

CATHARINE CLARK GALLERY



Above: Julie Heffernan, *Girl Party*, 2019; oil on canvas; 44 x 60 inches

Julie Heffernan | *Hotheads*

with a Media Room presentation of *The Siren* by Whitney Lynn
and a Hotheads Salon Wall of Work by Represented and Invited Artists

On view April 18 – September 5, 2020

Digital opening with video walkthrough and artist's talk on April 18 from 3 – 4pm

Scheduled reception with artist talks and live performance on June 27; details forthcoming

“Hotheads dare to flout decorum and authority in their expressions of independent thought and action.”

— Julie Heffernan

San Francisco, CA: Catharine Clark Gallery opens its Spring 2020 program with *Hotheads*, a solo exhibition of recent paintings by acclaimed artist Julie Heffernan. As with earlier bodies of work, Heffernan's newest paintings depict rich visual narratives that reflect on the impact of art and social histories on our collective consciousness. *Hotheads*, however, also draws on the urgency of the #MeToo movement and the need to hold space for women's voices. Heffernan notes that “in my latest paintings, I am interested in deciphering the language and sub-textual meaning of artworks that I have encountered throughout my career. In doing so, I want to better understand how I have been indelibly shaped through my own passive viewing of a lifetime's worth of visual information – from classical works in the Western art historical cannon, to a myriad of commercial images, such as signage and news photos to film stills and advertisements.”

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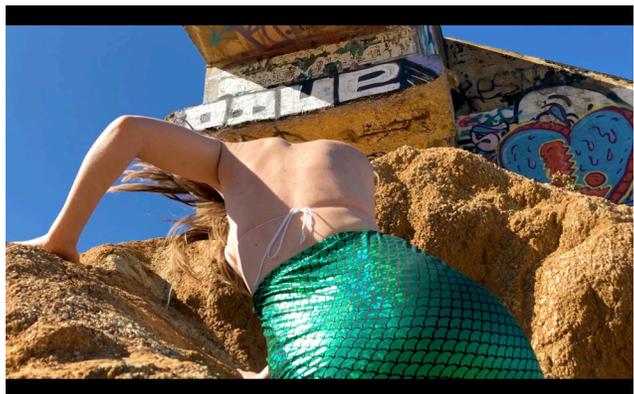


Above: Julie Heffernan, *Self-Portrait as Rescuer*, 2019; oil on canvas; 68 x 56 inches.

In *Self-Portrait with Rescuer* (2019), a woman holds two long scrolls that unfurl on the floor around her, the images on the scrolls twisting together like a double helix. The face of the scroll depicts fragmented moments from Old Master paintings, while the verso depicts excerpts from modern journalism, including imagery of war zones and visual accounts of human rights' abuses. Some of the images are seductive and tender, while others are unsettling.

As Heffernan writes, at play here is “a double-sided story of history – from glorified tales of conquest (as with depictions of Manifest Destiny and sexual assault in Baroque and Renaissance painting) to glorification of trophy hunting and violence in mass media.” The two faces of the scroll reveal the disconnect between real-world abuses and canonical images that purport to tell deeper truths. As these fragmented images accumulate and blur into one another, their individual narratives become harder to decipher, a powerful metaphor for how the proliferation of media and images often inures their power.

While Heffernan's paintings are deeply critical about master narratives, they also celebrate women-identified artists, activists, and cultural producers who are often under-recognized or who have been written out of popular discourse. In the foreground, Heffernan features heroic female figures who resemble and subvert the familiar nudes of Baroque and Renaissance portraiture. As Heffernan poetically describes, “the nude central figure in my paintings is a nod to the trope of Woman as keeper of tradition, but she is not an idealized object of the gaze: she looks outward, confronting the viewer and inviting engagement in the events over which she presides.” Behind these figures, Heffernan depicts portrait walls of activists and cultural icons such as Rachel Carson, Jane Goodall, Joni Mitchell, and Judith Butler. In doing so, she pays tribute to their indelible contributions while also invoking and exploding the form of the history painting to create a new cultural narrative that honors these women.



Above: Whitney Lynn, still from *The Siren*, 2019; single-channel video with sound; 14:36 minutes; edition of 5 + 1AP.

In conjunction with Heffernan's exhibition, the gallery presents a **Media Room presentation of Whitney Lynn's *The Siren* (2019)**. In this video, a mermaid-costumed protagonist anxiously scales the crumbling remains of a graffiti-covered bunker, perched precariously on a coastal cliff known as Devil's Slide. As a low frequency audio score rumbles, the “siren” struggles to gain footing, bound by a garment that combines an image of kitsch seduction with an unsettling vulnerability. Lynn's work is also represented in the gallery's **Hothead Tribute Wall**, which features work by represented and invited artists that honor the accomplishments of women-identified artists, activists, and workers. **The full list of participating artists can be found on the following page.**

Hotheads

A solo exhibition of new paintings by Julie Heffernan

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Media Room: *The Siren* by Whitney Lynn

Interview and walk-through with Julie Heffernan via IGTV | @cclarkgallery

The Siren video: cclarkgallery.com/exhibitions/whitney-lynn-the-siren

Scheduled public reception for the artists: Saturday, June 27, 3 to 5pm

Exhibition is on view through September 5, 2020

All artworks, interview, and video are viewable at cclarkgallery.com, on Artsy, and on Facebook.

Hotheads Tribute Wall

In the spirit of Anni Albers (1899-1994), a German-born textile artist, and her weaving workshops held at the Bauhaus and the Black Mountain College, Julie Heffernan established an invitational/collaboration for the *Hotheads* exhibit with twenty-seven invited artists. A salon-style presentation of these artworks, reminiscent of the collections of paintings in Heffernan's work, features the invited artists' pieces, each honoring a hothead who inspires them.

"Hotheads dare to flout decorum and authority in their expressions of independent thought and action."
– Julie Heffernan

Emily Davis Adams – Anna Wiener	Annice Jacoby – Mary Weinberger	Mary Muszynski – Helen Hilton Raiser
Sandow Birk – Doctors treating COVID-19 patients	Nina Katchadourian – Stina, Nunni, Lucy, and Efronia	Deborah Oropallo – Greta Thunberg Soledad Otero – Angeles
Rob Carter – Berta Cáceres	Suzanne Lacy – Evalina	Elyse Pignolet – Anita Hill, Monica Lewinsky, and Dr. Christine Blasey Ford
Lenka Clayton, Phillip Andrew Lewis, and Early B Clayton – Early B Clayton	Whitney Lynn – Judith Butler, Madonna, Patti Smith	Rebecca Solnit – Ana Teresa Fernández
Kyle Coniglio – Pema Chodron	Kara Maria – Anonymous breast cancer survivors	Kal Spelletich – Susan Spelletich
Diane Ding – Malala Yousafzai	Dennis Marks – Saint Godeberta of Noyon	Josephine Taylor – Yoko Ono
Ana Teresa Fernández – Anonymous	Javier Martinez – Helen Rodríguez Trías	Masami Teraoka – Viktoria Naraxsa
Michael Hall – Agnes Varda		Virginia Wagner – Maria Sibylla Merian Wanxin Zhang – Mulan

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Julie Heffernan is an American painter whose artwork has been described by the writer Rebecca Solnit as "a new kind of history painting" and by *The New Yorker* as "ironic rococo surrealism with a social-satirical twist." Writing for *The New York Sun*, art critic David Cohen says of Heffernan's exhibition: "These paintings are a hybrid of genres and styles, mixing allegory, portraiture, history painting, and still life, while in title they are all presented as self-portraits." Portraiture is a dominant subject in Heffernan's painting, even while she also reflects on environmental, (art) historical, feminist, literary, social, and political subjects.

In 2011, Heffernan was elected a National Academician to the National Academy of Design in New York and in 2014, to the Board of Governors. She is a 2017 Fellow of the BAU Institute at the Camargo Foundation in Cassis, France; was awarded the Meridian Scholar Artist-In-Residence Fellowship from the University of Tampa in Florida and was the featured artist for the 2017 MacDowell Colony. In 2013, Heffernan was awarded a Milton And Sally Avery Fellowship at MacDowell and in 2012, she was invited to be the Lee Ellen Fleming Artist-In-Residence at the University of Virginia in Charlottesville. In 2010, she was the Commencement Speaker for the Pennsylvania Academy of Fine Arts and in 2009, she was the featured artist at the Brooklyn Academy of Music.

A recipient of a National Endowment for the Arts grant, a New York Foundation for the Arts grant, and a Fulbright-Hayes grant to Berlin, Heffernan was also a nominee for the "Anonymous Was A Woman" award. Since 1999, Heffernan has had more than 50 solo exhibitions at museums and galleries across the United States and abroad. Her work is represented in 25 museum and institutional collections, including the Brooklyn Museum of Art, New York; the McEvoy Family Collection, San Francisco, California; the Norton Museum of Art, West Palm Beach, Florida; the Crocker Art Museum, Sacramento, California; and the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

Heffernan was raised in Northern California, received her Bachelor of Fine Arts in printmaking and painting from University of California at Santa Cruz, and earned a Master of Fine Arts at Yale School of Art. She is a Professor of Fine Arts at Montclair State University and currently lives in New York. Heffernan has been represented by Catharine Clark Gallery since 2005.



Above: Julie Heffernan, detail of *Self-Portrait as Gatherer*, 2017; oil on canvas; 68 x 66 inches.



Above: Julie Heffernan, *Self-Portrait with Shipwreck*, 2018 – 2019; oil on canvas; 72 x 60 inches.