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FOR IMMEDIATE RELEASE

Catharine Clark Gallery, San Francisco, CA
April 28, 2009

What.....Group Exhibition: *Remix*, Thorsten Brinkmann, Nicole Cherubini, Amir H. Fallah, Carmen McLeod, Hilary Pecis, and Mickalene Thomas

WhenJune 27 – August 15, 2009

ReceptionSaturday, June 27, 5 – 8 pm

Where.....Catharine Clark Gallery, 150 Minna Street, San Francisco, CA 94105, USA, www.cclarkgallery.com

San Francisco, CA: Catharine Clark Gallery announces a group exhibition titled *Remix* that includes the work of **Thorsten Brinkmann, Nicole Cherubini, Amir H. Fallah, Carmen McLeod, Hilary Pecis, and Mickalene Thomas**. The artists hail from Germany, New York, Los Angeles and San Francisco, and for each artist the exhibit marks their first showing at Catharine Clark Gallery. The opening reception will be held on Saturday, June 27 from 5 to 8 pm and is the second anniversary of Catharine Clark Gallery in its 150 Minna Street location.

Presenting an exhibition of international artists working with collage and assemblage stemmed from two conversations with artists about their students' burgeoning interest in working with these historical techniques. The first exchange was with Josephine Taylor while she was teaching at UC Berkeley. Reflecting on her students' artistic practice, she mentioned how many of them were preoccupied with collage—an interest that initially came as a surprise to her given that the technique was originally pioneered by early twentieth century artists such as Georges Braque, Pablo Picasso, Kurt Schwitters, and somewhat later by artists such as Martha Rosler, John Heartfield, and Hannah Hoch. The second conversation was with Carmen McLeod who at the time was a graduate student at Virginia Commonwealth University. She too reflected on the preponderous use of collage and assemblage techniques among her fellow MFAs and her own use of such approaches in her splintered landscape wall works and installations. From her perspective what is important about collage is that “it focuses on the relationship between parts as holding the key to any given system over and above the individual pieces themselves... [and that collage] reveals its own mechanism and highlights its own constructedness.”ⁱ

Carmen McLeod, Nathan Larramendy, and Catharine Clark decided to further the conversation on this subject and collectively assemble a group of works for an exhibit at Catharine Clark Gallery all of whom are effectively using such methodologies in their artistic practice. While the artists' works selected for the exhibit are made from materials and techniques associated with modernism, the artists' interest in and comfort with such practices is conceptually more rooted in the realm of the composite, the computer, cut-and-paste functions, hybrids, music sampling, shuffles, mash-ups and re-mixes than in modernist strategies. Like earlier practitioners of the medium, the artists included in the exhibit may, in part, be referencing modernism as a way to continue to comment upon politics, consumerism and the media via a technique that has historically served that purpose. The *Remix* artists approach making their images through fragments sourced from across media: photographs, magazine clippings, paper, canvas, found and household objects, glitter, beads, fabric, ceramic, construction materials, and video. These materials are assembled into a fractured whole—artworks that resemble landscapes, portraits, tree houses, abstractions, vessels, and performances. The artists' career



Mickalene Thomas



Amir H. Fallah

levels range from regionally emerging to internationally recognized. Their resumes and additional images are accessible at: www.cclarkgallery.com

An article in the April issue of *Artforum* helped to further ferret out their interest in contemporary collage. Titled “Cut and Paste: Charlie White on the Collage Impulse Today”ⁱⁱⁱ, the article addresses how collage is “a common response to the layers of information that burden us...[and its] resurgence in art...an occasion to revisit and update its related popular histories—a shifting story, one that hovers at the fluid seam of art, politics, technology, and mass media.”ⁱⁱⁱ In the article, Charlie White cites such technological breakthroughs as peer-to-peer websites, like Napster in 1999, DJ mixes, free-software projects, internet access (first commercially available in 1988), the release of Photoshop in 1990, Google’s launch in 1998, and the sites that readily facilitate collage practices on-line such as My Space, Facebook, and You Tube, as representing a “convergence of desire and technological capability [that] have created an increasingly voracious appetite for undoing linearity by way of deregulating, dearchiving, recataloguing, rerecording, sharing, stealing, destroying, combining, and redistributing as much information as is accessible.”^{iv} The dissemination of images on the internet has invited alteration, recombination and transformation and artists have arrived at a moment in history in which “the impulse to remix, redit, and reorder media, as well as the analog desire to take tear, and tape imagery, meets the methods to do so with ease and endless availability.”^v Interestingly enough, the artists whose work is assembled in *Remix*, however influenced by digital culture, employ the “analog” or low-tech use of materials, to construct their work.

German artist, Thorsten Brinkmann’s performance-like video assigns functionality to readymades that defy logic. He calls himself a serial collector (*Serialsammler*) and sees this description of himself as a way of also summing up his artistic strategy—a desire to combine disparities.^{vi} Catharine Clark sees his work as a kind of conceptual approach to the idea of contemporary collage—a way of acknowledging, embracing, and assembling a kind of fractured portrait made from the prosaic trash of civilization: “an essential part of Brinkmann’s artistic strategy seems to be the poetry involved in the surprising, sometimes accidental encounter between objects and contexts.”^{vii} Nicole Cherubini, a Brooklyn-based artists, sculpts clay into deformed and baroque pots not intended to hold anything but which are assembled with intentional holes and porous bases, combining traditional and unconventional materials. Historically Cherubini embedded clay with faux fur, erupting chains and flashy bling; more recently the clay is combined with construction materials like brick and impressions of cardboard corrugation sourced from the very materials in which the unfired clay was packed. Amir H. Fallah, from Los Angeles, makes paintings in which the imagery refers to fantasy-like forts and tree houses. He will also create a sculptural project in the space from a mix of common gallery and domestic readymades. Carmen McLeod, working in Brooklyn, creates wall-mounted installations that refer to landscape from assemblages made of bits of fabric, wood splinters, photographic shards, and drops of paint. Hilary Pecis, a recent graduate of CCA, makes landscapes in which consumer goods are being hemorrhaged from rock formations that are constructed of image shards torn from glossy magazine pages and reassembled and repositioned as surrogate shapes to form images of environments. Mickalene Thomas, also working in Brooklyn, makes elaborate paintings, fancifully adorned photo-collages, and photo-based and Pantone-colored paper collages. Her portraits of African Americans and African American women in particular explore notions of black (female) celebrity and identity while romanticizing ideas of femininity and power. In a human-scaled collage in the exhibition, which is a portrait of Thomas’s hairdresser Fran, the figure sports a kitschy, decorative frock and is pictured as if standing on actual patterned flooring—materials inspired by Thomas’s childhood surrounds. In Thomas’s portrait of Michael Jackson titled *Man in the Mirror*, she presents a fractured image in black rhinestones of the pop star rendered on multiple white panels.

Selected Images from *Remix*



Nicole Cherubini



Amir H. Fallah



Hilary Pecis

New Gallery Hours Continue: In response to the increased demand for the gallery to keep later hours, the gallery is now open Tuesday through Saturday until 6pm. The gallery opens to the public each day at 12pm, and staff is present at the gallery beginning at 9:30am for private appointments and meetings. Appointments to view any exhibition prior or after public hours are welcome. Additionally the gallery regularly participates in the San Francisco Art Dealers Association's "First Thursday" on the first Thursday of each month from 6–8pm.

About Catharine Clark Gallery: Established in 1991, Catharine Clark Gallery presents the work of contemporary artists. A wide range of media is represented in the gallery program with an emphasis on content driven work that challenges both the traditional use of materials and formal aesthetics. It is the first San Francisco gallery with a dedicated media and video room. Exhibitions are hosted on a 4–6 week schedule and generally feature one or two solo artist exhibitions, in addition to media and viewing room installations. The gallery also regularly participates in national and international art fairs in Miami, New York, London, and Brussels, among other cities. Housed in a former 1920s farming equipment warehouse, redesigned by Los Angeles-based architectural designer Tim Campbell in 2007, the gallery is situated among numerous arts-related landmark buildings in San Francisco's Yerba Buena Neighborhood; it is adjacent to the San Francisco Museum of Modern Art (SFMOMA), the Museum of the African Diaspora (MOAD), and is housed on the ground floor of the same historical building as SF Camerawork. For more information, please visit www.cclarkgallery.com or email info@cclarkgallery.com. Visit cclarkgallery.blogspot.com for up-to-date information about exhibitions and reviews.

2009 Advanced Listings:



September 5 – October 17

Solo Exhibition

Sandow Birk: *American Qur'an*



October 24 – December 12

Solo Exhibition: Walter Robinson

Media Room: Adam Chapman



December 19, 2009 – January 30, 2010

Solo Exhibition: Anthony Discenza

Media Room: Anthony Discenza and
Rebecca Bollinger

ⁱ Conversation with Carmen McLeod via email, April 23, 2009. Hilary Pecis in an April 2009 statement on her work adds to this idea: "Constructing postmodern identities through television, advertising and other media forms has suggested a lifestyle that is limitless, however, unfulfilling and superficial. Postmodern identity is losing its individualism through the bureaucratized and consumerized mass society and media culture....My paintings depict the postmodern landscape, where consumer goods are being hemorrhaged...".

ⁱⁱ White, Charlie, "Cut and Paste: Charlie White on the Collage Impulse today," *Artforum*, April 2009, pp. 210 – 215.

ⁱⁱⁱ Ibid, p. 211

^{iv} Ibid, p. 212

^v Ibid, p. 213

^{vi} Husch, Anette. "Portraits without Faces, Soulful Objects, and the Archiving of Things: Looking for the Serialsammler," *Thorsten Brinkmann, Hatje Cantz: Kunstagenten*, p. 13.

^{vii} Ibid, p. 13