



**Above:** Katherine Vetne, *Between Worlds*, 2025.

**Lenka Clayton: *The Past***

North Gallery + North Video Screening Room (with Phillip Andrew Lewis)

**Katherine Vetne: *Between Worlds***

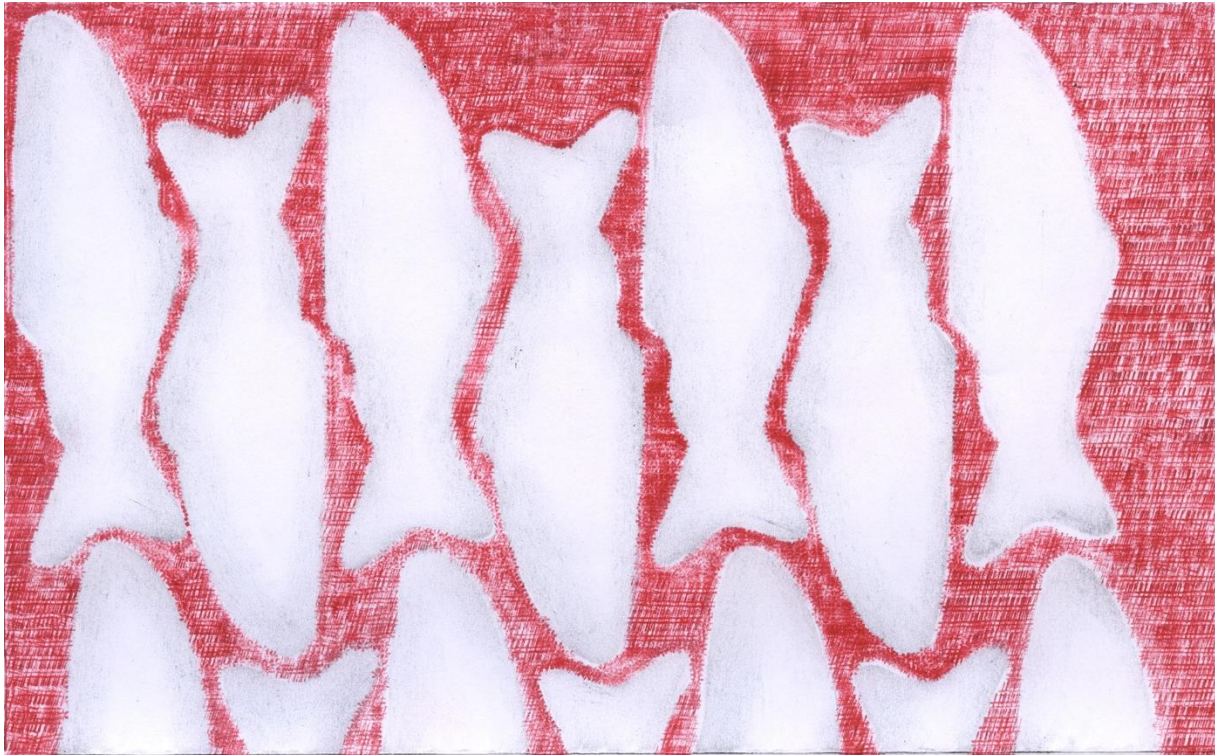
South Gallery

**Nanci Amaka: *Cleanse / Floors***

Media Room

**On view October 11, 2025 – January 3, 2026**

**Opening reception:** Saturday, October 11 from 3 – 5pm; remarks at 3:45pm



**Above:** Lenka Clayton, detail of *The Non-Miraculous Part* in the series “Typewriter Drawings,” 2025

Catharine Clark Gallery will close its 2025 program with three solo exhibitions: **Lenka Clayton’s *The Past*** (North Gallery), **Katherine Vetne’s *Between Worlds*** (South Gallery), and **Nanci Amaka’s *Cleanse / Floors*** (Media Room). Collectively, the exhibitions reflect on women’s labor, the reimagining of domestic spaces, and memory as a creative force. All three will be on view from **October 11, 2025, to January 3, 2026**.

**The exhibition will be complemented by three ticketed BOXBLUR events:** musicians from the San Francisco Opera Orchestra with singers will perform on October 15 and 17, and the San Francisco Dance Film Festival will screen films on November 5. Details are at the end of this press release. Both programs have been curated in response to the work in the three exhibitions.

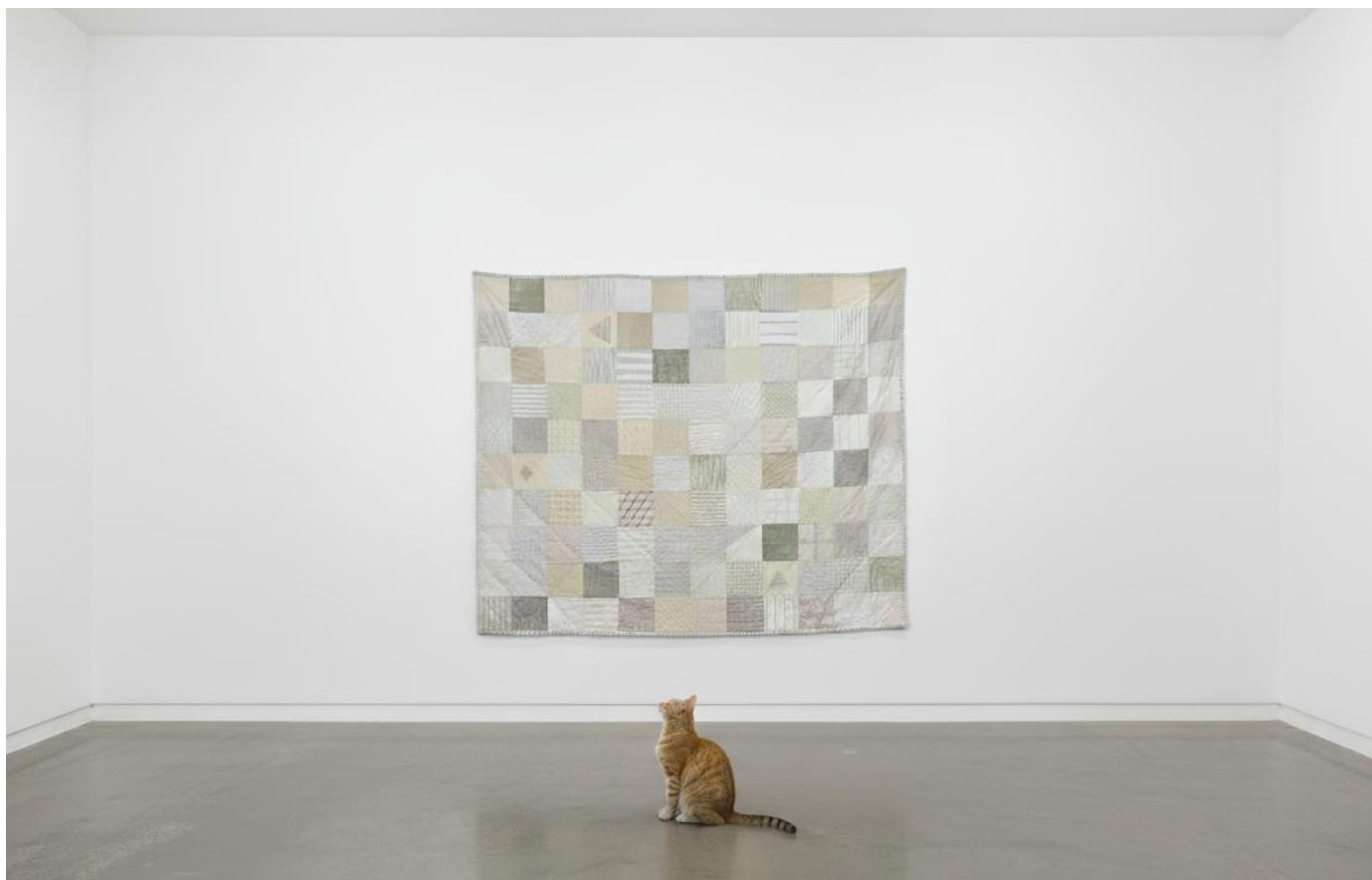
**Lenka Clayton’s exhibition *The Past*** continues her interest in depicting the everyday through drawing. The images are made with a 1957 Smith Corona typewriter. Clayton’s acclaimed work involves daily situations, extending the familiar into the poetic and the absurd. Her newest series of “Typewriter Drawings” playfully responds to commonly shared experiences and grapples with issues of acceptance and control.

Clayton writes: “Since 2012, when I first accidentally made a typewriter drawing while in Paris, I have developed a deep, subconscious relationship with the process of thinking through typing. This boils down to something like: ‘start making one drawing and the title for the next one will come.’ While living life, I try to

pay attention to things: the fly that is always there, the point when newly applied paint overtakes the old paint, the everyday magic of magnetism... Then I remember and memorialize these things by depicting them as drawings rendered with a clunky old Smith-Corona—which, after the 13 years of misuse and battery I have subjected it to, as well as decades of writing invoices or obituaries or whatever it was doing before—can now barely write a legible M, Z, or T, and its ‘ \_ ’ key is indented by tiny arcs from millions of fingernail strikes.”

Some of the drawings depict minor mishaps, such as a fly that inadvertently appears on a photocopier or the residue on a shelf from an overwatered plant. Others are humorous, like a rendering of sheet music for Leonard Cohen’s song “Bird on a Wire,” with birds as proxies for the notes. In this body of work Clayton also introduces **red** as a formal and conceptual element. The color is derived from the red typewriter ribbon that was a mainstay of some typewriters, particularly those used for accounting and bookkeeping to highlight negative numbers and credits. Clayton uses it in a work titled ***The Non-Miraculous Part***, which depicts a red plastic fortune-telling fish. The fortune teller, miracle fish is made of sodium polyacrylate; if you place it in your hand, it will bend and wiggle in response to your hand’s moisture. Its movements can reportedly be deciphered to predict the future. But these movements—though they may seem miraculous—are a result of the fish's chemical composition, not magic.

To view a short video of Lenka Clayton discussing her “Typewriter Drawing” series, please click the following link: <https://vimeo.com/130099657>



**Above:** Lenka Clayton, installation rendering of *Typewriter Quilt*, 2025 (cat for scale)



Clayton has also created new sculptures for the exhibition, including a dazzling **Typewriter Quilt** composed of 120 panels, each with a typewritten pattern and painstakingly hand-stitched. She also created several hankies that serve as “paper” for a series of typewriter-rendered marks—a strong nod to Anni Albers’ practice of

typographical renderings on textiles.

A collaborative video titled ***The Wind***, created with her collaborator and husband Phillip Andrew Lewis, will be presented in the gallery's north video screening area. ***The Wind*** is a feature-length film meticulously constructed from over **1,000 clips** featuring wind taken from hundreds of other movies—from rom-coms to Westerns, spy dramas, and horror movies. These films were all commercially produced and come from countries all around the world, creating a sense of a shared force that we can observe as it travels around the globe.

Wind footage in films is usually a secondary presence, used to foreshadow imminent, often ominous, change and provide an emotional or temporal cut. These overlooked scenes are amassed in ***The Wind*** in increasing intensity according to the Beaufort Wind Scale, from plants that almost imperceptibly quiver to a tornado that tears a building from its foundations.

Each clip of wind has its original sound. Sometimes this is the wind itself, but more often it carries fragments of tone, dialogue, music, or the edge of dramatic action from its previous context. We look at a cherry orchard through falling blossoms and hear a blood-curdling scream. We see an uninhabited farmhouse and hear a car door slam behind us. This seemingly random audio, a form of concrete poetry, is connected by the repeated visual of the wind, which increases in force as the film develops. **A large-scale projection of *The Wind* will be the featured event of the gallery's holiday party on Saturday, December 13.**

**Catharine Clark Gallery is also pleased to announce that Clayton will be spotlighted in Season 12 of Art21: Art in the Twenty-First Century, the acclaimed television series on PBS,** alongside other notable artists: Sophie Calle, Tuan Andrew Nguyen, Dyani White Hawk, and Ragnar Kjartansson. Stay tuned for details about an upcoming screening at the gallery, and learn more about the 2025-2026 season at the following link: <https://art21.org/series/art-in-the-twenty-first-century/s12/>

**Above:** Lenka Clayton, detail of *Typewriter Quilt*, 2025.



**Above:** Katherine Vetne, *Savoir-Faire*, 2025.

With her work in the exhibition ***Between Worlds***, Katherine Vetne approaches the genre of still life through the lens of unreality and dissociation. Her exquisitely rendered metal point drawings on prepared chalk panels depict fancy tableware and vases as if they were foreign or otherworldly specimens. The once familiar becomes uncanny. Drawn using metal point, a technique developed during the Renaissance, Vetne’s mark-making is created with a piece of gold or silver as if it were graphite, on a prepared ground sometimes tinted with pigments. The high level of detail is achieved using handmade metal tools to draw, such as wire shaped like a stylus and aluminum wool fashioned into a kind of "brush." Vetne combines metal point drawing with other media, such as graphite, casein, gouache, or egg tempera.

While the work for this exhibition focuses on the uncanny to a greater degree than in previous projects, Vetne’s fascination with objects that represent markers of life events for women—like marriage—and often stemming from traditional ideas about aspiration and desire, informs her choice of subject matter. Vetne writes: “For this body of work, I amassed a collection of porcelain and glass tchotchkes, including objects by Fenton, Capodimonte, Lenox, and others. I used raking light sources, uncanny perspectives, and disheveled arrangements to render them with an eerie detachment. My goal was to create friction between these

signifiers of taste and decorum and the legacies of violence necessary to uphold the social division that created them. As I worked, I realized that the work was also channeling a feeling of psychological dissociation.”



She continues: “These objects, intended for dinner parties and curated China cabinets, represent a presumed owner’s ascension to a certain social class of well-mannered wealth. In these works, they reside within a purgatory-like, in-between realm. The rumpled textiles, overturned vessels, and darkened atmospheres suggest that the viewer is tenuously situated in space after some recent unnerving moments and before an uncertain future. The porcelain figurines of plants and animals feel frozen in time. The Fenton and Lenox vases feel like objects and ideas of the past, yet they persist in our current day. In this show, domestic decorations feel trapped in the amber of their own unsettling environments, underscoring a transitional moment as political and corporate power become increasingly entwined.”

At a political moment when roles for women seem to be reversing course with a growing interest in traditional values expressed through the phenomenon of “trad wives” on social media, Vetne’s work reminds us of the darker side of these conventional roles and the material items that sometimes emblemize them.

**Nanci Amaka’s** video work lives in the space between looking, seeing, and knowing. Her performances explore the concept of being a spiritual being living in the present moment while laden with memories and future imaginaries. She is interested in the limitations of awareness; the psychological and philosophical nuances of visual language; oral indigenous histories; and ancestral knowledge inherited into our corporeal physiques.

Her series, **Cleanse** (2017—ongoing), was performed on August 2, 2017, at Ward Warehouse in Honolulu, Hawai'i. It is the ritualistic cleaning, washing, and anointing of the structure as a final act of nurture before its demolition.

Amaka writes: "It is customary in many indigenous cultures—including my own Igbo culture—to wash and dress the body of the dead before they are buried. I lost my mother to violence as a young child. Sadly, her family did not get the chance to perform the final rites of washing her body before she was buried. Growing up, I was forbidden from speaking about her, and my father destroyed all photographs of her. Most times, it was as if she never existed. I subsequently dealt with the pain of losing her and the absolute silence around her by practicing forgetting."

**Above:** Katherine Vetne, *Jack in the Pulpit*, 2025.



**Above:** Nanci Amaka, still from *Cleanse / Floors*, 2017 — ongoing.

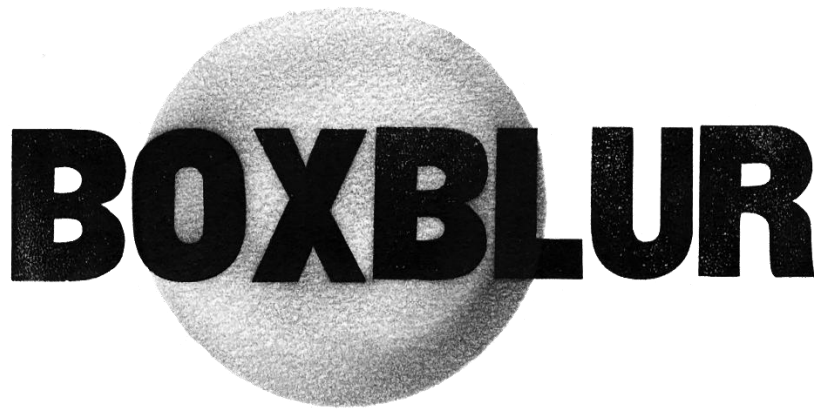
**Cleanse** was performed as an act of reparation for this lifelong sorrow at the advent of Amaka's pregnancy. The promise of new life and a continued lineage necessitated engaging with the memory of her mother again.

Amaka continues: "As I cleaned, I thought of my mother, begged her forgiveness for forgetting her, and prayed to negate intergenerational trauma for my future child. I consciously embodied physical calm while evoking and engaging with traumatic memories and simultaneously telling my child we were both safe—psychologically time-traveling between the painful past and hopeful future while physically engaged in a present act of nurture on a doomed structure. In the process, my body became drenched in sweat. It felt as if it were also cleansing itself from the inside out."

Amaka documented each section of the cleaning process at Ward Warehouse with the intent of later projecting it onto various spaces as a form of symbolically cleansing them of any past ill—a phantom baptism of sorts. As a series, **Cleanse** is about exerting agency in retrospect. It is the act of valiantly meeting imminent

destruction with love and humility. Amaka's three-channel video, *Cleanse / Three Walls*, was recently on view in *Aloha NO: Hawai'i Triennial 2025*. With this exhibit, Catharine Clark Gallery will have presented all three chapters of Amaka's *Cleanse* series since May 2025.

Documentation of all three videos in the series will be screened in conjunction with Nexus: SF/Bay Area Black Art Week (<https://www.nexus-sfbay.com/>) at TnT ART LAB on **October 5 from 2 to 5 pm**, Amaka's work will be in the inaugural activation "Ritual and Resistance" (<https://tnt-art-lab.vercel.app/artists/>). This dynamic installation brings together six visionary women artists – Nanci Amaka, Mary WD Graham, Helina Metaferia, Trina Michelle Robinson, Lava Thomas, and Jasmine Narkita Wiley – whose practices span performance, video, installation, and participatory engagement. Through ritual, remembrance, and radical imagination, each artist offers a distinct lens on healing, resistance, and collective memory.



## **BOXBLUR Events for Fall 2025**

**October 15 (6:30pm) and October 17 (7:30pm):**

*Still Life, After Life: Women Disrupting Tradition in Art and Music*

**Tickets start at \$30; [click here to purchase](#)**

San Francisco Opera Orchestra violinists Craig Reiss and Mariya Borozina, violinist Emily Liu, cellist Peter Myers, and oboist Ben Brogadir will be joined by current Adler Fellow, baritone Olivier Zerouali, in works by Jesse Montgomery, Joan Tower, Dmitry Shostakovich, Missy Mazzoli and Caroline Shaw, curated in response to gallery exhibitions by Lenka Clayton, Katherine Vetne, and Nanci Amaka.

**November 5 (7:30pm)**

**San Francisco Dance Film Festival presents Art/Experimental Shorts**

**Tickets start at \$25; [click here to purchase](#)**

Step into the unexpected at our Art/Experimental screening, where dance meets visual art in bold and unconventional ways. Hosted at the Catharine Clark Gallery, this program invites you to experience

movement through the lens of video art, animation, and avant-garde filmmaking. These genre-defying shorts push boundaries of both dance and cinema—embracing abstraction, ritual, and emotional depth over traditional storytelling. From intimate meditations on motherhood to kinetic rituals of resistance, each film challenges perception and offers a fresh perspective on what dance can be. Expect a night of stirring visuals, conceptual play, and artistic exploration in a space where art and movement truly merge.

**BOXBLUR**, founded in 2016, is a fiscally sponsored project of Dance Film SF and central to its efforts is its partnership with the San Francisco Dance Film Festival. The mission of BOXBLUR is to bring performing and visual art into dialogue through producing and hosting performance and time-based programs in the gallery's exhibition space and in other non-proscenium settings. BOXBLUR programs are socially engaged, ephemeral, experimental and performative projects that are often realized through collaboration with other arts organizations. To make a tax-deductible donation, visit the following link: <https://donorbox.org/boxblur2025>