



Legacy Business Registry

Application Review Sheet

Application Number: LBR-2024-25-059
Business Name: Catharine Clark Gallery
Business Address: 248 Utah St.
District: District 6
Applicant: Catharine Clark, President and Founding Director
Nomination Date: April 29, 2025
Nominated By: Supervisor Matt Dorsey

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?
 X Yes No

544 Hayes St. from 1991 to 1995 (4 years)
49 Geary St., Suite 234 from 1995 to 2007 (12 years)
150 Minna St. from 2007 to 2013 (6 years)
248 Utah St. from 2013 to Present (12 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?
 X Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?
 X Yes No

FEATURES OR TRADITIONS: Art gallery

NOTES: NA

DELIVERY DATE TO THE HISTORIC PRESERVATION COMMISSION: October 22, 2025

Richard Kurylo and Michelle Reynolds
Legacy Business Program

Legacy Business Program
Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org



City and County
of San Francisco



Board of Supervisors,
District 6

MATT DORSEY

麥德誠

April 29, 2025

Director Katy Tang, *Via email* <Katy.Tang@sfgov.org>

San Francisco Office of Small Business

City Hall, Room 140

1 Dr. Carlton B. Goodlett Place

San Francisco, CA 94102

Dear Director Tang,

I am writing to enthusiastically recommend *Morphos Gallery, A California Corporation*, doing business as *Catharine Clark Gallery*, for inclusion in San Francisco's esteemed Legacy Business Registry.

Founded in 1991 and continuously operating in San Francisco for over 30 years, Catharine Clark Gallery is a cultural cornerstone of our city's creative identity. Originally located in Hayes Valley and now proudly established in Potrero Hill, the gallery has consistently uplifted Bay Area artists and provided inclusive access to world-class contemporary art and performance. It has represented a diverse roster of artists, many of whom live and work in San Francisco, and has created vital opportunities for public education, artistic collaboration, and cultural exchange.

In a time of increasing displacement and cultural homogenization, Catharine Clark Gallery has remained deeply rooted in its mission to serve the public good. Through free exhibitions, artist talks, performance series like BOXBLUR, and new ventures like EXiT, the gallery has opened its doors to a broader, intergenerational audience—welcoming everyone from seasoned collectors to first-time visitors. It has furthered its reach by collaborating with nonprofits, supporting educational programs, and championing voices that reflect the diverse and dynamic fabric of San Francisco.

The inclusion of Catharine Clark Gallery in the Legacy Business Registry will help ensure its continued presence and impact in our city, safeguarding a vital space for artistic innovation, community engagement, and cultural preservation. I offer my strongest support for this application and thank you for your consideration.

Sincerely,

A handwritten signature in blue ink that reads "Matt Dorsey". The signature is stylized, with the first name "Matt" and last name "Dorsey" clearly visible. Below the signature, the name "MATT DORSEY" is printed in a simple, sans-serif font.

MATT DORSEY



Legacy Business Registry Application



Business Information

Business name: Catharine Clark Gallery

Business owner name(s): Catharine Clark

Identify the person(s) with the highest ownership stake in the business

Current business address: 248 Utah Street, San Francisco, CA 94103

Business phone number: 415-519-1439

Business email: cc@cclarkgallery.com

Mailing address (if different than above):

Website: <https://cclarkgallery.com/>

Link to social media: <https://www.facebook.com/cclarkgallery>

Link to social media #2: <https://www.instagram.com/cclarkgallery/>

7-digit San Francisco Business Account Number (BAN): 0953580

Contact Person Information

Contact person name: Catharine Clark

Contact person title: President and Founding Director

Contact phone number: 415-519-1439

Contact email: cc@cclarkgallery.com

Business Locations

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location.

Check the box indicating whether the original location of the business in San Francisco is the founding location of the business.

If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address.

Original San Francisco address: 544 Hayes St. **Zip Code:** 94102

Is this location the founding location of the business? (Y/N): Y

Dates at this location: From: 1991 **To:** 1995

Other address (if applicable): 49 Geary St., Suite 234 **Zip Code:** 94108

Dates at this location: From: 1995 **To:** 2007

Other address (if applicable): 150 Minna St. **Zip Code:** 94105

Dates at this location: From: 2007 **To:** 2013

Other address (if applicable): 248 Utah St. **Zip Code:** 94103

Dates at this location: From: 2013 **To:** Present

Other Address (if applicable): **Zip Code:**

Dates at this location: From: **To:**

Applicant Disclosures

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified. A business deemed not current with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for grants through the Legacy Business Program.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☐ I am authorized to submit this application on behalf of the business.
- ☐ I attest that the business is current on all of its San Francisco tax obligations.
- ☐ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☐ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☐ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☐ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- ☐ I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Name:

Signature:



Date:

Catharine Clark Gallery

Written Historical Narrative

Introduction

a. Describe the business. What does it sell or provide?

Catharine Clark Gallery is a contemporary art gallery founded in 1991 with a 9,200 square foot venue in the Potrero Hill neighborhood. The gallery represents 25 living artists, more than half of whom reside or are originally from the San Francisco Bay Area. The gallery also includes work by affiliated and non-represented artists in annual group exhibitions. New presentations of artists' work are hosted every two months.

Catharine Clark Gallery provides support for artists through sales, exhibitions, marketing, publications, and connections to museum curators and institutions. Further, the gallery serves as a free space in which to see exhibitions. It is open to the public five days a week and several evenings throughout the month for special events and programs. Audiences are encouraged to learn about the art on view by engaging with the gallery's knowledgeable staff and the artists, when they are present, and by attending openings and events in which the artists deliver talks. With each new exhibition, the exhibiting artist gives a walk-through of their exhibit, sharing information about process, personal background, and the concepts present in their practice.

Throughout the year, the gallery programs events to compliment the exhibitions, including conversations between artists and authors or curators, performances in response to the ideas in artist's work, and film and video screenings related to themes in the artwork. In this way, the gallery serves as a community hub in which people congregate to learn about contemporary artistic practices and related creative expression.

b. Describe whom the business serves.

Catharine Clark Gallery is free and open to the public. Everyone is welcome. The business serves the public and the artists whose work it exhibits and presents.

First, they have a global presence through their website, other online platforms, and participation in international art fairs. Further, they are free and open to the public, so anyone who is interested can attend exhibitions. They believe that creating opportunity for audiences to view and learn about artwork, whether they are collecting or at the gallery out of curiosity or for their own edification, is central to the gallery's mission.

Given Catharine Clark Gallery's physical location in Potrero Hill (also sometimes referred to as the DoReMi arts district that comprises Dogpatch, Potrero, and the Mission), they have a particular commitment to working with audiences in the southern region of San Francisco, but also actively welcome those in the wider San Francisco Bay Area and in Northern California. The gallery also attracts visitors from elsewhere, including tourists (the gallery is listed in various travel publications), as well as people in the art world with knowledge of the gallery.

Catharine Clark Gallery also serves artists, performers, and other creatives in the region, across the United States, and in foreign countries through exhibitions and representation of their artwork.

Finally, the gallery is a place for community congregation and education about contemporary art and other creative practices, such as dance, music, performance art, film, and theater. The 2023 addition of an art bookstore and artist-made-gifts shop, which is called EXiT, has broadened the gallery's audience to include patrons looking for more accessibly priced items, a younger demographic, and those who historically have felt excluded from fine art galleries. EXiT also hosts music evenings, game events (such as an event in which people learned to play mahjong), and other activities that create opportunities for people to meet one another in a free space dedicated to contemporary creative practices across genre and medium.

In 2016, the gallery founded BOXBLUR, which is a fiscally sponsored project of Dance Film SF. Like EXiT, BOXBLUR expands the gallery's audience to include people interested in performance (music, theater, dance, performance art, and other ephemeral presentations). The organization also operates as a venue for the quarterly screenings of dance films, curated by the SF Dance Film Festival. The space is provided for free to the SF Dance Film Festival.

c. In about 2-5 words (15-30 characters), describe what the business is known for.

Contemporary art and performance venue.

Criterion 1: The business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years

a. Provide a short history of the business, including locations and owners.

Catharine Clark Gallery is a contemporary art gallery founded by Catharine Clark in 1991 at 544 Hayes Street in Hayes Valley. The gallery originally operated under the name Morphos Gallery and Performance Space (Catharine Clark as a sole proprietor) and now as Morphos Gallery, A California Corporation dba Catharine Clark Gallery (since 1994) and dba BOXBLUR (since 2016).

In 1995, the gallery moved to 49 Geary Street, Suite 234, in the Union Square neighborhood because the Hayes Valley lease was month-to-month and the art scene was centered in downtown San Francisco at the time. The new space had the highest density of galleries, so as an emerging gallerist it made a lot of sense to be adjacent to more established spaces. In 2002 at 49 Geary Street, the gallery expanded to include a dedicated media/video room.

In 2007, the business moved to 150 Minna Street in the South of Market neighborhood, adjacent to SFMOMA. The move was motivated by wanting to be in a ground floor space—they had been on the second floor in 49 Geary for 12 years and missed the engagement they had with “accidental” visitors, which a street level space provides.

In 2013, Catharine Clark Gallery moved to its present location at 248 Utah Street at the foot of Potrero Hill. Because SFMOMA was undergoing an expansion, there would have been a disruption to business had Catharine Clark Gallery stayed. In addition, the rent at the Minna Street location was slated to increase at a time when barriers to access from the construction would have impacted foot traffic to the gallery.

The new Utah Street location was a larger space more suitable for big exhibitions, performances, and community gatherings. Originally, the space was 4,600 square feet. The gallery was designed by Tim Campbell in a former door factory.

In 2016 within the Utah Street address, Catharine Clark founded [BOXBLUR](#), which is a fiscally-sponsored project of Dance Film SF. BOXBLUR's mission is to produce and support performance and ephemeral projects in response to visual artists' work.

In 2023 within the same address, Catharine Clark Gallery expanded its physical space to 9,200 square feet, doubling its exhibition galleries and establishing [EXiT](#), a jewel box art boutique and art bookstore that reimagines the museum or gallery gift shop as a space to read, explore, purchase artist made gifts, books, and engage with other people interested in the arts. Its unique inventory features objects made by creatives that take the form of artist multiples, books, homewares, gifts and artworks.

Since 1994, the gallery has been a member of the San Francisco Art Dealers Association (SFADA), and in 2023, the gallery joined the Art Dealers Association of America (ADAA). Business owner Catharine Clark is also member of the programming committee for the San Francisco Advocacy for the National Museum of Women in the Arts and was part of the founding membership for the local chapter (2018). She has also served on the advisory board of San Francisco Arts Education Project, and as a trustee for ZERO1, Recology, Artspan, and SF Camerawork.

b. Provide the ownership history of the business in a consolidated year-to-year format.

1991 to Present: Catharine Clark

As the founding director, Catharine Clark has 100% share of ownership. The gallery has a partnership agreement (which is a profit-sharing) since 2023 with Anton Stuebner, the gallery's director and partner since 2016.

c. Describe any circumstances that required the business to cease operations in San Francisco for any significant length of time.

The gallery has operated consistently since 1991.

Criterion 2: The business has contributed to the neighborhood's history and/or the identity of a particular neighborhood or community

a. Describe the business' contribution to the history and/or identity of the neighborhood, community, business sector, or San Francisco as a whole.

Experiencing art in person is a transformative experience. Catharine Clark Gallery is prized for its exhibitions of highly crafted and deeply conceptual contemporary art, which is often based in storytelling, its engagement with community stakeholders, and its broad approach to supporting creative practices through collaborative programming. That has been the case at every location in which it has resided since its founding in 1991.

For many, the gallery is experienced as a community center where people are free to congregate and learn about and look at contemporary art and related practices across creative disciplines. It is a place where community stakeholders collaborate with the gallery to present performances or artworks (such as Dance Film SF, Arion Press, Mullowney Printing, Open Editions, Crow's Shadow, and the innumerable artists and creatives whose artworks and objects they exhibit and sell). They also host events like printmaking demonstrations, lectures, readings, artist talks, and performances of all sorts, many of which are free for the public to attend. The business is unique in this way, because while there are many contemporary art galleries in San Francisco, few are as collaborative and offer as many free activities and events as Catharine Clark Gallery, BOXBLUR, and EXiT do collectively and under one roof.

The gallery also remains the only commercial contemporary art space where video work is presented consistently in a dedicated screening room and in conjunction with every visual art exhibition. This has been the case since 2002, when they built their first media room while the gallery was located at 49 Geary Street.

Located at the foot of Potrero Hill, Catharine Clark Gallery takes a particular interest in other nearby art organizations such as California College of the Arts, SF Center for the Book, the Wattis Institute for Contemporary Arts, Hosfelt Gallery, the Museum of Craft and Design, and Minnesota Street Project.

Exhibitions at Catharine Clark Gallery change every eight weeks, and each is accompanied by a time-based media or video work presented in the gallery's dedicated [Media Room](#). The gallery works with fine art presses and co-publishes original prints, which are presented in their "works on paper gallery," a separate, additional space for prints and photographs, alongside its main exhibition galleries.

b. Is the business associated with significant people or events, either now or in the past?

Catharine Clark Gallery has had the opportunity to work with many significant artists and patrons.

- **Masami Teraoka** is a Japanese-born artist who started working with the gallery in 1997 at the time of his solo exhibition at the Asian Art Museum. Teraoka is an important post-war artist whose work is associated with the pop-art movement in Los Angeles of the late 1960s and 1970s.
- **Andy and Deborah Rappaport** are Catharine Clark Gallery patrons who live in this region and have contributed deeply to the success (and survival) of the art world here. They founded the Minnesota Street Project (MSP) and a related foundation to address challenges that arts organizations, artists, and galleries in San Francisco were facing in the mid-2010s when real estate had become prohibitively expensive, driving the galleries and creatives out of downtown. Through MSP, they provide accessibly priced exhibition space and art studios. The plan for this effort was hatched in Catharine Clark Gallery in 2013. In addition, the Rappaports have been long-time collectors of the artwork exhibited at the gallery (and elsewhere).
- **Rene di Rosa**, the founder of di Rosa Contemporary Art Center in Napa Valley, was instrumental in the development and success of Catharine Clark as a young art gallerist. He purchased work by gallery artists who hailed from the region and celebrated local artists and the scene at a time when that was not valued or popular.
- Other artist and performer-collaborators have notably included **Sarah Cahill, Tracy Bonham, Rufus Wainwright, Shinji Eshima, Chris Doyle, Catherine Galasso, Benjamin Freemantle, Adjii Cissoko and Michael Montgomery, Emma Lanier and Cauveri Suresh, Margaret Jenkins Dance Company, Monique Jenkinson/Fauxnique, Wanxin Zhang, Arleene Correa Valencia, Stephanie Syjuco, and Shimon Attie.**

c. How does the business demonstrate its commitment to the community?

Catharine Clark Gallery donates artwork, money, and time to numerous nonprofit organizations and provides the gallery space free of charge to many non-profit organizations, such as for Access Institute, Reproductive Freedom for All, San Francisco Arts Educations Project, Headlands Center for the Arts, and the San Francisco Dance Film Festival, among many others. The business also donates artwork to support arts organizations and other non-profit venues.

The gallery supports virtually every museum in the region through membership and donation, but also through providing gallery tours to their patrons and donating artwork or helping connect the institutions with patrons who can assist the museums with acquisitions.

Catharine Clark Gallery participates in citywide events like SF Artweek, SF Design Week, and various neighborhood events, like the ADAA art walk, which they also organized in 2023.

The business has a robust student internship program and works with universities and colleges locally to train students interested in employment in the arts.

The gallery's director serves on the board for the Headlands Center for the Arts. Catharine Clark has served as a board member to many organizations in the past, and she is on innumerable host committees and advisory boards to support non-profit events.

Lastly, Catharine Clark Gallery provides services such as collection advice in the form of art consulting, appraisal services for insurance purposes, framing and presentation guidance, curatorial expertise, exhibition management (for museum exhibits of gallery artist works), and collection management (for individual private collectors).

d. Has the business ever been referenced in the media, business trade publication, and/or historical documents?

Gallery exhibitions have garnered critical attention from the press, including the New York Times, Artforum, Art in America, San Francisco Chronicle, and Vogue.

Media references specifically regarding Catharine Clark Gallery include the following, listed from most recent to oldest:

- [The A-List: Our Annual Shout-Out to Local Luminaries, from Artists to Altruists to All Stars](#)
Nob Hill Gazette
February 2, 2023
- [Focus on Gallerists: Catharine Clark of Catharine Clark Gallery](#)
Lenscratch
June 29, 2021
- [Political art comes to the fore at Catharine Clark Gallery](#)
SFGATE
June 14, 2017
- [Secrets of Catharine Clark](#)
Nob Hill Gazette
April 30, 2017

e. Has the business ever received any awards, recognition, or political commendations?

In 2014, Mayor Ed Lee awarded Catharine Clark the ArtTable's Northern California Chapter Award of Service to the Visual Arts. In 2017, she was recognized and honored by Access Institute for her dedication to the arts and advocacy for mental health.

f. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

If Catharine Clark Gallery were to close, dozens of artists would lose their support system: financial, exhibition opportunity, and patronage. The public would no longer have a free space in which to convene and learn about contemporary artistic practices surrounded by thoughtfully curated art exhibitions and programs. The public would also not learn about the artists and their work, and they would not see the events they produce, including free artist talks and other lectures and programs. The city would lose a significant art venue that has spent

more than three decades supporting contemporary artistic practices in San Francisco and providing opportunities for collaboration. The SF Dance Film Festival would lose a partner to screen their films and a venue to show the live performances they produce and present in the gallery. Many organizations would lose the opportunity to hold their events free of charge in the gallery space and reach the expanded audiences that the gallery shepherds to these events to raise awareness about the organizations that it hosts.

If Catharine Clark Gallery relocated from its current location, Potrero Hill would lose a neighborhood gem—a place where people can congregate, visit art exhibitions, and purchase unique artworks. While it is not essential that the gallery remain at its current location, it is unappealing on many levels to relocate: the reputation of the business is in the exhibitions and events they produce; the expense involved in moving; the confusion it creates for audiences; the venue suits the needs of their mission and the communities they serve.

The gallery has a full-time staff of four people, who would lose their jobs—they are San Franciscans (they work and live in the city). The gallery also works with many independent contractors from preparators who hang the exhibitions, to caterers who provide food and drink at receptions, to florists, accountants, framers, publishers, book sellers, jewelers, candle-makers, letterpress card makers, artists, musicians, dancers, actors, composers, filmmakers, and performance artists, all of whom would no longer have Catharine Clark Gallery as a client.

Criterion 3: The business is committed to maintaining the physical features or traditions that define the business

a. Is the business associated with a culturally significant building, structure, object, signage, mural, architectural detail, neon sign, or any other special physical feature that defines the business?

The Gallery has been located at several different addresses over its history, but the current one best allows their mission to express itself, since it provides ample space for performance and for visual art exhibitions, as well as an art bookstore and artist-made-gifts shop. The interior space is 9,200 square feet, providing ample space for the efforts of the gallery and also for art and archive storage, allowing Catharine Clark Gallery to showcase artists' work in depth and providing the business with enough square footage to host receptions that can support the presence of several hundred people at once.

The venue is a former door factory, and its industrial bones well serve the aesthetic needs of the gallery artists. The door factory was a thriving local business for many years that made fire doors (the gallery has one on permanent display at the entrance to the gallery space).

b. In a few words, describe the main business activity you commit to maintaining.

Exhibition and production of contemporary visual art and performance in a gallery space that is free and open to the public.

c. What is the plan to keep the business open in the long term beyond the current ownership?

Catharine Clark is currently working on a legacy plan with a financial advisor from New York Life. She intends to work at least another 15+ years; nonetheless, she is interested in providing an opportunity for her employees to continue the business when she is retired or no longer around to manage the gallery. She has set up a life insurance plan that is intended to support the gallery when she dies so that the staff can continue should they choose to do so. Clark is working on a succession plan, and she has a person in mind who has been with the gallery since 2016, who would likely be the right candidate to inherit the business. It is Clark's goal to discuss this with him in the next year so she better understands his long-term interest in the legacy of the gallery.

d. What challenges is the business facing today?

Catharine Clark Gallery is facing financial challenges due to the high cost of rent and labor in an expensive city. Further, they are experiencing less patronage since the COVID pandemic and particularly since the advent of two wars and political chaos at the federal level. Rising commercial rent for the current space, and a downturn in the economy which has been particularly precipitous since the fall of 2023, has meant that the rent is an ongoing, challenging expense.

The gallery wants to continue to support artists and creative practices through exhibitions and performances, and related sales and commissions. They also want to continue to present exhibitions free of charge for the public and allow the space to be a gathering place for the community. They are hoping for assistance to reduce the cost of overhead, particularly the rent, so they can continue to raise awareness and curate exhibitions that bring art and ideas to a large audience, free of charge.

While the art business is never an easy one, the challenges Catharine Clark Gallery are facing are shared by many other art galleries, artists, and arts non-profits worldwide as art collecting and philanthropic giving has become less prevalent due, perhaps, to the many distractions that have impacted people's ability to feel secure and engaged with the arts. Further, the absence of journalists and news outlets covering the arts or a place that consistently writes and lists the various events happening in San Francisco has contributed to less awareness about the gallery and smaller audiences.

Legacy Business Program staff will add the following details:

a. Features or traditions that define the business and should be maintained for the business to remain on the Legacy Business Registry.

Art gallery.

b. Other special features of the business location, such as if the property associated with the business is listed on a local, state, or federal historic resources registry.

The Planning Department Historic Resource Status of the building that houses Catharine Clark Gallery is "A - Historic Resource Present." The building appears eligible for the California Register as a contributor to a California Register-eligible district through a 2011 survey evaluation (Eligible Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory Historic District).







FOCUS ON GALLERISTS: CATHARINE CLARK OF CATHARINE CLARK GALLERY

By Erica Cheung | June 29, 2021



Amy Trachtenberg and Ligorano Reese, installation image from Open Field at Catharine Clark Gallery, 2021. Courtesy of the artists and Catharine Clark Gallery, San Francisco. Photo: John Wilson White.

Continuing our series of interviews with gallerists, we turn to Catharine Clark and her eponymous gallery, based in San Francisco. Community-minded and strikingly steadfast in her support of the artists on her roster, Clark calls forth a wealth of thoughtful experience and nuance surrounding her gallery's role in the art ecosystem-at-large.

Established in 1991, **Catharine Clark Gallery** exhibits contemporary art in all disciplines. The gallery's program has garnered critical attention from publications: the New York Times, Yishu, Artforum, Tema Celeste, Art in America, Art News, Art Practical, Modern Painters, i-D/Vice, and Vogue. Gallery artists have exhibited at international venues and biennials: the Tate Modern, the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, the Asian Art Museum, the Serpentine Gallery, the Frans Hals Museum, the Smithsonian American Art Museum, the San Francisco Museum of Modern Art, the Mori Art Museum, the StadtReutlingen Museum, Manifesta 11, and the 56th Venice Biennale.

In 2016, Catharine Clark founded **BOXBLUR**, an initiative to bring visual and performing art into dialogue within the non-proscenium-based space of the gallery. Located within San



Support Lenscratch

[DONATE](#)

Stay Up-to-date

[SUBSCRIBE](#)

Francisco's emerging DoReMi arts district, Catharine Clark Gallery is situated in proximity to leading arts venues such as California College of the Arts (CCA), the CCA Wattis Institute for Contemporary Arts, the Museum of Craft and Design and Minnesota Street Project, as well as several contemporary fine art galleries.



Leilah Talukder, installation image from Open Field at Catharine Clark Gallery, 2021. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: John Wilson White.

Erica Cheung: Will you walk me through the inception of your space and how it came to be?

Catharine Clark: I got started in 1991—during a time of recession. I was twenty-three, and like many young people, I was all aspiration and little actual knowledge. In some ways, that was good news because I didn't particularly understand the risk involved. I started paying rent—about \$300 a month—on a space that I shared with an artist. It was in a neighborhood that is now quite fancy, but at the time was crime-ridden and had a collapsed freeway down the middle of it because of what had happened in the 1989 earthquake.

I was in that area from '91 to '95, and my gallery was called Morphos Gallery. I approached it like a project, where artists I knew in the Bay Area who were not having opportunities to exhibit could engage with me. From the gallery's inception, we featured performing artists, had readings, and the like. The seeds of who I am are certainly there, and even a couple of the artists from then are still with me today. It didn't start in a practical way with a business plan; it started from a place of passion and interest in creating a community of creatives around myself.

In '95, I moved to 49 Geary, which was one of the densest gallery buildings in San Francisco at the time. I still worked on Mondays for some awful corporation in order to support myself, and I taught at the Art Institute. There were other revenue streams to help me keep going, and there were some key supporters early on that really gave me faith in the possibilities. One of them was Rene di Rosa, who was very much a champion of Bay Area artists and regionalism at a time when those ideas were not popular.

He was there for me through what then proved to be, again, difficult times. In 2000, we had the big Dot-bomb in San Francisco. For a while, there was an anti-arts, anti-gallery feeling as



landlords saw their future in tech instead. I think that reputation then plagued the art world here for a long time, and maybe continues to in some ways. But I stayed in 49 Geary until 2007, when I moved to Minna Street. The space was in an alleyway next to SFMOMA, and this proximity made it easier for curators and collectors to wander in. I really loved being there, but when the museum started expanding around 2012, it became evident that it was going to be very hard to stay. So I moved to my current location on Utah Street, where I have been for almost nine years.



Nina Katchadourian, installation image of *To Feel Something That Was Not of This World* at Catharine Clark Gallery, 2021. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: John Janca.

EC: Given all of these twists and turns, why have you chosen to stay in the commercial world, as opposed to moving into another place in the arts—i.e. a museum?

CC: I really love the relationships that come from having a commercial gallery, and I love helping artists be self-sustainable. All aspects of the art world are important, right? We need people who write about art, we need people who talk about art, we need people who show it.

I work with twenty artists. I've worked with at least a third of them for more than twenty years. Another third I've worked with for at least ten to twelve years, and the rest are somewhere in between. I value long-term relationships, and I feel like I've been criticized for this at times—like, "oh, another show of this person?" My response is that that's my commitment to the artist.

Maybe it's the value I place on community. All the different parts of the art ecosystem—the collectors, the curators, the regular people—all come around this one thing, which is the art. We as a gallery work very closely with museums. For example, we helped the Blaffer Art Museum fundraise for Stephanie Syjuco's show there. Some other gallerists might think I'm crazy to be spending my time that way, but I've just always had this sense that we need to join together to make this happen. And by 'this,' I don't just mean an artist's career. As one of my directors once said: I like eating, too.

We all need to be—and can be—supported by supporting each other. I see more of this going on in this pandemic period than I've seen in a long time, and I think that it's healthy. Maybe



**9-MONTH
PROJECT
DEVELOPMENT
PROGRAM
+ GALLERY
EXHIBITION**

**Emily Belz
Jennifer McClure
Traer Scott**

**ONLINE & IN PERSON
SECTIONS**



**CLASSES START
IN SEPTEMBER**

The States Project



Interview Archives

Caleb Cole

we've shifted our ideas of what it means to be human, and what it means to support our fellow humans.



Stephanie Syjuco, installation image of "The Visible Invisible" from "Stephanie Syjuco: The Visible Invisible" at the Blaffer Art Museum, Houston, 2020. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: Simon Fujiwara.

EC: Yes—I've seen how in places like San Francisco and New York City, galleries who very well may be in competition for a similar art market and a similar group of collectors are coming together and forming collective groups and coalitions.

CC: And it's different. I haven't seen this kind of thing until now, and it also feels like it's not just about art. It's bigger than art. It's more about the role that art can play in this larger conversation about what it means to be an American, what it means to be human, etc.

For our project in the fall, *Night Watch* by Shimon Attie, we're working with thirty different organizations. These organizations are not just arts organizations; they are Cal Sailing Club, and International Rescue Committee, and Partnerships for Trauma Recovery, among others. People read about the project, which has to do with the human dignity of refugees, and the first thing they say is, "How can I get involved? How can I partner with you on this?"

EC: I want to pick up on the thread of how many of the artists you represent have been on your roster for a long time. Some, I imagine, were emerging when you first began to show them. How have you been thinking about the age-old question of how to balance financial viability for your gallery alongside passion for showing newer artists?

CC: I know what I like and what I feel is important. I operate from the position that if I believe in something, and I can talk and write about it, and I can get others to talk and write about it, then I should be able to find the few people on the planet that are perhaps interested in supporting it. This comes from an incredibly deep place of optimism. Maybe it comes from having parents that valued the arts—most of our time was spent in museums, going to festivals, listening to music. Maybe it's because I don't have a business degree, but rather a degree in art history. I used to be a dancer. These are fields that you don't go into to make money. You go into them to fulfill your dreams and feed your soul.



Interview with Charlie Grosso of Baang and Burne Contemporary



Success Stories: Tom Chambers



Success Stories: Michael Kirchoff



Success Stories: Julia Dean



Success Stories: Kathleen McLaughlin



Success Stories: Tami Bone



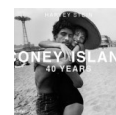
Success Stories: Priya Kambli



Success Stories: Susan Burnstine



Success Stories: John Chervinsky



Success Stories: Harvey Stein



Success Stories: Jennifer Shaw

Success Stories: Bruce Haley

To answer your question—I just keep believing until other people start believing, too. Certainly things like art fairs can be helpful to help grow an audience for an artist's work. I have mixed feelings about art fairs; I feel they've been the undoing of the art world in a certain way. On the other hand, taking Stephanie Syjuco's work to Paris Photo, for example, really opened doors for her. Lucy Gallun, the curator at MoMA, saw the work there, put it into the New Photography show at MoMA in New York, and that really changed things. I believe Stephanie would've gotten to where she is anyway, but some of the choices we made helped to expedite that path.



Stephanie Syjuco, installation image of Cargo Cults and Applicant Photos (Migrants) from "Being: New Photography 2018" at the Museum of Modern Art, New York, 2018. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: Martin Sack.



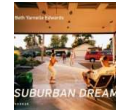
Success Stories:
Elliott Wilcox



Success Stories:
Simone Lueck: Cuba TV



Success Stories: Beth Yarnelle Edwards



Success Stories: Ken Rosenthal



Success Stories:
Angela Bacon Kidwell



Success Stories: Ferit Kuyas



Success Stories:
Michelle Sank



Success Stories:
Jessica Ingram



Success Stories: Cole Thompson



Success Stories:
Gloria Baker Feinstein



Interview with
Lorena Guillen Vaschetti: HISTORIA,
MEMORIA Y
SILENCIOS



Interview with Jane Hilton: DEAD EAGLE TRAIL



Stephanie Syjuco, Applicant Photos (Migrants) #3, 2017. Pigmented inkjet print. Sheet: 3.6 x 4.2 inches; Frame: 20 x 16 inches. Edition of 10 + 2AP. Courtesy of the artist and Catharine Clark Gallery, San Francisco.

EC: I wonder if your longstanding commitment to the artists you represent precludes you from showing more emerging artists.

CC: We do a curated group show every summer—we just opened one, in fact. It's an opportunity for us to work with artists both in and outside of our program, which means sometimes we borrow from other galleries, and sometimes we work with really emerging artists. Often, we'll work with someone we really love in our community who might not be represented by a gallery right now, but whose work we've seen at many different places.

Our current exhibition, *Open Field*, has nine artists in it. Two of them are former students of Stephanie Syjuco's—Reniel Del Rosario and Leila Talukder. Another, Jen Bervin, just had her first solo show with us. She's an interesting example because on the one hand, she's mid-career in the sense that she has received Creative Capital grants, her work is in many museums, she's been critically well-reviewed, and so on and so forth. On the other hand, she's never really had a solo show in a gallery in which she's sold work. The process was new for her, so in a sense, she's emerging and not emerging. Emerging in the gallery scene, but with a very strong history.

At this moment, I am, in some ways, more interested in artists like Jen than the most emerging. That's partially because I'm now a middle-aged person, and I want people to give us opportunities that we haven't had. I also think being middle-aged, by some people's perception, is the least sexy place to be, whether it be an actual age, or being at that point in your career. It neither has the sparkle of being of youth, nor the sagacity of age. I think we're often drawn to artists that reflect something about our own position in life.



Success Stories: Kerry Mansfield



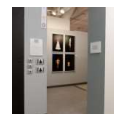
Success Stories: Gordon Stettinius and The Candela Empire



Success Stories: Rania Matar



Looking at Success: Natalie Dybisz aka Miss Aniela



Success Stories: Julia Kozerski



Success Stories: Candace Gaudiani



Interview with Cig Harvey: YOU Look At ME Like An EMERGENCY



Scott B. Davis: Success Stories and the Medium Festival of Photography



Success Stories: Deborah Parkin



Success Stories: Douglas Beasley



Larissa Leclair and the Indie Photobook Library

Sarah LaVigne and Picture Society



Reniel Del Rosario, installation image of Exist Through the Gift Shop at Catharine Clark Gallery, 2021. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: John Wilson White.



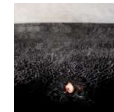
Latin America Week:
Matías Sauter



Sarah Stankey
interviews Mark
Brautigam



Grant Gill interviews
Sarah Moore



Australian Week:
Henri van
Noordenburg



Shawn Gust: Stepping
Out/Stepping In



Success Stories: Lydia
Panas



David Carol: An
Interview with an
Irreverent Master



Gloria Baker
Feinstein: Can You
See Me Now



The Fran Forman
Interview:
Assembling Magic

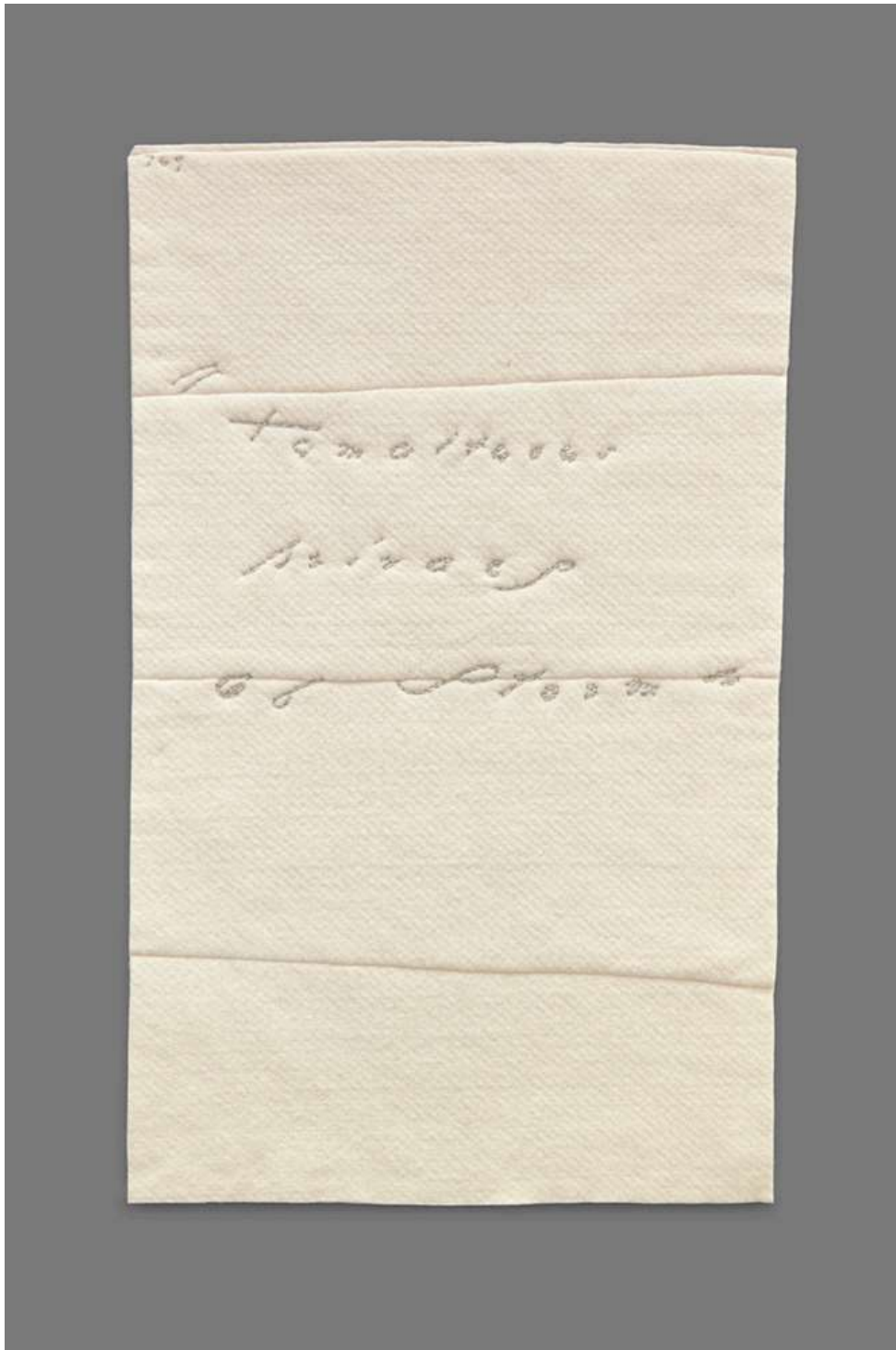


The Jane Fulton Alt
Interview: The Burn



The Beth Moon
Interview: Between
Earth and Sky

Jon Horvath: Demarcations /
Comedian Arts : Dramatic Ones



Jen Bervin, Close Reading 769 "Tumultuous privacy of Storm", 2021. Cotton batting, muslin, mull, silver thread; text reads "Tumultuous privacy of Storm". 43 x 27 inches. Courtesy of the artist and Catharine Clark Gallery, San Francisco.

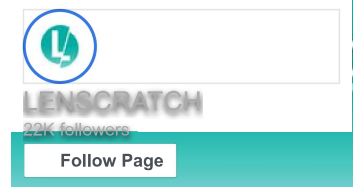
EC: What are your expectations of the artists on your roster?

CC: I know there are myths out there—some of which might be true—of galleries telling artists that they must make a certain kind of work, or that they won't show particular types of work. Early on, I read an article about a major gallery in New York, and the gallerist was quoted saying how once they decide to work with an artist, they trust that the artist is smarter than they are in terms of what the art needs to be. That's where I operate from. I'm surrounding myself with people who I think are pioneering in their fields, so why would I assume to know what they should be doing with their work?



The Heidi Kirkpatrick Interview

Follow Us On Facebook



I really want the artists to understand what a gallery's loyalty and commitment to their careers mean. It's an investment. Let's look at Nina Katchadourian, who is represented by Pace in addition to us. I've worked with Nina for 23 years, and when Pace approached her about representing her internationally, I couldn't really compete with that. That being said, you could argue that our gallery has played a significant role in her career. Fortunately, we struck a relationship with Pace that protects my gallery—in the sense that we get to exhibit her work wherever we want, that every museum show has both galleries on the label—and it feels really positive.

I'm sure Pace could completely crush me if they wanted to. Yet they're working with Nina, and she has the agency and capacity to sustain our relationship. Pace, in turn, has been nothing but easy to work with—communicative, gracious. They said something to me like, "hey, you guys need us, and we need you," and that in general, smaller galleries need larger ones and vice versa, and we should make this work collaboratively.

EC: I'm glad to hear that. I feel like there is an overarching sentiment out there that smaller galleries are just feeders into, say, the Gagosians of the world. And I have to think that this scarcity mindset comes out of a model where artists are things to be profited off of, and artists will go to a larger gallery if doing so is deemed more lucrative.

CC: I wish that I could empower some of those artists with the confidence to say, "Yes, I will work with you, but this gallery has been with me for x amount of time, and they need to be respected and honored in some type of way." I think the Nina example proves that it's possible, but I think artists often feel intimidated by gallerists. A lot of galleries present a picture of all-or-nothing—why do you need that gallery, we can do so much more for you, etc. A gallery of my size can't be everything to an artist, right? I need people, too. I need galleries working in other places in order to help realize the artist's potential.



Nina Katchadourian, installation image of "Lavatory Self-Portraits in the Flemish Style" from "Nina Katchadourian: Curiouser" at the Blanton Museum of Art, The University of Texas, Austin, 2017. Courtesy of the artist, Catharine Clark Gallery, San Francisco, and the Blanton Museum of Art, The University of Texas, Austin.



Nina Katchadourian, Lavatory Self-Portrait in the Flemish Style #3, 2011 ("Seat Assignment" project, 2010 – ongoing). C-print. Sheet: 13 x 10 inches; Frame: 15 x 14 3/8 inches. Edition of 8 + 2AP. Courtesy of the artist and Catharine Clark Gallery, San Francisco.

EC: I want to acknowledge that you are a small operation. It's only the three of you, and it's wild to think that three people are responsible for the careers of twenty different artists.

CC: It's a big job, and the reason why we can be three people and be as effective as we are is one, we've been around a while, and two, my staff and I work really, really hard. Even if we're all 'art laborers' as my director likes to call us, I think we could also all work in other fields, and we're choosing this one. There's something about that agency, about it being worth it to work that much. I am fond of saying I expect the artist to work as hard as we work for them.

EC: And then the third part of that relationship is an audience that is receptive and willing to trust what both the artist and the gallerist are putting out there.

CC: In terms of audience, I just ask that people come in with an open mind. I'm happy to talk with anybody about the work and the ideas behind it. One of the things that has developed

over the years in the art world—something that I feel a bit wistful about—is the shift away from how people used to take lunch hours, and how we would see a surge of people coming in between 11 and 2. That just doesn't happen anymore because our world has changed, and the way people work has changed.

The art world has also become very event-driven. People will say to me, "I'm sorry I missed your opening," and I'll say, "That's okay, the show's still up for six weeks." There's this sense of if you didn't come at that moment, then it's over. I would like to figure out how to tackle that barrier, because that's a big shift from when I started.



Stephanie Syjuco, *Pileup (Eastman)*, 2021 from "Stephanie Syjuco: Native Resolution" at Catharine Clark Gallery, 2021. Hand-assembled pigmented inkjet prints on Hahnemuhle Baryta. Sheet: 47 x 35 inches; Frame: 48 x 36 inches. Edition of 3 + 2AP. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: Torin Stephens.

EC: Do you think the influx of all our digital technologies, also coupled with a pandemic, have exacerbated that?

CC: I think the pandemic weirdly did something good for the art world. Because people had to make appointments, there was a different kind of relationship valuing the experience of looking. People came in more purposefully.

But in general, the way that people engage with galleries now reflects a change in our culture from analog to digital experiences. The idea that you can experience something as well online as you could in person is heightened by the proliferation of organizations like 1stdibs and Artsy. In the same way that I don't really want to use Amazon, sure enough there was a package at my front door today. The ease of access gets in the way of our hopes for our own behavior.

I really believe in the aura of the physical object. I think it's why we go to museums, why we show up at galleries. There's something very kinesthetic about residing in the shadow of a work. While I don't think this is exchangeable with an online experience, we do try to create virtual experiences for people—we use something called Kunstmatrix, a program that people can use to move through our shows, and we use a Matterport camera. We're not total luddites; we're trying to meet the needs of our audience's changing desires. But for every single person who looks at a show that way, I wish I could just transport them into my gallery and say, "Engage with this physically, it does something for you."



Catherine Galasso, performance still from *Dances for Doing*, 2021. Dancers: Phoenicia Pettyjohn, Karla Quintero. Commissioned by BOXBLUR and the San Francisco Dance Film Festival.

EC: What's next?

CC: Currently on view is our exhibition *Open Field*. The show looks at the ideals of Black Mountain College, considering its impact on artists of now. It values the interdisciplinary, and it includes a landscape architect, somebody who set up a ceramic store, and somebody who works at the space between fashion and sculpture—as well as textiles and video and other media. Another cool aspect of the show is that we've commissioned two choreographers—Catherine Galasso and Emma Lanier, the granddaughter of Ruth Asawa—to create dance performances in the space. That's part of an initiative that we started five years ago called BOXBLUR, which brings performing artists into conversation with visual artists' works in the space.

In the fall, we have the Shimon Attie project *Night Watch*. It not only takes place in my gallery, but also in spaces all over San Francisco—including a barge on the Bay itself. We're creating site-specific activations with music and dance, incorporating music from the diasporas and performers who are, or were, refugees. We're collaborating with San Francisco

Contemporary Music Players and San Francisco Dance Film Festival within the gallery to produce an evening of experimental dance films that deal with the other issues in the show, which not only have to do with safe harbor, but also with authoritarian governments—the rise of them, their history, and the absurdity of them. It's a complex project called *Time Laps Dance*, which was originally commissioned by the Wexner Center.

EC: Definitely all things best seen in person.

CC: Yes! Well, come on out and visit us.



Shimon Attie, *Night Watch (Norris at Sunset)*, 20' wide LED screen on barge, Hudson River, 2018. Lambda photograph. Sheet: 48 x 72 inches; Frame: 49 x 73 inches. Edition of 3 + 1AP. Courtesy of the artist, Jack Shainman Gallery, New York, and Catharine Clark Gallery, San Francisco.

Tags: [Catharine Clark](#), [Catharine Clark Gallery](#), [San Francisco](#)

Posts on Lenscratch may not be reproduced without the permission of the Lenscratch staff and the photographer.

NEXT | [Focus on Gallerists: Brian Clamp of ClampArt](#) >

< [Focus on Gallerists: Catherine Edelman of Catherine Edelman Gallery](#) | PREV

[Tweet this article](#)

[Share on Facebook](#)

[Pin on Pinterest](#)

Recommended



Suzanne
Theodora White
in Conversation
with Frazier
King



Maarten Schilt,
co-founder of
Schilt Publishing
& Gallery
(Amsterdam) in



BEYOND THE
PHOTOGRAPH:
Q&A WITH
PHOTO EDITOR
JESSIE



Beyond the
Photograph:
Editorial Q&A
with
Photographer



Small Business Commission

Resolution No. _____

December 8, 2025

CATHARINE CLARK GALLERY

Application Number: LBR-2024-25-059
Business Name: Catharine Clark Gallery
Business Address: 248 Utah St.
District: District 6
Applicant: Catharine Clark, President and Founding Director
Nomination Date: April 29, 2025
Nominated By: Supervisor Matt Dorsey
Staff Contact: Richard Kurylo and Michelle Reynolds
legacybusiness@sfgov.org

Adopting findings approving the Legacy Business Registry application for Catharine Clark Gallery, currently located at 248 Utah St.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; or

WHEREAS, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included on the Registry, faces a significant risk of displacement; and

WHEREAS, the subject business has contributed to the neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on December 8, 2025, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore

BE IT RESOLVED, that the Small Business Commission hereby includes Catharine Clark Gallery in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED, that the Small Business Commission recommends safeguarding the below listed physical features and traditions at Catharine Clark Gallery.

Legacy Business Program

Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org





Physical Features or Traditions that Define the Business:

- Large interior gathering space.
- Industrial storage capacity.

BE IT FURTHER RESOLVED, that the Small Business Commission requires maintenance of the below listed core physical feature or tradition to maintain Catharine Clark Gallery on the Legacy Business Registry:

- Art gallery.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on December 8, 2025.

Katy Tang
Director

RESOLUTION NO. _____

Ayes –
Nays –
Abstained –
Absent –

Legacy Business Program

Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org





LEGACY BUSINESS REGISTRY EXECUTIVE SUMMARY

HEARING DATE: November 19, 2025

Filing Date: October 23, 2025
Case No.: 2025-009973LBR
Business Name: Catharine Clark Gallery
Business Address: 258 Utah Street
Zoning: PDR-1-G – Production, Distribution, & Repair General Zoning District
40-X and 58-X Height and Bulk Districts
Block/Lot: 3932/006
Applicant: Catharine Clark
cc@cclarkgallery.com
Nominated By: Supervisor Matt Dorsey
Located In: District 6
Staff Contact: Lauren Bihl – (628) 652-7498
lauren.bihl@sfgov.org

Recommendation: Adopt a Resolution to Recommend Approval

Business Description

Catharine Clark Gallery is a contemporary art gallery founded in 1991. The original location was at 544 Hayes Street in the Hayes Valley neighborhood. After several moves, the gallery settled in the 9,200 square-foot venue at 248 Utah Street in the Potrero Hill neighborhood in 2013. The gallery represents 25 living artists, more than half of whom reside or are originally from the San Francisco Bay Area. The gallery also includes work by affiliated and non-represented artists in annual group exhibitions. New presentations of artists' work are hosted every two months.

Catharine Clark Gallery provides support for artists through sales, exhibitions, marketing, publications, and connections to museum curators and institutions. Further, the gallery serves as a free space in which to see exhibitions. It is open to the public five days a week and several evenings throughout the month for special events and programs. Audiences are encouraged to learn about the art on view by engaging with the gallery's

knowledgeable staff and the artists, when they are present, and by attending openings and events in which the artists deliver talks. With each new exhibition, the exhibiting artist gives a walk-through of their exhibit, sharing information about process, personal background, and the concepts present in their practice.

Throughout the year, the gallery programs events to compliment the exhibitions, including conversations between artists and authors or curators, performances in response to the ideas in artist's work, and film and video screenings related to themes in the artwork. In this way, the gallery serves as a community hub in which people congregate to learn about contemporary artistic practices and related creative expression.

Catharine Clark Gallery is located in a Category A (Historic Resource Present) building within the California Register-eligible Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory Historic District. The Gallery is committed to maintaining the 9,200-square-foot interior as a large open space, big enough to host receptions that can support the presence of several hundred people in addition to artwork display and storage.

Staff Analysis

Review Criteria

1. *When was business founded?*

The business was founded in 1991.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. Catharine Clark Gallery qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- a. Catharine Clark Gallery has operated continuously in San Francisco for 34 years.
- b. Catharine Clark Gallery has contributed to the history and identity of the Potrero Hill and Mission neighborhoods and San Francisco.
- c. Catharine Clark Gallery is committed to maintaining the physical features and traditions that define the organization.

3. *Is the business associated with a culturally significant art, craft, cuisine, or tradition?*

Yes. The business is a contemporary art gallery that hosts art exhibitions and performances.

4. *Is the business or its building associated with significant events, persons, or architecture?*

Yes. Catharine Clark Gallery has worked with several prominent artists including Masami Teraoka, Andy and Deborah Rappaport, Rene di Rose, and many others.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No. Although the property is located within and contributes to a local historic district, the property individually is not listed on a local, state, or federal historic resource registry.

6. *Is the business mentioned in a local historic context statement?*

No, not as of the date of this Executive Summary.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. Gallery exhibitions have garnered critical attention from press, including the New York Times, Artforum, Art in America, San Francisco Chronicle, and Vogue. Works by gallery artists have been collected by international institutions including the Tate; National Gallery of Australia; Museum of Modern Art; Whitney Museum of American Art; Metropolitan Museum of Art; Library of Congress; Smithsonian American Art Museum; J. Paul Getty Museum of Art; Los Angeles County Museum of Art; the Hammer Museum; Walker Art Center; Fine Arts Museums of San Francisco; San Francisco Museum of Modern Art; Asian Art Museum; and the Cantor Arts Center at Stanford University.

Physical Features or Traditions that Define the Business

Locations associated with the business:

- 544 Hayes Street (1991 – 1995)
- 49 Geary Street (1995 – 2007)
- 150 Minna Street (2007 – 2013)
- 248 Utah Street (2013 – Present)

Recommended by Applicant

- Large interior gathering space
- Industrial storage capacity

Additional Recommended by Staff

- None

Basis for Recommendation

The Department recommends the Historic Preservation Commission adopt a resolution recommending the business listed above be adopted by the Small Business Commission to the Legacy Business Registry.

ATTACHMENTS

Draft Resolution

Legacy Business Registry Application:

- Application Review Sheet
- Section 1 – Business / Applicant Information
- Section 2 – Business Location(s)
- Section 3 – Disclosure Statement
- Section 4 – Written Historical Narrative
 - Criterion 1 – History and Description of Business
 - Criterion 2 – Contribution to Local History
 - Criterion 3 – Business Characteristics
- Contextual Photographs and Background Documentation



HISTORIC PRESERVATION COMMISSION

DRAFT RESOLUTION NO.

HEARING DATE: November 19, 2025

Case No.: **2025-009973LBR**
Business Name: Catharine Clark Gallery
Business Address: 258 Utah Street
Zoning: PDR-1-G – Production, Distribution, & Repair General Zoning District
40-X and 58-X Height and Bulk Districts
Block/Lot: 3932/006
Applicant: Catharine Clark
cc@cclarkgallery.com
Nominated By: Supervisor Matt Dorsey
Located In: District 6
Staff Contact: Lauren Bihl – (628) 652-7498
lauren.bihl@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CATHARINE CLARK GALLERY CURRENTLY LOCATED AT 248 UTAH STREET, BLOCK 3932/LOT 006.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the City's history and identity; and

WHEREAS, the subject business is committed to maintaining the traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on November 19, 2025, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE, BE IT RESOLVED that the Historic Preservation Commission hereby recommends that Catharine Clark Gallery qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby recommends safeguarding of the below listed physical features and traditions for Catharine Clark Gallery.

Locations

Locations Associated with Business:

- 544 Hayes Street (1991 – 1995)
- 49 Geary Street (1995 – 2007)
- 150 Minna Street (2007 – 2013)
- 248 Utah Street (2013 – Present)

Physical Features or Traditions that Define the Business

- Large interior gathering space
- Industrial storage capacity

BE IT FURTHER RESOLVED that the Historic Preservation Commission's findings and recommendations are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2025-009973LBR to the Office of Small Business on November 19, 2025.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

RECUSE:

ADOPTED: November 19, 2025