processes are implicated in the construction of racialized, exclusionary narratives of history and citizenship.

In 2019/2020, Syjuco was awarded a Smithsonian Artist Research Fellow at the National Museum of American History in Washington DC. She is featured in Season 9 of the acclaimed PBS documentary series *Art21: Art in the Twenty-First Century*. Recent exhibitions include "Stephanie Syjuco: The Visible Invisible" at the Blaffer Art Museum, Houston, Texas; "Stephanie Syjuco: Rogue States" at the

Contemporary Art Museum St. Louis, Missouri; "Being: New Photography" at the Museum of Modern Art, New York; "Public Knowledge," at the San Francisco Museum of Modern Art; and "Disrupting Craft: the 2018 Renwick Invitational" at the Smithsonian American Art Museum, Washington, D.C. Concurrently with *Native Resolution* at Catharine Clark Gallery, Syjuco is the subject of a solo exhibition at the Baltimore Museum of Art, Maryland titled "Vanishing Point (Overlay)."

Born in the Philippines in 1974, Syjuco received her MFA from Stanford University and BFA from the San Francisco Art Institute. She is the recipient of a 2014 Guggenheim Fellowship Award, a 2009 Joan Mitchell Painters and Sculptors Award, and a 2020 Tiffany Foundation Award. Her work has been exhibited widely, including at MoMA/P.S.1, the Whitney Museum of American Art, The San Francisco Museum of Modern Art, ZKM Center for Art and Technology, the California Biennial at the Orange County Museum of Art, The 12th Havana Bienal, The 2015 Asian Art Biennial (Taiwan), among others. Syjuco's work is represented in the collections of the Museum of Modern Art, New York, New York; Berkeley Art Museum and Pacific Film Archive, California; Fine Arts Museums of San Francisco, California; Smithsonian American Art Museum, Washington, D.C.; Walker Arts Center, Minneapolis, Minnesota; Milwaukee Art Museum, Wisconsin; Pennsylvania Academy of the Fine Arts, Philadelphia; Saint Louis Museum of Art, Missouri; and the San Francisco Museum of Modern Art, California, among others. A long-time educator, she is an Associate Professor in Sculpture at the University of California, Berkeley. She lives in Oakland, California and has been represented by Catharine Clark Gallery since 2008.

Above: Artist Photo by Kija Lucas