

JULIE HEFFERNAN LAUREL ROTH HOPE KATHERINE VETNE



UNTITLED, ART San Francisco
Booth B9
January 16 - 19, 2020
Pier 35, 1454 The Embarcadero
San Francisco, CA 94133
untitledartfairs.com/san-francisco

**CATHARINE
CLARK
GALLERY**

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JULIE HEFFERNAN

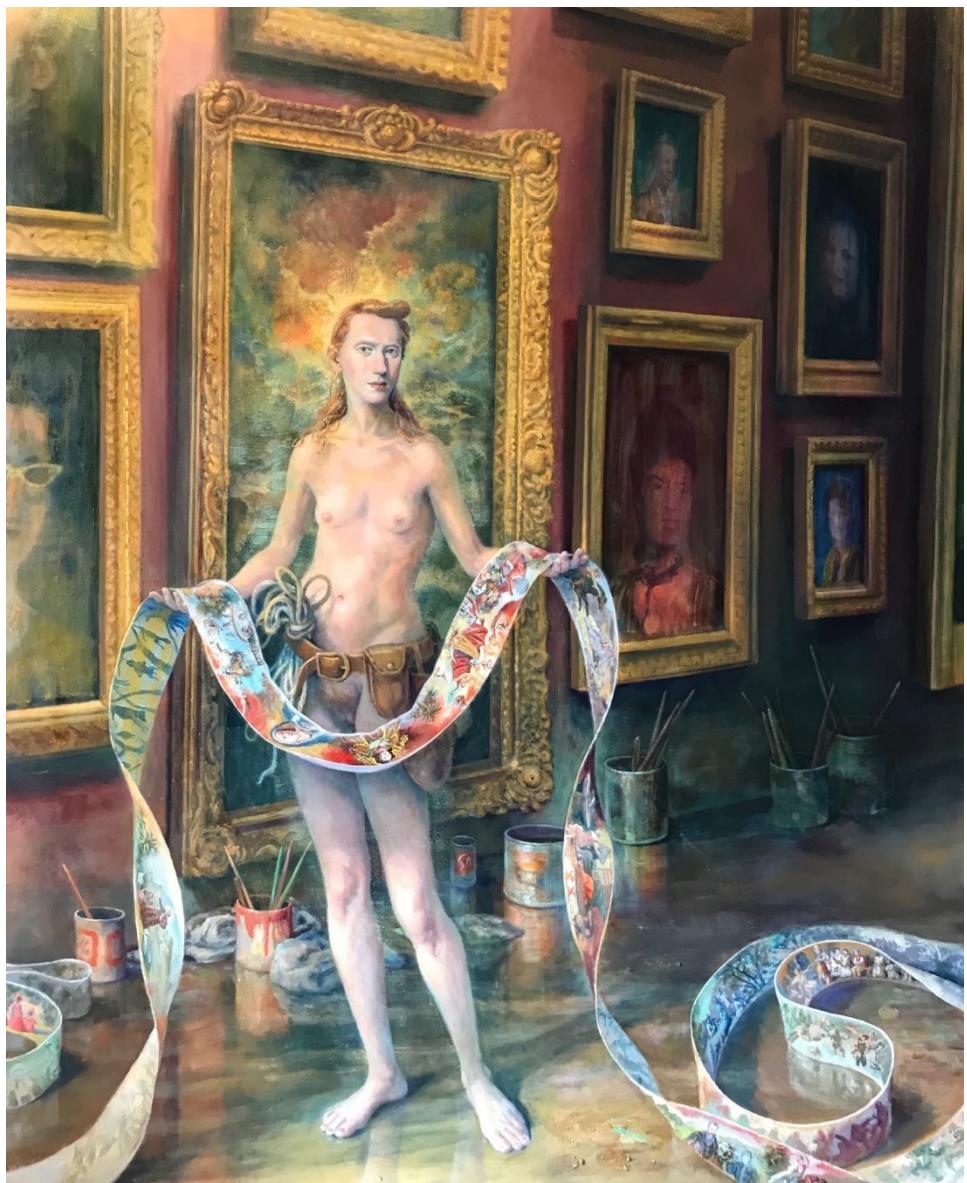


Above: Julie Heffernan, *Self-Portrait with Shulamith*, 2019. Oil on panel; 20 x 16 inches. \$12,000

Figures represented in background (clockwise from bottom left):

Shulamith Firestone, Judith Butler, bell hooks, Kathie Sarachild

Front cover: Katherine Vetne, *Dysfunctional*, 2019. Melted lead crystal vases, lead sulfide, lacquer, shelf, paint; 13 x 20 x 12 ½ inches. \$2,200



Above: Julie Heffernan, *Self-Portrait with Eruption*, 2019. Oil on canvas; 86 x 55 inches. \$60,000



Above: Julie Heffernan, *Self-Portrait with Rescuer*, 2019. Oil on canvas 64 x 54 inches. \$60,000

Figures represented in background (clockwise from center left):

Lois Gibbs, Rachel Carson, Jane Goodall, Winona LaDuke



Julie Heffernan (American, born in Northern California, 1956) 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." 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. In 2017, she was named a Fellow of the BAU Institute at the Camargo Foundation in Cassis, France; awarded the Meridian Scholar Artist-In-Residence Fellowship from the University of Tampa

in Florida; and named the featured artist for the 2017 MacDowell Colony. Heffernan is the recipient of additional awards, including a National Endowment for the Arts grant, a New York Foundation for the Arts grant, and a Fulbright-Hayes grant to Berlin. She was also the featured artist at the Brooklyn Academy of Music in 2009. Heffernan has had more than 50 solo exhibitions at international venues since 1999. In 2017, the Louisiana State University Museum of Art organized a major traveling survey exhibition of Heffernan's work titled *When The Water Rises*. Her work is included in the permanent collections of multiple institutions including the Brooklyn Museum, New York; the McEvoy Family Collection, San Francisco; and the Honolulu Museum of Art, Hawaii. In 2019, the Pennsylvania Academy of the Fine Arts, Philadelphia, acquired a major painting by Heffernan for the permanent collection.

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's career is represented by Catharine Clark Gallery with whom she has exhibited since 2005. *Hotheads*, her next solo exhibition, opens at the gallery in April 2020.

Heffernan's presentation at UNTITLED, ART San Francisco features new and recent works from her series *Hunter Gatherer*. In Heffernan's paintings, classically conveyed figures are immersed in a variety of landscapes, all of which feel precarious and hint at ecological and social challenges. The centerpiece is a large-scale painting titled *Self-Portrait as Rescuer* (2019), which depicts a nude female figure standing in front of a salon wall hung with paintings of women activists who have championed environmental causes, such as Jane Goodall (b. 1934), Rachel Carson (1907 – 1964), and Winona LaDuke (b. 1959).

The central figure holds a double-sided scroll which depicts scenes drawn from historic artworks about heroic narratives and, on the verso, a more critical representation that is drawn from images of trophy hunting and erotic art. Behind this figure, Heffernan incorporates references to iconic paintings of male bravery such as John Singleton Copley's *Watson and Shark* (1775 – 1778), an juxtaposition that draws attention to how the accomplishment of men have been valorized throughout history, while the social and political contributions of women are often underrecognized.

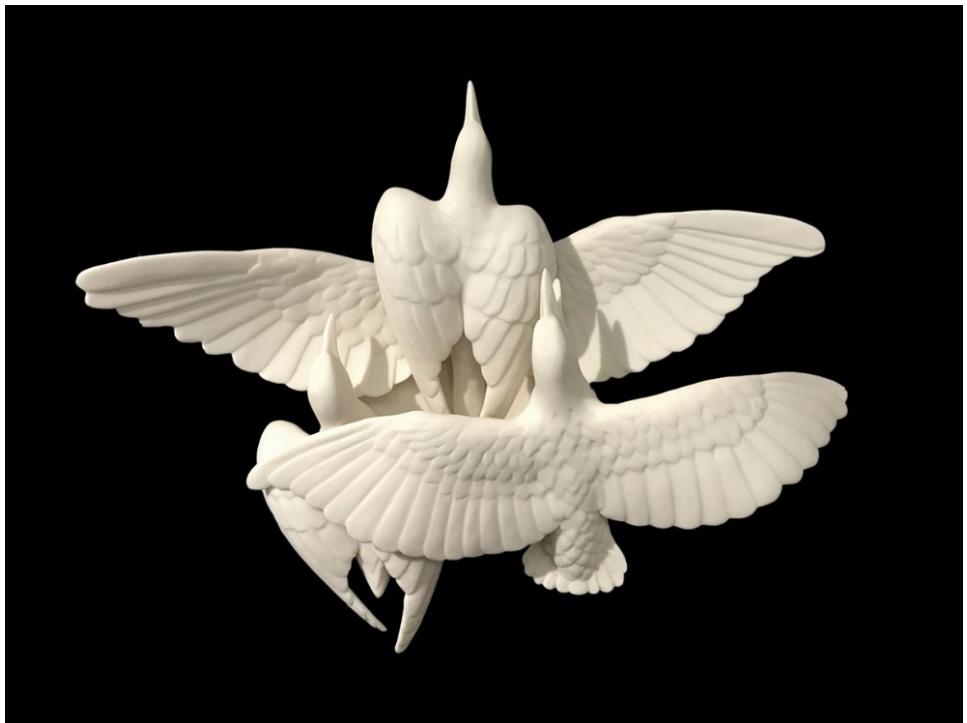
LAUREL ROTH HOPE



Above: Laurel Roth Hope, *Manifest Destiny #2*, 2017. Vitreous china, glazes, wood, gold leaf; 42 x 42 x 12 inches. \$20,000



Above: Laurel Roth Hope, *Flock #14*, 2020. Porcelain. 12 x 12 x 5 inches. \$2,400; flocks range from \$950 - \$3,200



Above: Laurel Roth Hope, *Flock #17*, 2020. Porcelain. 12 x 12 x 5 inches. \$2,400; flocks range from \$950 - \$3,200



LAUREL ROTH HOPE (American, born in Concord, California, 1973) lives and works in San Francisco. Prior to becoming a full-time artist, she worked as a park ranger and in natural resource conservation. Her current work centers on the human manipulation of and intervention into the natural world and the choices we make every day between our individual desires and the well-being of the world. She and her partner, Andy Diaz Hope, have collaborated on projects presented at Catharine Clark Gallery since 2008. Roth Hope is a 2017 Smithsonian Artist Research Fellow and was a 2016 Resident Artist with the John Michael Kohler Arts Center's Arts/Industry Program in Sheboygan, Wisconsin.

In 2017, she and Diaz Hope created *The Woulds*, exhibited at the Contemporary Jewish Museum, San Francisco, later at Catharine Clark Gallery, and currently on view at the Palo Alto Art Center. In 2013, Roth Hope and Diaz Hope completed a year-long fellowship at the de Young Museum in San Francisco, where they examined the history of human cooperation, evident through the history of architecture. Roth Hope's work is included in the permanent collections of the Smithsonian Institute, Washington, D.C.; the Museum of Art and Design, New York; the Mint Museum, Charlotte; Crystal Bridges Museum of American Art, Bentonville; 21c Museum Hotels, Louisville; the Zabludowicz Collection, London; the Progressive Art Collection, Mayfield Village; and Ripley's Museum of Hollywood, Los Angeles. In 2019, Laurel Roth and Andy Diaz Hope exhibited *An Inexhaustive Study of Power* at Catharine Clark Gallery. Her career has been represented by the gallery since 2019.

Roth Hope's installation at UNTITLED, ART San Francisco features new and recent works that expand upon her presentation from *An Inexhaustive Study of Power*. The focal work is *Manifest Destiny #2* (2017), a gilded wreath of porcelain starlings that reference the ornate designs of Renaissance and Baroque-era religious art. Roth Hope conceptualized this work during her 2017 residency at the Kohler Arts Center in response to histories of invasive species, and in particular the introduction of starlings to the United States.

Between 1890 and 1891, the American Acclimatization Society released 100 starlings in the Shakespeare Garden in New York City's Central Park. Since then, the starling population has grown to over 200 million birds in the United States alone; in the process, starlings have overtaken habitats of other species that are native to the Americas, displacing or even wiping out these populations. Meticulously crafted, Roth Hope fashions porcelain into works that reference the animal kingdom—creatures that are endangered alongside those that are thriving to the point of being invasive—and provide insight into the complexity of our relationship with the natural world. In addition to *Manifest Destiny #2*, Roth Hope debuts new “murmuration” sculptures for her presentation at UNTITLED, ART San Francisco.

KATHERINE VETNE



Above: Katherine Vetne, *Diamax is Not Lead Crystal*, 2016. Goldpoint on chalk ground panel; 38 x 28 inches framed. \$8,700



Above: Katherine Vetne, *Honeymoon Period*, 2017. Goldpoint, graphite on toned chalk ground; 36 x 26 inches. \$8,000



Above: Katherine Vetrone, *Bad Dream*, 2020. Melted lead crystal vases, lead sulfide, lacquer, shelf, paint; 61 x 36 x 17 inches. \$8,500



KATHERINE VETNE (American, born in Manchester, New Hampshire, 1987) is a conceptual artist based in San Francisco, CA. She received a Bachelor of Fine Arts from Boston University and a Master of Fine Arts from the San Francisco Art Institute. She is the recipient of SFAI's Graduate Fellowship in Painting as well as the Allan B. Stone Award. Vetne has exhibited her work in galleries in Los Angeles, Boston, and San Francisco. In June 2018, Vetne's work

was featured in *We Tell Ourselves Stories...In Order to Live*, a group exhibition at Catharine Clark Gallery, alongside the work of Sophie Calle, Stephanie Syjuco, and Lenka Clayton. Also in 2018, Vetne's work was featured in *Heavy Metal — Women to Watch 2018* at the National Museum of Women in the Arts in Washington, D.C. Her debut solo exhibition at Catharine Clark Gallery, *Whatever I See I Swallow*, was on view in the fall of 2019 and received coverage from the *San Francisco Chronicle*.

Vetne's installation at UNTITLED, ART San Francisco features new and recent melted lead crystal sculptures and metalpoint works that expand on her thematic investigation of desire, consumption, and mainstream womanhood. Vetne's arresting melted lead crystal sculptures raise questions about how we perceive the value of heirlooms and decorative objects. By transforming formerly useful vessels into amorphous, non-functional forms, Vetne reimagines these objects as works of art.



By extension, Vetne's use of metalpoint — a Renaissance-era drawing technique in which a metal stylus, typically gold or silver, is used to deposit metal marks on a prepared surface — suggests yet another layer of transformation and value through her use of precious metals as a material for art making. Her intensely rendered drawings depict collections of crystal objects as they morph into surreal forms that are at once strange and deeply psychological. Collectively, these works raise questions about antiquated cultural rituals (such as the once-ubiquitous porcelain sets for entertaining at dinner parties), while also suggesting how these modes, while seemingly outdated, still inform our contemporary relationship to material cultures and their attendant social norms. Vetne's installation is accompanied by artist-designed silk scarves, which reproduce images from her recent metalpoint and casein works.

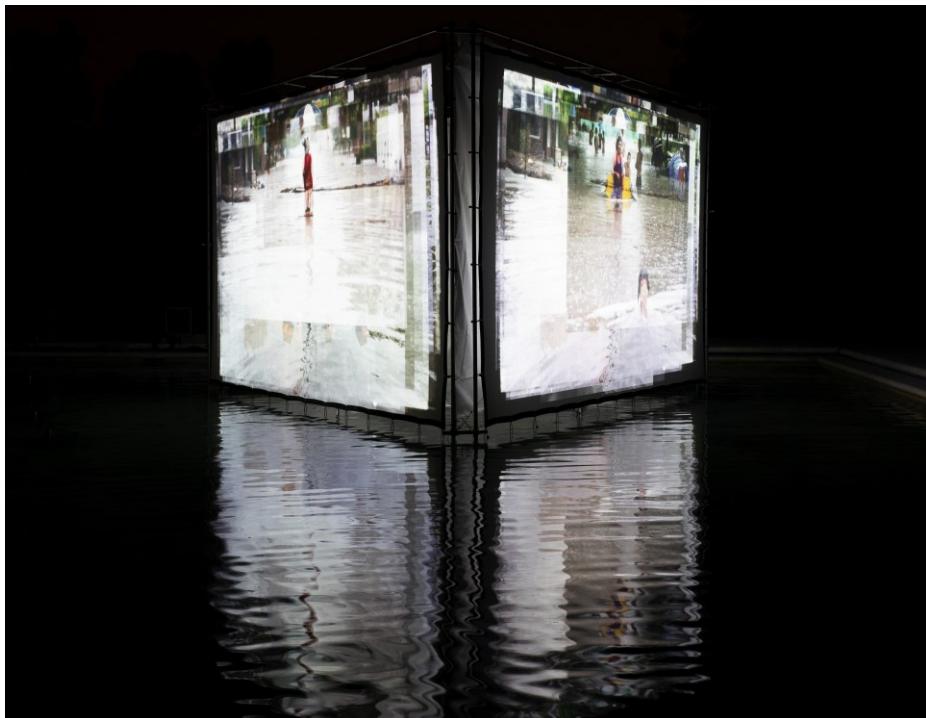
Above: Katherine Vetne, *Scarves*, 2019. 100% silk; open edition; 36 x 36 inches each. \$225 each

DEBORAH OROPALLO ANDY RAPPOR



Above: Deborah Oropallo and Andy Rappaport, Concept view for UNTITLED, ART San Francisco: *FLOOD*, 2019. Three-channel video with two-channel sound; installation configurations vary. At UNTITLED, ART San Francisco, *FLOOD* is displayed on three monitors with stands and projected on two screens above the entry to the fair. Overall monitor dimensions: 180 x 72 x 30 inches; dimensions of each screen: 192 x 108 inches. 20:23 minutes looped. Edition of 3 + 2AP. \$35,000 (not inclusive of equipment of installation costs)

Special Project: *FLOOD*



FLOOD (2019) is a multi-channel video installation by Deborah Oropallo and Andy Rappaport, one in a series of works that explores the global impacts of climate change. Composed of hundreds of images sourced from news and media outlets, the video is a collage of layered stills animated to a pulsing score. 2.3 billion people worldwide were affected by floods between 1995 and 2015, more than double the number affected by any other form of climate catastrophe.

Mainstream journalism, however diminished the cumulative impact of these natural disasters by focusing on isolated events that flattened the scope and scale of global climate change. In response, *FLOOD* recontextualizes photo reportage on floods into a proliferating audio-visual narrative that forces viewers to consider the global trauma of climate change, as well as the impact on populations fighting for their survival amidst perilous conditions. As the images accumulate on-screen, crowds of people amass in frame while the flood waters continue to rise.

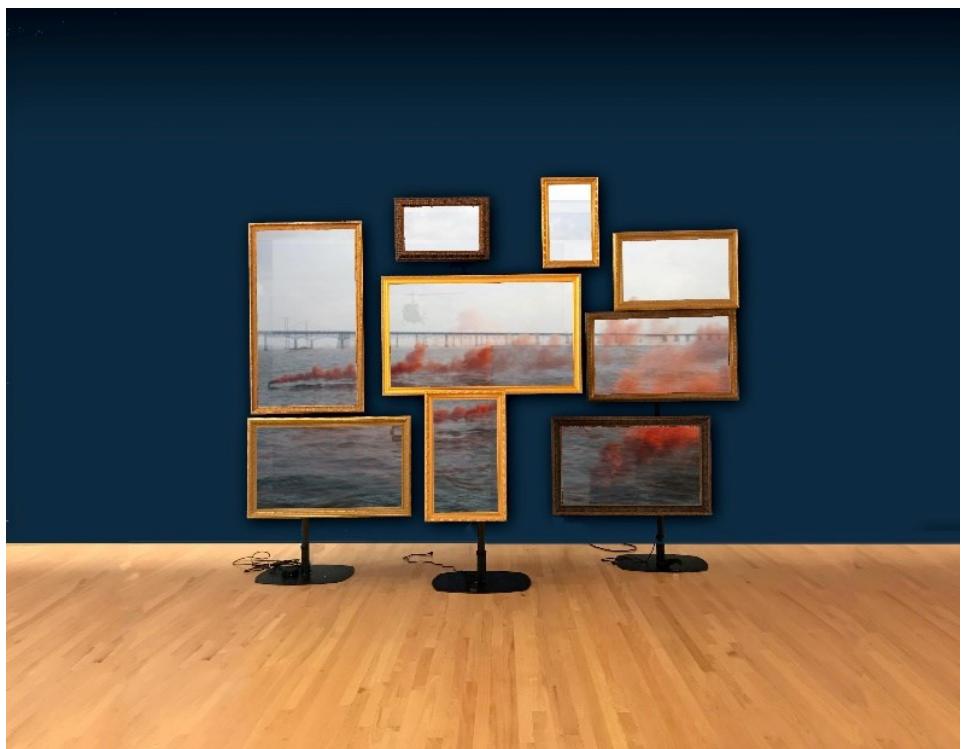
The video installation was originally conceptualized for the exhibition *Digital Nature 2019* at the Los Angeles County Arboretum and Botanical Garden in Pasadena, CA. For this presentation, the video was presented as a three-channel projection on a structure erected in the arboretum's reflecting pool. The video was subsequently presented in a related exhibition titled *Natural Discourse* at Sagehen Creek Field Station in Truckee, CA. For UNTITLED, ART San Francisco, Oropallo and Rappaport re-imagine *FLOOD* in a site-specific context near the entrance of Pier 35 with sightlines of the San Francisco Bay, creating an arresting juxtaposition between the video's imagery of natural disaster and the waters outside.

Above: Deborah Oropallo and Andy Rappaport, Installation view for *Digital Nature 2019: FLOOD*, 2019.
Los Angeles County Arboretum and Botanical Gardens.





Back cover: Deborah Oropallo and Andy Rappaport, still (detail) from *FLOOD*, 2019.



Above: Deborah Oropallo and Andy Rappaport, Installation view at the Triton Museum of Art, Santa Clara, California: *FLIGHT*, 2019. Nine-channel video installation with two channel sound, gold frames, approximately 120 x 144 x 60 inches. 11:00 minutes looped. Edition of 3 + 2AP. \$45,000 (not inclusive of equipment or installation costs).

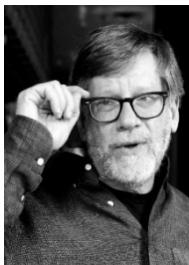


DEBORAH OROPALLO (American, born in Hackensack, New Jersey, 1954) received an MA/MFA from the University of California at Berkeley and a BFA from Alfred University. Originally trained as a painter, Oropallo incorporates mixed media techniques, including photomontage, video, computer editing, printmaking, and painting into her practice. Whether still or moving images, the resulting works bear traces of the distortions that evolve or remain from the image manipulation. Her composite works layer visual sources producing dense interplay between time, place, form, and content. She has collaborated on video works with Andy Rappaport since 2017.

Oropallo's exhibition history includes monographic exhibits at the Fine Arts Museums of San Francisco, California; the Boise Art Museum, Idaho; Montalvo Art Center, Saratoga, California; the San Jose Museum of Art, California; and work in exhibits at the Whitney Museum of American Art (Whitney Biennial), New York, New York; the San Francisco Museum of Modern Art, California; The Corcoran Gallery of Art (Corcoran Biennial), Washington DC; The Jewish Museum, New York, New York; and 21c Museum Hotels, Louisville, Kentucky. Oropallo's work is in the collections of the San Francisco Museum of Modern Art, California; the Whitney Museum of American Art, New York, New York; the Fine Arts Museums of San Francisco, California; the Museum of Modern Art, New York, New York; and the Anderson Collection at Stanford University, California.

Oropallo's work is the subject of two monographs: *POMP* (2009) published by Gallery 16, and *How To*, published by the San Jose Museum of Art. She is a recipient of a National Endowment for the Arts Award, a Eureka Fellowship from the Fleishhacker Foundation, the Engelhard Award, and a grant from the Pollock-Krasner Foundation.

Oropallo lives in West Marin, California and has been represented by Catharine Clark Gallery since 2013.



ANDY RAPPAPORT (American, born in New York, New York, 1957) has had a nearly 50-year long involvement with music and sound and his experience ranges from fronting rock-and-roll bands, to performing as a singer-songwriter, to designing and building recording studios and equipment.

Rappaport's collaboration with Deborah Oropallo on the video works for *Dark Landscapes for a White House* marked his first foray into music for moving images since scoring student films in the 1970s and draws on his experiences at that time with some of the earliest commercially available music synthesizers. Rappaport is the co-founder, with his wife, Deborah Rappaport, of Minnesota Street Project in San Francisco, CA. He is also a photographer. Rappaport's collaborative work with Oropallo is represented by Catharine Clark Gallery.

The artistic partnership between Oropallo and Rappaport is on-going and their collaborative work constitutes more than eight video projects. Their installations have been included in *Digital Nature II* at the Los Angeles Arboretum and Botanical Garden, Pasadena, California; *Natural Discourse* at the Sagehen Creek Field Station, near Lake Tahoe, California; and *FLIGHT* at The Triton Museum of Art, Santa Clara, California. *FLIGHT* will be exhibited in 2020 at the Schneider Museum of Art at Southern Oregon University, Ashland.

Oropallo's video projects debuted in 2017, with a suite of works including *Smoke Stacked*, which was acquired by the Nevada Museum of Art for its permanent collection. Oropallo and Rappaport began their collaboration that same year, when Rappaport contributed additional sound editing for *Going Ballistic* (2017), which was acquired by the Berkeley Art Museum and Pacific Film Archive in December 2019. Their nine-channel video installation *FLIGHT* debuted at UNTITLED, ART Miami Beach in December 2019, and was acquired by 21c Museum Hotels for their permanent collection.

SPECIAL PROJECT: *FLOOD*

DEBORAH OROPALLO

ANDY RAPPAPORT



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