



 **SCHNEIDER  
MUSEUM of ART**

# What's At Stake

January 12th–March 23rd, 2024



## STATEMENT FROM SMA EXECUTIVE DIRECTOR, SCOTT MALBAURN

On a recent Schneider Museum of Art (SMA) trip to San Francisco, CA with SMA members, we visited what was billed as three solo exhibitions at the Catharine Clark Gallery, showing work by Masami Teraoka, Al Farrow, and Zeina Barakeh. My first thought was, "this is a museum exhibition." It occurred to me that each of the artists were considering the impact of war—a milieu in which two of the artists had been raised, Masami Teraoka in Japan during WWII and Zeina Barakeh in Lebanon during civil war. Al Farrow had indirect experience with war and violence having been born in the US during WWII; coming of age during the protest and civil unrest of the 1960s and 70s, and having been at risk for conscription during the Vietnam era. It made sense for the SMA to re-present the shows as a group exhibit titled *What's at Stake*, a question and statement made more relevant by violent events in Ukraine and the Middle East.

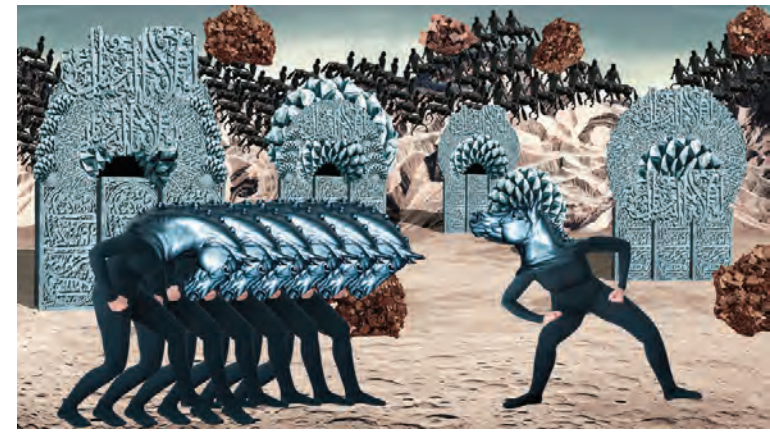
Catharine Clark is a gallerist who has become no stranger to the Schneider Museum of Art. We first met through our Ashland Independent Film Festival (AIFF) collaborative exhibitions when then AIFF Artistic Director Richard Herskowitz selected artwork by an artist represented by Catharine Clark's gallery to exhibit at the SMA. From there, additional exhibitions included artworks by artists also represented by the gallery. This repeat is not a usual one—it is testament to a vision Catharine Clark and her team have of representing artists who make meaningful artworks full of culturally cogent content. We are so grateful to Catharine Clark, her team, and the artists for allowing and assisting us in receiving and sharing these artworks with our audiences.

### LEFT:

Al Farrow  
*The Middle Finger of Santo Guerro*,  
2021/22  
Gun parts, bullets, cartridge shells,  
gears, steel, glass, bone, crucifix  
25¾ x 16 x 16 inches  
Courtesy of Catharine Clark Gallery,  
San Francisco, CA

### TOP:

Al Farrow  
*The White House*, 2019  
Guns, gun parts, shell casings, steel  
69 x 77 x 36 inches  
Courtesy of Catharine Clark Gallery,  
San Francisco, CA



LEFT:  
Zeina Barakeh  
*Homeland Insecurity Series (03.023)*,  
2016/2018  
Inkjet print  
Edition of 10 + 2AP  
14½ x 25¼ inches  
Courtesy of Catharine Clark Gallery,  
San Francisco, CA

Zeina Barakeh  
*Homeland Insecurity Series (08.053)*, 2016/2018  
Inkjet print  
Edition of 10 + 2AP  
14½ x 25¼ inches  
Courtesy of Catharine Clark  
Gallery, San Francisco, CA

## What's At Stake

Masami Teraoka, Al Farrow, and Zeina Barakeh create works that investigate pressing issues of our time: the devastating impacts of war; human rights violations; and environmental collapse. Their works, presented in conversation with one another, powerfully ask us to pause and reflect on our collective responsibility to one another, and what's at stake when we allow violence to go unchecked.

Al Farrow casts a striking visual commentary on the contemporary political climate, religion, war, history, culture, and faith. Intricately crafted from munitions and guns, Farrow's sculptures draw on the tension between religion and violence, peace and brutality, and the sacred and the unholy.

Farrow's recent sculptures include reliquaries to Santo Guerro, Farrow's invented "god of war" whose likeness has been reduced to stray relics—the bones of a middle finger or two thumbs—that both evoke macabre and gothic humor while reminding us of the very real human costs of war. Farrow's selected work also features secular reliquaries like *Blue Helmet*, in which a rusted blue helmet—a reference to the United Nations—perches over a child's

gas mask, with ammunition strewn around the base. Through this unsettling juxtaposition, Farrow opens his critique to non-faith-based institutions that, while ostensibly meant to protect our human rights are also culpable of violence through inaction.

Masami Teraoka's work has engaged topics such as HIV/AIDS, the contamination of environments and landscapes, and the tensions around immigration/assimilation between Western and non-Western cultures. Acclaimed for his contemporary reimagining of traditional Japanese *ukiyo-e*, Teraoka's work since the early 1990s has also referenced the baroque and gilded paintings of Western Renaissance art, with its highly detailed and often disturbing depictions of Christian allegory and parables.

In recent works, Teraoka reincorporates figures and motifs from *ukiyo-e*, such as geishas and tori gates, into his compositions. In revisiting the dreamlike forms of *ukiyo-e*, a term that traditionally translates into English as "floating world," Teraoka also reflects on a less familiar translation of the term as "contemporary suffering," a tension that, for Teraoka, locates his work at the intersection between imagination and social commentary.



Zeina Barakeh  
*Homeland Insecurity Series*  
 (09.117), 2016/2018  
 Inkjet print  
 Edition of 10 + 2AP  
 14½ x 25¼ inches  
 Courtesy of Catharine Clark  
 Gallery, San Francisco, CA

*Overview of Additional Protections for the Population Under the Law of Occupation. There are a number of protections for the population of occupied territory that are specific to occupation. For example, specific provision exists for the protection of children in occupied territory. Specific constraints exist on the authority of the Occupying Power to punish protected persons, direct their movement, or compel them to perform labor. Provision also is made with respect to: (A) food and medical supplies of the population; (B) public health and hygiene; (C) spiritual assistance; and (D) relief efforts and consignments.*  
*Levee en Masse. A Levee en Masse is a spontaneous uprising of the inhabitants of non-occupied territory who, on the approach of the enemy in an international armed conflict, take up arms to resist the invading forces, without having time to form themselves into regular armed units. Participants in a levee en masse are entitled to the privileges of combatant status, provided that they carry their arms openly and respect the laws and customs of war.*



Zeina Barakeh  
*06 - Holy Land - Levee en Masse*, 2019  
 Inkjet prints  
 Edition of 5 + 2AP  
 25 x 50½ inches  
 Courtesy of Catharine Clark Gallery, San Francisco, CA

In 2017, Teraoka began creating work in tribute to the Russian activist and performance group Pussy Riot, whose members have been imprisoned by the Russian state for their protests against injustices enacted by President Vladimir Putin's authoritarian government. Teraoka's recent triptychs feature Pussy Riot as characters in a surreal drama in which figures like Putin appear as sinister antagonists in 16th-century inspired costume, a nod to the grotesque performativity of the human rights violations and military hostilities currently being played out on our world stage. The newest works on view, completed in Spring 2022, directly respond to the crisis in Ukraine, depicting landscapes overrun with corpses and tanks, demolished buildings, and skies streaked red by fire and destruction, an apocalyptic foretelling of existence torn apart by war.

Teraoka's recent paintings also explore his memories of witnessing the bombing of Hiroshima as a child in Onomichi, Japan, a city 45 miles away from Hiroshima, in which Teraoka, then nine years old, observed "two suns" in the sky on the day of the blast, one coming from the east and another from the west. This unnatural image of the explosion imprinted upon Teraoka's consciousness, and in collapsing a wartime past with the calamities of the present day, Teraoka implores his viewers

to consider how a seemingly ordered world can be perilously thrown out of balance by forces beyond our control, viruses, and fires, as well as those firmly within it.

Zeina Barakeh's work references the unpredictability and changes in mechanisms of war, from kinetic conflict to cyberwarfare and their regulatory laws. Her video, *Homeland Insecurity* (2016), for example, draws on current events, as well as the history of cotton as a core resource in the economic growth and spread of the Empire from the Islamic Era through the Crusades, and from slavery into the present. The video's sequel, *Projections From the Third Half: [Cloud Storm]*, points to the evolution of war to virtual space and the role of the media.

The videos main characters are the *Centaur*, a male human head and torso with the lower body of a horse, and the *Horse*, an avatar of the artist's own body with a horse head. The colonizing *Centaurs* are based on mounted soldiers of the British Mandate of Palestine (1920–1948), in a struggle with the *Horses* who, as stand-ins for colonized subjects, embody agency and resistance. Both humorous and unsettling, Barakeh's painstaking animations invite a deeper consideration of how we relate to histories of imperialism and their manifestations in our present day.



Masami Teraoka  
*Pussy Riot Kubie Series/Masha (Alekhina)*, 2022  
Oil on panel in gold leaf triptych  
46 x 50 x 2½ inches  
Courtesy of Catharine Clark Gallery, San Francisco, CA



Zeina Barakeh  
*Projections from the Third Half [Cloud Storm]*, 2020  
 Digital animation. Looperman.com: alayan10 / amirmofrat / boogiemano0307 / buffalonugaluss doniedub / doudei / hamood / mastercode / mrrobot / rasputin  
 Edition of 7 + 2AP  
 3:00 minutes  
 Courtesy of Catharine Clark Gallery, San Francisco, CA

**RIGHT:**

Masami Teraoka  
*Unsinkable Unthinkable Titanic's Last Breath*, 2022  
 Oil on panel in gold leaf diptych  
 12 x 13 x 1½ inches  
 Courtesy of Catharine Clark Gallery,  
 San Francisco, CA

**ON THE COVER:**

Al Farrow  
*Vandalized Mosque Door*, 2016 (detail)  
 Ammo boxes, guns, gun parts, bullets, shell casings, steel, wood, paint, cluster bomb parts  
 91 x 107 x 14 inches  
 Courtesy of Catharine Clark Gallery,  
 San Francisco, CA



**SCHNEIDER MUSEUM of ART**

555 Indiana Street, Ashland, OR 97520

Museum: 541-552-6245

Email: sma@sou.edu

Web: sma.sou.edu

Facebook & Instagram: @schneidermoa