



**Al Farrow: *It's Not Dark Yet***

North Gallery

**Chester Arnold: *A Brief Summary of My So-Called Life***

South Gallery

**Rob Carter: *F***

Media Room

**On view June 6 – August 15, 2026**

Opening reception: Saturday, June 6 from 3 – 5pm



**Catharine Clark Gallery opens its Summer 2026 program with three exhibitions:** *It's Not Dark Yet*, a solo exhibition of new and recent sculptures by Al Farrow (North Gallery); *A Brief Summary of My So-Called Life*, an exhibition of new paintings by Chester Arnold (South Gallery); and *F*, a solo Media Room presentation by Rob Carter. The exhibitions on view are the third in a series organized under the theme *Roots & Shoots* on the occasion of the gallery's 35th anniversary. The anniversary year celebrates artists who have sustained long relationships with the gallery alongside newer voices entering the program.

The year began with a survey exhibition spanning five decades of work by Masami Teraoka, who has been represented by the gallery since 1997, along with a Media Room video by Ken Goldberg (also represented since 1997) created in collaboration with Tiffany Shlain. Following this, the gallery presented *Run Fast, Bite Hard*, a group exhibition curated by gallery partner and director Anton Stuebner. This rotation of exhibitions features two of the gallery's earliest artists, Al Farrow and Chester Arnold, whose careers have been represented by the gallery since 1991 and 2003, respectively. The exhibition is also a tribute to the long friendship between Farrow and Arnold, who met at the College of Marin nearly 50 years ago.



***It's Not Dark Yet***, Al Farrow's solo exhibition, features a sculptural bestiary of animal skulls made from Farrow's signature guns, munitions, and bullets. Throughout the North Gallery, these sculptures sit atop pedestal and wall mounts like hunting trophies, but with a darker edge. Farrow writes:

"After deciding to end my 'Reliquary Series' a year and a half ago, I found myself with a lot of leftover materials. I have always been playful with whatever materials I work with, so I decided to play with these leftovers—creating whatever they suggested without buying anything more. Just like being creative with leftovers in the kitchen, I combined elements in new ways to create things I had never thought of before. I started by making gun heads, but soon after, I began making skulls; first human, then animal. I had fun creating these odd pieces, but after several were done, I realized that for me they were *memento mori* (reminders of death). This aligns with a couple of thousand years of

tradition in art, from the ancient Romans through the Renaissance and Medieval periods to contemporary times. I have a large table in my studio on which I put hundreds of guns and gun parts. Coming to work every day, I would look at the materials and start moving them around to create various juxtapositions, changing them until they suggested something interesting."

The resulting sculptures mark an important new body of work for Farrow, which the gallery presents alongside his last reliquary—named accordingly—which is a towering Gothic chapel housing the fibula and tooth of Santo Guerro, Farrow's imagined "god of war," amidst a pile of bullets and shells.

Farrow's exhibition also features two important musical instruments made from the same materials—a full-scale cello and violin, inspired by *Violins of Hope*. *Violins of Hope* is a poignant collection of over 70 Holocaust-era string instruments recovered and painstakingly restored by Israeli luthiers Amnon and Avshalom Weinstein. The project was catalyzed in the late 1980s when an Auschwitz Men's Orchestra survivor brought a damaged violin to Amnon's workshop, asking him to restore it for his grandson. Overcoming the immense grief of losing 400 relatives

to the Holocaust, Weinstein lovingly repaired it, realizing these instruments bore vital witness to the concentration camps. There, music existed in a harrowing duality: weaponized by the SS yet seized by prisoners for survival and spiritual resistance. By returning these restored instruments to global concert stages, the project ensures that voices once silenced by tragedy now resonate as a monument to human resilience.



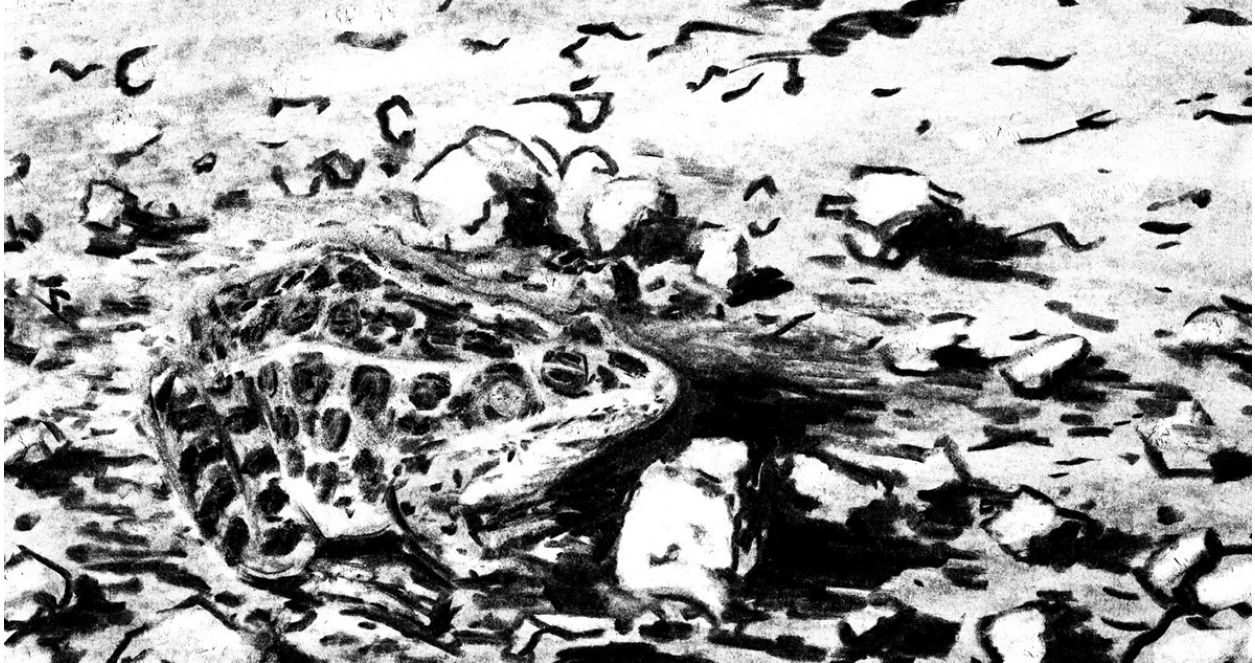
**Chester Arnold's exhibition, *A Brief Summary of My So-Called Life***, features new and recent paintings that survey many of the key themes of the artist's 50+ year career. As with Farrow, Arnold's work foregrounds *memento mori*, though with a sense of humor. The titular painting of the exhibition, for example, features a skull situated within the artist's Sonoma studio, seated atop a pile of multicolored leaves that appear elsewhere in Arnold's paintings. Scattered around the skull are paintbrushes, a palette, an eraser, and drawing instruments, an accumulation of Arnold's creative effects. Next to the skull sits Arnold's signature red ledger, in which he records every single painting that he has created. The ledger is closed but sits next to an open sketchbook, signaling that Arnold's creative process is far from finished but always in ideation.



Arnold writes: “After painting for more than half a century—despite all evolutions in an art world in continual flux—I find the classical virtues that attracted me so long ago to the practice of painting have given me ever deeper means of embracing life. A relentless metaphorical drive has always guided what appears in my studio—and as time has presented its pageants of love, life, and death, these primal elements have never been more vivid, more palpable than in the imagery of forests, leaves, and our presence in nature. These considerations harken to those of 19th-century transcendental thinking. It is in the articulation of marks on a canvas that I am driven to both describe and discover rhythms in this dialogue with living. The phenomena of life have summoned the adventures mapped here.”

On the back of one canvas are written lines that reflect the themes and meanings in the works on view:

*In stillness dusk was doubled In reflection  
It was the world again  
Reminding us to see  
The up and down of everything  
Of day and night's brief moment  
Of embrace.  
It is the chiaroscuro inherent in living that drives  
this summary of my so-called life.*



**In the gallery's Media Room, Rob Carter's *F* (2023)** continues these themes of life and death cycles, and renewal through the creative process. Carter writes:

"The frog does not drink up the pond in which it lives" is an Indigenous American proverb. In an era defined by compounding climate crises, its wisdom is as urgent as it is painful to acknowledge. Inspired by a population of leopard frogs that took up residence in my basement sump, this video animation offers a short visualization of a frog breaking this proverbial rule and suffering the consequences. The work blends live-action video footage of my former basement with frame-by-frame charcoal animation, using a process of erasure and addition like the technique pioneered by William Kentridge."

**Pictured, in order:**

**Al Farrow**, *Eagle Skull*, 2025; **Al Farrow**, *Female Gun Head*, 2025; **Al Farrow**, *The Black Cello (Inspired by Violins of Hope)*, 2025; **Chester Arnold**, *A Brief Summary of My So-Called Life*, 2026; **Chester Arnold**, *A Curbside Elegy*, 2026; **Rob Carter**, still from *F*, 2023.

**Note:** Al Farrow's exhibition title references "Not Dark Yet" (1997) by Bob Dylan

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