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## FOR IMMEDIATE RELEASE

Catharine Clark Gallery, San Francisco, CA  
February 1, 2010

**What** ..... **Solo Exhibition: Travis Somerville: *Rededicated to the proposition...***

**Media Room: Erin Cosgrove's video: *Happy Am I***

**When**..... **February 20 – April 3, 2010**

**Reception**..... **Saturday, February 20, 6–8pm**

**Where** ..... **Catharine Clark Gallery, 150 Minna Street, San Francisco, CA 94105, USA [www.cclarkgallery.com](http://www.cclarkgallery.com)**

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**San Francisco, CA:** Catharine Clark Gallery announces the solo exhibition *Rededicated to the proposition...* by **Travis Somerville** and Media Room presentation of the video *Happy Am I* by **Erin Cosgrove**. The exhibition dates are February 20 – April 3, 2010. The artists will be present at the opening reception on Saturday, February 20, from 6 to 8 pm. The concurrent exhibition, *A Portion of the Field...* is on view at Charlie James Gallery in Los Angeles. The exhibition catalogue *Dedicated to the proposition...*, published by Otis College and documenting Somerville's recent exhibition at the Ben Maltz Gallery, will also be available.

Travis Somerville's *Rededicated to the proposition...*—the title lifted from Abraham Lincoln's historic Gettysburg Address—includes painting, drawing, sculpture, and two large-scale installations. The work assembled for his sixth solo exhibition at Catharine Clark Gallery explores the complex inheritance of a nation trying to live up to the challenge of not being “a nation divided”, but “dedicated to the proposition that all men are created equal”. Somerville investigates the tension and contradiction this pursuit creates through the numerous examples of the nation's successes—the historic election of a black president—and failures—evidenced by the enduring and shameful aftermath of Hurricane Katrina.

The cultural implications of growing up in rural American southern towns in the 1960s, in a white household deeply involved with Civil Rights and the Anti-War movements, have profoundly influenced the content of Somerville's subject matter. As with his previous exhibitions, Somerville uses images of stereotypes and southern icons to spur an inherent familiarity in the viewer. Martin Luther King, red Georgia dirt, and segregated drinking fountains are quickly recognizable symbols—archetypes of history, prejudice, and nostalgia.

*“The detail and care with which Somerville constructs each work, alongside the artist's insistence that viewers consider complex and unresolved issues—including prejudice, post-Katrina New Orleans, urban blight, the conditions of migrant workers, and the treatment of Muslims in America after 9/11—create a charged and vital body of work.” – Annie Buckley<sup>1</sup>*

Travis Somerville was born in 1963 in Atlanta, GA. Raised in towns throughout the southern United States and along the eastern sea board, he briefly studied at Maryland Institute College of Art, Baltimore, MD, finally settling in San Francisco where he attended the San Francisco Art Institute, CA. His large-scale oil paintings incorporate collage and present images of

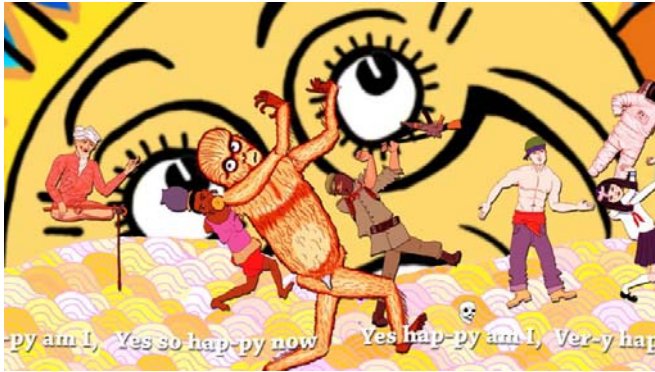


**Travis Somerville, *Atrophied Landscape*, 2009**  
Oil and collage on canvas with antler, 107 x 78 x 14 inches

<sup>1</sup> Buckley, Annie. "Critics' Picks". *Artforum*. 10/26/2009 <<http://artforum.com/archive/id=24052>>.

political and cultural icons associated with the history of the south. His work explores the complexities of racism and serves as a point of departure for discussion about US oppression and colonial attitudes abroad. Somerville's work has been included in numerous museum exhibitions: The University of Georgia, Athens, GA; University of Houston at Clearlake, Houston, TX; de Saisset Museum, Santa Clara University, CA; Florida A&M University, Tallahassee, FL; Laguna Art Museum, Laguna Beach, CA; Charles Wright Museum, Detroit, MI; The Bass Museum, Miami Beach, FL; Frederick Weisman Art Museum, Minneapolis, MN; Smithsonian Institution, Washington, DC; The Brooks Museum of Art, Memphis, TN; Montgomery Museum of Fine Arts, Montgomery, AL; and Los Angeles County Museum of Art, CA.

In the Media Room is the video *Happy Am I* by **Erin Cosgrove**. This single-channel animated piece compresses human evolution into a song-and-dance of historical characters—including the Venus of Willendorf, Jesus, and an astronaut—through a timeline of human existence. Lead by a “missing link” creature, the audience is invited to participate by following the bouncing ball through the words of a 1930's liturgical song that merrily anticipates the end of the world.



Erin Cosgrove: video still from *Happy Am I*, 2009  
Single-channel video, 2:35 minutes

Born in St. Paul, Minnesota, Erin Cosgrove is an artist and writer whose work includes video, animation, books, painting, scrolls, timelines, installation, and performance. Currently living in Los Angeles, she has received grants and fellowships from The John Simon Guggenheim Foundation, The Creative Capital Foundation, The City of Los Angeles Department Of Cultural Affairs, The Center for Cultural Innovation, The Durfee Foundation, and The Jerome Foundation.

Her artwork has been exhibited internationally at such venues as the Hammer Museum in Los Angeles; The Brooklyn Museum of Art in New York; Galleri S.E International Contemporary Art in Bergen, Norway; Haus der Kunst in Munich, Germany; LA Louver in Los Angeles; The Armory Show in New York; Arco in Madrid; Carl Berg Gallery in Los Angeles; and Apexart Gallery in New York. Her videos have been shown at Espace Croise Centre d'art Contemporain in Roubaix, France; The Impakt Festival in Utrecht, Netherlands; Kunst-Werke in Berlin, Germany; The Landesmuseum Joanneum in Graz, Austria; Videoformes in Auvergne, France; Migrating Forms Film Festival in New York; Christine Koenig Gallery in Vienna, Austria; VPRO (Netherlands TV); and other venues.

### About Catharine Clark Gallery

Established in 1991, Catharine Clark Gallery presents the work of contemporary artists. A wide range of media is included in the gallery stores with an emphasis on content-driven work that challenges both the traditional use of materials and formal aesthetics. Catharine Clark Gallery was the first San Francisco gallery to create a dedicated media room, presenting new genres and experimental video art with each changing exhibition. Exhibitions are hosted on a six week schedule and generally feature one or two solo artist exhibitions, in addition to media room installations. Additionally the gallery regularly participates in national and international art fairs in Miami, New York, London, and Brussels, among other cities, and has recently created [14th Street Studio](#), an east coast venue in New York's Chelsea district that will host three exhibitions per year.

Housed in a former 1920s farming equipment warehouse, redesigned by Los Angeles-based architectural designer Tim Campbell, Catharine Clark 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), the Contemporary Jewish Museum, and the Museum of Craft and Folk Art, and is housed on the ground floor of the same historical building as SF Camerawork. The gallery is open Tuesday–Saturday, 11am–6:00pm. For more information, please visit [www.cclarkgallery.com](http://www.cclarkgallery.com) or email [info@cclarkgallery.com](mailto:info@cclarkgallery.com).

### Advanced Listings for 2010:

#### March 5 – 7, 2010

Group Exhibition: *The Drawing Room*  
14th Street Studio, NY

Josephine Taylor, Kara Maria, Masami Teraoka, Jonathan Solo, Anthony Discenza, Adam Chapman, Ray Beldner and Walter Robinson

#### April 10 – May 15, 2010

##### Reception and Artist Talk: Saturday, April 10

Solo Exhibitions: Charles Gute: *The Corrections* and John Slepian: *Illusory Objects*  
Viewing Room Presentation: An introduction to the work of Stephanie Syjuco

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#### May 20 – 23, 2010

San Francisco Fine Art Fair  
Festival Pavilion, Fort Mason Center, SF

#### May 22 – July 7, 2010

Solo Exhibition: Chester Arnold