

# CATHARINE CLARK GALLERY



Above: Ana Teresa Fernández, *Formado en Ficción* (still), 2022. Single-channel video. Edition of 5 + 2AP. 2:05 minutes.

## Ana Teresa Fernández: *At The Edge of Distance*

July 30 – September 3, 2022

### Viewing Room and Office Gallery: Arlene Correa Valencia:

*A veces Quiero Llorar Porque Te Extraño, Pero Mi Mami Dice Que Estás Bien Y Pronto Estaremos Juntos Otra Vez / Sometimes I Want To Cry Because I Miss You, But My Mom Says That You're Fine & That We'll Soon Be Together Again*

**Opening Reception:** Saturday, July 30 from 2 – 5pm; artists' talks at 3pm

**BOXBLUR:** Original score by Shinji Eshima and dance performances with Adji Cissoko and Michael Montgomery in response to Fernández's and Valencia's work. Films select by San Francisco Dance Film Festival. [Click here to donate to BOXBLUR 2022 via Dance Film SF.](#)

**San Francisco, CA: Catharine Clark Gallery presents *At The Edge of Distance*, the gallery's debut solo exhibition with multidisciplinary artist Ana Teresa Fernández.** Fernández's rigorous practice emerges from site-specific interventions and embodied actions, and her work frequently meditates on how borderlands delimit movement and stasis; freedom and detention; and even life and death. "The physical border dividing the United States and Mexico," Fernández notes, "is six inches wide, yet the perils built upon that divide stretch hundreds of miles in either direction. The hate and fury that the border evokes manifests itself in militia members with assault rifles on either side of this divide, and detention centers where families are severed indefinitely while incarcerated in ice-cold concrete rooms.

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We are in a moment where we insist that we hold our actions and encounters at a distance, but this is not the social distancing of a pandemic; this is the distance from our hearts to our minds.”



**Pictured:** Ana Teresa Fernández, *On The Line*, 2022. Oil on canvas; 72 x 60 inches.

In a new series of intricately rendered paintings derived from video works, Fernández draws on site-specific actions at the border between Tijuana and San Diego, a frequent site of interventions in the artist’s work. Wrapped in a silver mylar emergency blanket – originally developed by NASA in the 1960s – Fernández holds the blanket against a laundry line as its mirrored surface reflects the light and flutters in the wind. The blanket obscures the artist’s body, a doubled effect that suggests both the comfort of cover as well as a chilling erasure of self. Fernández writes that “emergency blankets, while created by NASA to provide warmth and insulation for astronauts in space, now are used to isolate bodies on earth, in detention camps and ice-cold cells. This space shell is as thin as 50 micrometers and weighs less than a pound, but it bears the heavy weight of being isolated from your loved ones and the weight of no longer having your child in your arms.” Fernández’s exhibition also features paintings, sculptures, videos, and photographs from major projects including *Of Bodies and Borders* (2018 – 2019) and *Borrando La Frontera (Erasing the Border)* (2011/2021) which foreground Fernández’s continued inquiry into **narratives around the border.**

Following her presentation at the gallery, **Fernández is featured in a solo booth presentation at the Armory Show in New York** (September 9 – 11, 2022) as part of Focus, a special curated presentation of work by artists centered on environments and borders selected by Carla Acevedo-Yates, Marilyn and Larry Fields Curator at the Museum of Contemporary Art, Chicago. This presentation includes the debut of the painting *The Space Between Us* (2022). In this work, two figures (the artist and her partner) stand on the beach with their heads wrapped in these same space blankets. They attempt to kiss, pressing their faces close to one another, but are unable to do so through the mylar. Fernández’s painting derives from a video that refers back to René Magritte’s iconic surrealist painting *The Lovers* (1928), in which a man and a woman, locked in an embrace, attempt to kiss through fabric shrouds. Through this art historical gesture, Fernández evokes the idea of frustrated intimacy suggested by Magritte’s painting. The use of the mylar blankets, however, centers these metaphors of isolation and contact at the border and raises deeper political and ethical stakes.

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**Pictured:** Arleene Correa Valencia, *Caminando Juntos / Walking Together* (left) and *Lagrimas De Un Padre / A Father's Tears* (right), both 2021.

**In conversation with Fernández's exhibition, the gallery presents a Viewing Room and Office Gallery exhibition of Arleene Correa Valencia's *A veces Quiero Llorar Porque Te Extraño, Pero Mi Mami Dice Que Estás Bien Y Pronto Estaremos Juntos Otra Vez / Sometimes I Want To Cry Because I Miss You, But My Mom Says That You're Fine & That We'll Soon Be Together Again.***

An inaugural recipient of the Bay Area Fellowship at Headlands Center for the Arts, Correa Valencia's textiles and works on paper deeply consider patterns of migration, genealogies, familial ties, and Indigenous honoring. In her compositions, Correa Valencia depicts parents and children in silhouette as they cross the border. Their outlines rendered in thread, the figures in her work are both present and absent, seemingly in a perpetual state of transition. Throughout, Correa Valencia collages found fabrics and textiles from her family members – who themselves crossed the US-Mexico border – gesturing to the material traces that families take with them and leave behind. Inspired by her own transnational family, Correa Valencia has sourced letters she wrote to her father in 1996 and uses this archive to recreate the moments that depict the timeline of her family's migration.

As Correa Valencia poetically notes, "human migration has been a tactic of survival for many people who traverse through unfamiliar lands, territories and nations in search of the American Dream. Transnational families are formed when those who live apart, separated by national borders, manage to retain a sense of collective welfare and unity."

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**Pictured:** Arlene Correa Valencia, *Jardin del Rincon*, 1997, 2021. Repurposed textiles on black canvas. 68 x 133 inches.

“Transnational families, much like these paintings, exist together and apart divided by lines that define imaginary boundaries created to serve the purpose of protection. In these textile works lines are carefully drawn to play with ideas surrounding visibility and invisibility as they relate to migrant families who have at one point or another been victims of family separation.”



Photo: Dancers Adji Cissoko and Michael Montgomery. Photo: Manny Crisotomo

## **BOXBLUR Event:**

On August 25 and 27, BOXBLUR announces two performances with composer/cellist Shinji Eshima and Alonzo King LINES Ballet Dancers Adji Cissoko and Michael Montgomery. Eshima composes a new score and Cissoko and Montgomery perform a new dance work in response to the ideas and themes in Fernandez’s and Correa Valencia’s exhibition. The performance on August 25 also features films selected by the San Francisco Dance Film Festival.

[Tickets for Thursday, August 25 at 8:30pm \(\\$50 - \\$100\)](#)

[Tickets for Saturday, August 27 at 3pm \(\\$50 – 100\)](#)

**[Click here to donate to BOXBLUR 2022 via Dance Film SF.](#)**

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**ANA TERESA FERNÁNDEZ's** work explores the politics of intersectionality through time-based actions and social gestures, translated into masterful oil and gouache paintings, installations and videos. Operating formally at the intersection of land art, performance and history painting, the artist mines 21st-century feminism, post-colonial landscapes, and the psychological barriers to empathy. Born in Tampico, Mexico and based in San Francisco, she earned an MFA from the San Francisco Art Institute. Her work has been collected by the Denver Art Museum, Nevada Museum of Art, and the Kadist Art Foundation, among other institutions. In January 2022, Fernández's video and suite of photographs from the project *Borrando la Frontera (Erasing the Border)* (2011/2021) was acquired by the Blanton Museum of Art, the University of Texas, Austin for their permanent collection. In Spring 2022, the Fine Arts

Museums of San Francisco acquired Fernández's video work *Erasure* (2015) for its permanent collection through a gift of the Svane Family Foundation. Major public projects include *On The Horizon*, which was featured in the FOR:SITE Foundation exhibition *Land End* at San Francisco's Cliff House in 2021-2022. In Summer 2022, Fernández was awarded a major public art commission by the City of Napa.

In Fall 2022 Fernández is featured in a solo booth presentation at the Armory Show in New York (September 9 – 11, 2022) as part of Focus, a special curated presentation of work by artists centered on environments and borders selected by Carla Acevedo-Yates, Marilyn and Larry Fields Curator at the Museum of Contemporary Art, Chicago. Fernández has been represented by Catharine Clark Gallery since 2021.



**ARLEENE CORREA VALENCIA** received her MFA from California College of the Arts. She is an inaugural recipient of the Bay Area Fellowship at Headlands Center for the Arts and received a regional Emmy award for her feature *REPRESENT: Portraits of Napa Workers: Arleene Correa Valencia* by KQED Arts. One of four children originally from Arteaga, Michoacán, Mexico, Correa Valencia is a DREAMER and beneficiary of DACA (Deferred Action Childhood Arrivals). The Correa Valencia family fled to the United States in 1997 and found home in California's Napa Valley.

In 2021-2022, Correa Valencia was the subject of a solo monographic exhibition, *Llévame Contigo, Yo Quiero Estar Contigo*, at the Trout Museum of Art in Appleton, WI. Born in Arteaga, Mexico and based in the San Francisco Bay Area, Correa Valencia has exhibited with Catharine Clark Gallery since 2022.