

CATHARINE CLARK GALLERY



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FOR IMMEDIATE RELEASE

Catharine Clark Gallery, San Francisco, CA
August 20, 2011

What.....Solo Exhibition: **Julie Heffernan: *Boy, O Boy II***

Media Room: **Ed Osborn: *Kingdom***

Where.....Catharine Clark Gallery, 150 Minna Street, San Francisco, CA 94105

Exhibition Dates.....September 3 – October 29, 2011

Opening Reception.....Saturday, September 10, 4–7pm

Reading.....Saturday, September 10, 3pm, Jennifer Futernick (Capra Press)

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San Francisco, CA: Catharine Clark Gallery announces *Boy, O Boy II*, a solo exhibition of new paintings by **Julie Heffernan**. **Ed Osborn's** single-channel video *Kingdom* is presented in the Media Room. The exhibition dates are September 3 through October 29, 2011. Both artists will be present at the reception on Saturday, September 10, from 4 to 7pm. A reading by author Jennifer Futernick will be held on September 10 at 3pm, preceding the reception. A new print with handwork by Julie Heffernan (published by Electric Works) is also available for pre-publication sale through the gallery until September 10.

Julie Heffernan's third solo exhibition at Catharine Clark Gallery, *Boy, O Boy II*, presents more than a dozen paintings that delve into those transitional periods of life that are exhilarating and petrifying. Lushly painted, Heffernan's canvases explore the macro and microcosms of change, from earthly shifts in climate and culture over hundreds and thousands of years, to role-changes in families as members grow older and move away. Heffernan's subjects are depicted in strained relationships with their environments. In *Self-Portrait with Falling Sky*, for example, the protagonist is standing precariously in the midst of a volley of intricately-carved and bejeweled rocks and boulders tumbling down upon her head. The tenuous situation is visually frozen in time by the painting so that the falling rocks are forever suspended around her. A notably new central subject for the artist is the Boy archetype—arriving in the paintings as Heffernan's son is leaving home. Recognizing the importance of this period in her life, Heffernan patterns herself as a sort of artist-as-Polonius, imparting the physical and intellectual tools she feels her son will need on his journey—books, rope, keys. In paintings like *Self-Portrait Picking Up the Pieces*, the Boy is carrying the burdens and detritus of old belief systems and idols that have lost their power or been deprived of currency. Saddled with gear in a forest of sign systems that point him in a host of different directions, he is effectively left to make his own way. No longer feeling it appropriate to consider those of her son to be “self-portraits”—as her paintings have historically been considered—Heffernan's Boy archetype still reflects inward, as if her son were an avatar of herself. Julie Heffernan's series of works have an ever-present awareness of generational inheritance. Will we pass on enough wisdom and means to ensure a successful life on this earth, and what kind of earth will that be? Her luscious palette and skillful handling of materials compliment a rich subject matter that adeptly explores the fragility of human existence.

Born in Peoria, Illinois Julie Heffernan received her Bachelors of Fine Arts in Painting and Printmaking from the University of California, Santa Cruz and her Masters of Fine Art in Painting from the Yale School of Art. Her work is included in many national and international collections, including the Columbia Museum of Art (Columbia, South Carolina), the Virginia Museum of Fine Art (Richmond, Virginia), Norton Museum of Art (West Palm Beach, Florida), The Contemporary Museum (Honolulu, Hawaii), The Mint Museums (Charlotte, North Carolina), and the Zabudowicz Art Trust (London, United Kingdom). A traveling retrospective of her work, accompanied by the catalogue titled *Everything that Rises*, was organized by the University Art Museum, University of Albany (Albany, New York) in 2006. Her paintings have been featured in solo exhibitions at institutions such as the Brooklyn Academy of Music (Brooklyn, New York), the Lux Art Institute (Encinitas, California), the John Michael Kohler Art Center (Sheboygan, Wisconsin), the Mint Museum of Art (Charlotte, North Carolina), and University Art Gallery at CSU Stanislaus (Turlock, California). Her work has garnered critical attention in numerous publications including *Artforum*, *Art in America*, *Artnews*, and *The New York Times*. Raised in the San Francisco Bay Area, Heffernan now lives and works in Brooklyn, New York.



Julie Heffernan: *Self-Portrait with Lovers*, 2011
Oil on canvas, 60 x 52 inches



Julie Heffernan, *Intrepid Scout Leader*, 2011,
Archival pigment print, museum board, glass jewels, metal fittings, gold leaf, PVA glue, acrylic handwork, published by Electric Works, San Francisco, 36 x 27 inches

Presented in the Media Room is **Ed Osborn's** new video work *Kingdom*, a meditative, single-shot video that depicts a scene of figures walking across a jetty through an expanse of water. The figures, seen at a distance, are in motion between points beyond the edges of the screen and appear to be perpetually in transit. They traverse a narrow, man-made landscape through a vast field of open water in a scene that is at once both peaceable and hazardous. The soundtrack is made of location recordings and sounds of a quiet conversation between a male and female voice. The voices are low in volume and somewhat muted; their dialog is a set of questions and answers on a number of themes including velocity, the passage of time, darkness, and gravity. The voices alternate the roles of questioner and respondent, and invite the viewer into a listening space that is both intimate and open. The juxtaposition of the long and distant vision of the figures with the quiet soundtrack allows the viewer to shift attention between the voices, the watery jetty, and exterior and interior landscapes.



Ed Osborn: *Kingdom*, 2011
Single-channel video, color, stereo sound, 12:15 minutes

Ed Osborn is a media artist who has performed and exhibited extensively, both nationally and internationally. His artworks take many forms including installation, video, sculpture, and performance. They often demonstrate a visceral sense of space, aurality, and motion combined with a precise economy of materials. Ranging from rumbling fans and sounding train sets to squirming music boxes and delicate feedback networks, Osborn's pieces function as living systems that are by turns playful and oblique, engaging and enigmatic. He has performed and exhibited at ZKM (Karlsruhe), the Berkeley Art Museum, Yerba Buena Center for the Arts (San Francisco), ArtSpace (Sydney), Kiasma (Helsinki), LACE (Los Angeles), MassMOCA, the Institute of Modern Art (Brisbane), the Auckland Art Gallery, and New Langton Arts (San Francisco). He has taught at the Hochschule für Grafik und Buchkunst (Leipzig), University of California at Davis, the School of the Museum of Fine Arts (Boston), the California College of the Arts (Oakland), UC Santa Cruz, and currently a professor at Brown University (Providence, RI). Born in Helsinki, Finland, Osborn lives and works in Providence, Rhode Island.

First Thursday (CCG's Last One)

Thursday, September 8, 6-8pm

After September 8, Catharine Clark Gallery will no longer stay open after 6pm on First Thursdays. On the first Thursday of every month many of [SFADA's](#) member galleries, as well as other San Francisco galleries, are open late. Catharine Clark Gallery continues to support this downtown tradition by having staff visit participating galleries during that time. The gallery will remain open during regular hours, Tuesday through Saturday from 11am to 6pm, and is always available by appointment after hours.

About Catharine Clark Gallery

Established in 1991, Catharine Clark Gallery presents the work of contemporary artists. A wide range of media is represented in the gallery's program 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 presentations in addition to media room installations. The gallery regularly participates in national and international art fairs.

Housed in a former 1920s farming equipment warehouse, redesigned by Los Angeles-based architectural designer Tim Campbell, Catharine Clark Gallery, San Francisco, 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), near 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–6pm. For more information, please visit www.cclarkgallery.com or email info@cclarkgallery.com.

In March of 2010, the gallery opened [Catharine Clark Gallery, New York](#), a project space in a residential apartment in New York's Chelsea neighborhood. Installations of gallery artists' work are presented as "pop-up" exhibits at the New York location several times a year (313 West 14th Street, Apt. 2F, between 8th and 9th Avenues). To date, the New York gallery has presented a group show about contemporary drawings, and solo exhibitions of Anthony Disenza, Adam Chapman, and Scott Greene's work.

2011 Advanced Exhibition Listings

Catharine Clark Gallery is turning 21!

Stay tuned for more information about the exhibition and accompanying events that will begin in [February 2012](#).

San Francisco	November 5 – December 23 Solo Exhibition: Ray Beldner Media Room: Nick and Sheila Pye	New York	Open by appointment November TBA
Art Fairs	October 20–23 artMRKT Houston		
	November 30 – December 4 Art Miami		