UNTITLED ART, MIAMI BEACH · BOOTH A5

Soft Cover / Hit Me with a Flower

Julie Heffernan, Hiba Kalache, and Stephanie Syjuco

December 1 – 6, 2026 | Ocean Drive and 12th Street, Miami Beach, FL



Above: Julie Heffernan, *Oh Cunning Wreck That Told No Tale*, 2026. Oil on canvas; 48 × 60 inches (JH00333C).

MIAMI BEACH, FL Catharine Clark Gallery announces its return to Untitled Art, Miami Beach (Ocean Drive and 12th Street), December 1–6, 2026. Founded in 2012, Untitled Art is a leading contemporary art fair taking place annually on the sands of Miami Beach and in downtown Houston. Guided by a mission to support the wider art ecosystem, Untitled Art offers an inclusive platform for discovering contemporary art that prioritizes collaboration within each aspect of the fair.

For its 2026 presentation, *Soft Cover / Hit Me with a Flower*, Catharine Clark Gallery brings together new and recent works by Stephanie Syjuco, Hiba Kalache, and Julie Heffernan. Artist and scholar Stephanie Syjuco notes an anecdotal trend: in times of intense sociopolitical upheaval, the art world often retreats to “simpler” themes—the floral being a primary example. Yet while flowers offer a respite in beauty, they also wield a “soft power.” In this presentation, softness is not a passive state but a tactical one—a force that can strike, obscure, or disarm, hovering between

seduction and aggression. Across the works of Syjuco, Kalache, and Heffernan, the floral is reimagined as both an offering and a strike, a site where aesthetic pleasure meets the “vicious” necessity of resistance.

Stephanie Syjuco presents a major new photographic and sculptural installation (2026) centered on her floral-based works, marking her first salon-scale wall of multimedia elements from this body of work. Developed during her Summer 2026 residency at MacDowell, the project investigates the cultivation of Southeast Asian flora as a colonial economy, revisiting her *Neutral Orchids* (2016) and *Hard Light* (2019) series. In *Neutral Orchids*, living orchids—cloned *ad infinitum* and marketed as both exotic splendor and domestic decor—are sprayed with industrial gray primer paint and photographed against a neutral gray seamless backdrop. Ashen yet betrayed by traces of escaping color, the blooms hang suspended between life and death, becoming blank canvases that bear the physical burden of representation.

In *Hard Light*, Syjuco uses Krylon aerosol spray paint to alter white Oriental lilies and tulips—Asian species historically co-opted by Western trade—doubling their whiteness with gloss paint or tagging them with fluorescent orange to examine how race and “otherness” are codified, casting floral unruliness as a metaphor for the colonized subject’s refusal to submit to cultivation. At Untitled Art, she debuts new works that invert or obscure the blooms from both series, bathing them in shadow or rendering them like X-ray imagery to create ghostly, phantom-like displays. Pairing digital processes (backdrops, Photoshop filters) with meticulous handcrafted analog formats (sculptural displays, painting, outmoded reproduction methods), Syjuco conceals or removes the subject to redirect attention onto structures of power and break from histories of Western and colonial image-making.

Hiba Kalache’s expressive canvases layer luminous washes of oil, acrylic, and ink with gestural marks, textured embellishments, and bursts of color to render landscapes in states of explosive transition. Shaped by a life lived between Beirut and the San Francisco Bay Area—where she earned her MFA and returned in 2021 following the devastating August 2020 ammonium nitrate explosion at the Port of Beirut—her recent paintings trace the reverberations of trauma, loss, and displacement across individuals, communities, and geographies. Drawing from Susan Sontag’s *Regarding the Pain of Others*, the poetry of Etel Adnan, and the vivid palettes of Islamic miniatures —colors historically tied to prophecy and divinity—Kalache channels the “belliphonic,” allowing the memory of sound to inflect her hand’s gesture.

Moving fluidly between abstraction and figuration, her compositions evoke fractured landscapes, fragments of wallpaper from her childhood home, and female bodily forms without resolving into fixed narratives. Acting as both protest and escape, they collapse personal memory and collective history, seeking rebirth in the eruption of blossoms spilling over a casket. As gallery founder Catharine Clark notes of Kalache’s practice, “Her work speaks to what it means to inhabit a female body—to be a mother, a daughter, and a person whose memories and relationships are carried in the body… Her engagement with traditions of miniature painting, ornamentation, and literature invites close attention to stories that emerge through fragments, gestures, and stains—marks that leave room for us to enter her compositions through our own experiences.”

Julie Heffernan further subverts the floral tradition in her *Nature Morte* series—French for “still life,” or literally “dead nature”—by reimagining the conventions of Renaissance, Baroque, and Dutch

painting to confront a world on fire. Throughout her career, climate activism and feminism have continually entangled in ways that both welcome and warn. Her canvases unfold as fecund yet structurally unstable environments, housing intricate miniature vignettes that operate as parallel narratives to her central compositions. In earlier series, these episodes read like film strips referencing classic neo-gothic cinema—such as *What Ever Happened to Baby Jane?* (1962) and its vision of the female grotesque—while citations from Western art history, including Hudson River School landscapes and portraits of Queen Victoria, blossom from expansive branches or emerge from beneath a central figure's skirts, rooting her subjects to a precarious terrain.

In her new paintings, lush cascades of tulips, poppies, and dahlias in various states of bloom and decay—an impossible fantasy of plenty—frame inset scenes of contemporary catastrophe: wildfires in Los Angeles; explosions and bombings in Iran, Gaza, and Venezuela; a Ukrainian drone strike on the Tuapse oil refinery; burning cars and crumbling buildings; and a tropical island in flames. Nesting these scenes of ecological and political collapse within abundant botanical arrangements, Heffernan underscores that the world's fecundity is inextricably tied to its fragility. Scaling *memento mori* from the individual to the entire planet, her dying and exploding flowers serve not merely as reminders of human mortality, but as urgent warnings that the earth itself is in peril.

FAIR HOURS & LOCATION

Booth A5 | Ocean Drive and 12th Street (Lummus Park), Miami Beach, FL

VIP & Press Preview: Tuesday, December 1, 10:00 AM – 7:00 PM

Public Hours: Wednesday, December 2 – Saturday, December 5, 11:00 AM – 7:00 PM | Sunday, December 6, 11:00 AM – 5:00 PM

SALES INQUIRIES

Anton Stuebner, Partner and Director, Catharine Clark Gallery

Email: director@cclarkgallery.com | Mobile: 415-728-2368 | Gallery: +1 415-399-1439



JULIE HEFFERNAN

Go Not Too Near a House of Rose, from the series “Nature Morte”, 2026

(Scene from the LA wildfires)

Oil on canvas | 68 × 56 inches | JH00335C

$54,000

Inquire: director@cclarkgallery.com

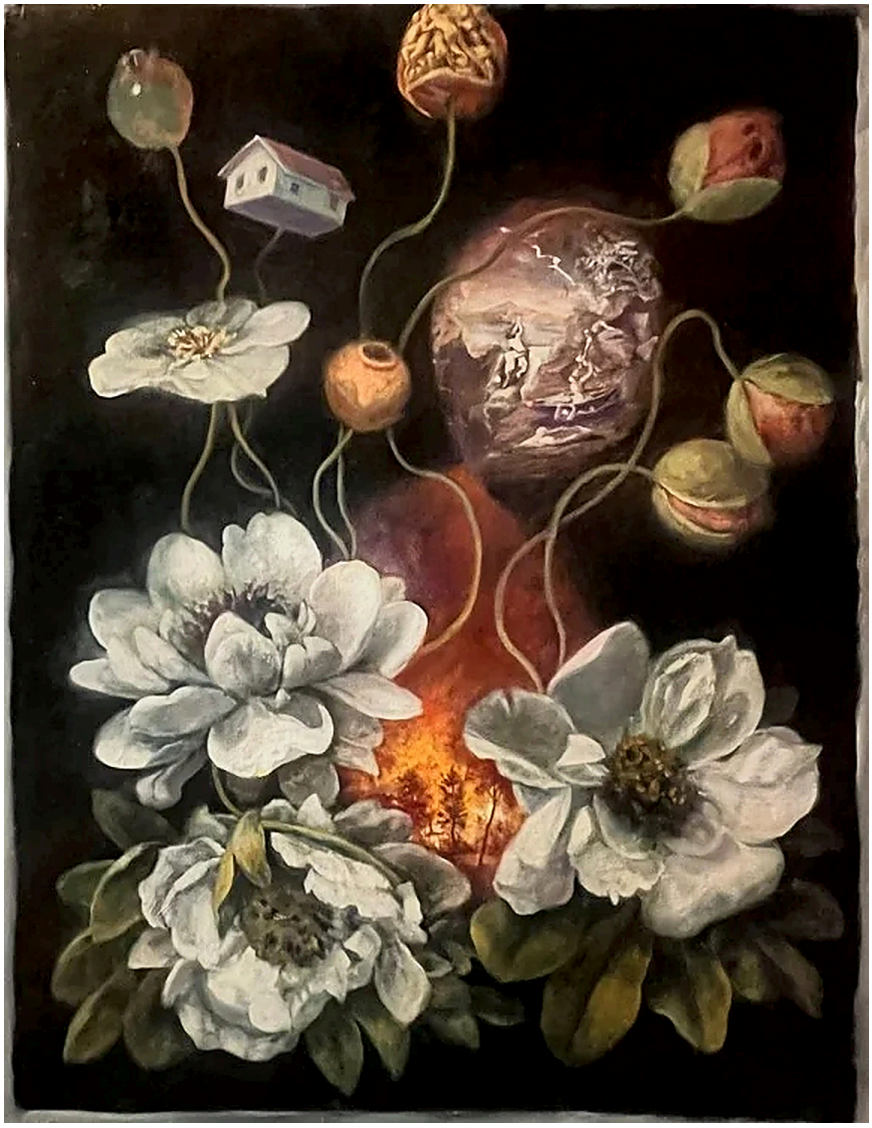
TEXT & LITERARY CONTEXT

Title from the Emily Dickinson poem “Go Not Too Near a House of Rose”:

Go not too near a House of Rose—
The depredation of a Breeze—
Or inundation of a Dew
Alarms its walls away—
Nor try to tie the Butterfly,
Nor climb the Bars of Ecstasy,
In insecurity to lie
Is Joy’s insuring quality.

Poem fragment on the canvas face, by Natania Rosenfeld:

ABORIGINAL
I went to the ocean; the ocean was churning with filth. I went to the shore, the shore was carpeted in bones. I went to the mountain; there were corpses on the peak. I went to the lake and looked down down down…
At the bottom of the lake was a fish; the fish was God. I made a long spear from many arrows put together. I impaled God. I put God on a fire made from the broken arrows. As he roasted.



JULIE HEFFERNAN

Failed Rescue, from the series “Nature Morte”, 2026

Oil on canvas | 28 × 22 inches | JH00331C

$12,000

Inquire: director@cclarkgallery.com

ARTWORK NOTES

The image at upper right is from Poussin’s *Winter (The Flood)*.



JULIE HEFFERNAN

Oh Cunning Wreck That Told No Tale, from the series “Nature Morte”, 2026

(Scene of an explosion in Iran)

Oil on canvas | 48 × 60 inches | JH00333C

$48,000

Inquire: director@cclarkgallery.com

TEXT & LITERARY CONTEXT

Title from the Emily Dickinson poem “A Great Hope Fell”:

A great Hope fell
You heard no noise
The Ruin was within
Oh cunning Wreck that told no tale
And let no Witness in

The mind was built for mighty Freight
For dread occasion planned
How often foundering at Sea
Ostensibly, on Land
A not admitting of the wound
Until it grew so wide
That all my Life had entered it
And there were troughs beside

A closing of the simple lid
That opened to the sun
Until the tender Carpenter
Perpetual nail it down—



JULIE HEFFERNAN

Happy Shall He Be That Taketh and Dasheth Thy Little Ones Against the Stones, from the series “Nature Morte”, 2026

(Scene of an oil refinery on fire)

Oil on canvas | 58.5 × 50 inches | JH00339C

$48,000

Inquire: director@cclarkgallery.com

TEXT & HISTORICAL CONTEXT

Title from Psalm 137:9, King James Version: “Happy shall he be, that taketh and dasheth thy little ones against the stones.”

Historical setting: The psalm was written during or after the Babylonian exile, which followed the Neo-Babylonian Empire’s conquest of Jerusalem in 586 BC, the burning of the temple, and extreme violence against and displacement of the Jewish people.

Grief and retribution: The psalm is an intense emotional lament. Verses 8 and 9 call for Babylon to reap what it sowed, invoking the brutal reality of ancient warfare, in which invading armies had committed similar atrocities against the Israelites.

Interpretation: Many biblical scholars and commentators read the verse as a human expression of raw grief and trauma, and a cry for justice or poetic retribution against a cruel oppressor, rather than as a moral command or a prescription for personal behavior.



HIBA KALACHE

I have not seen war, by being in it, 2026

Acrylic ink, oil and oil bars on canvas | 41 × 28 inches (104.14 × 71.12 cm) | HK00001C

$12,000

Inquire: director@cclarkgallery.com



HIBA KALACHE

the sea swallowed a woman, 2026

Acrylic ink, oil and oil bars on canvas | 41 × 28 inches (104.14 × 71.12 cm) | HK00002C

$12,000

Inquire: director@cclarkgallery.com



HIBA KALACHE

biting into the liver, 2026

Acrylic ink, oil and oil bars on canvas | 41 × 28 inches (104.14 × 71.12 cm) | HK00003C

$12,000

Inquire: director@cclarkgallery.com



HIBA KALACHE

exile moves like water, 2026

Acrylic ink and oil on canvas | 42 × 57 inches (107 × 145 cm) | HK00007C

$25,000

Inquire: director@cclarkgallery.com



HIBA KALACHE

light is attuned to fury, 2026

Acrylic ink, oil and oil bars on canvas | 56 × 41 inches | HK00012C

$25,000

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Whiteout (Krylon ColorMaster Gloss White on White Oriental Lilies), from the series “Hard Light”, 2019

Pigmented inkjet print | Sheet: 30 × 24 inches | Framed: 31 1/2 × 25 5/8 inches | Edition 3 of 5 | SSy00308C

$12,000

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Blackout (Krylon ColorMaster Gloss Black on White Oriental Lilies Sprayed Gloss White), from the series “Hard Light”, 2019

Pigmented inkjet print | Image: 30 × 24 inches | Framed: 31 1/2 × 25 5/8 inches | Edition 2 of 5 | SSy00307C

$12,000

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Neutral Orchids (Dendrobium), 2016

Pigmented inkjet print | Sheet: 24 × 18 inches | Framed: 24 3/4 × 18 3/4 × 1 3/4 inches | Edition 4 of 10 + 2 AP | SSy00258C

$8,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Orange Alert (Fluorescent Orange on White Tulips), from the series “Hard Light”, 2019

Pigmented inkjet print | Sheet: 24 × 30 inches | Framed: 24 1/16 × 30 1/16 × 1 3/4 inches | Edition 3 of 5 + 2 AP | SSy00320C

$13,000

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Ruinous Abundance (Dutch Still Life / Skulls), 2026

Archival inkjet print on Canson Etching paper | Sheet: 22 × 30 inches | Framed: 22 1/16 × 30 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00739C

$9,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Midnight Orchid (Phalaenopsis, small), 2026

Archival inkjet print on Hahnemühle Baryta | Sheet: 20 × 15 inches | Framed: 20 1/16 × 15 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00738C

$7,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Ghost Orchid (Phalaenopsis, small), 2026

Archival inkjet print on Hahnemühle Baryta | Sheet: 20 × 15 inches | Framed: 20 1/16 × 15 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00737C

$7,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Ghost Orchid (Dendrobium), 2026

Archival inkjet print on Hahnemühle Baryta | Sheet: 24 × 18 inches | Framed: 24 1/16 × 18 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00736C

$8,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Ghost Orchid (Night Bloom), 2026

Archival inkjet print on Hahnemühle Baryta | Sheet: 32 × 24 inches | Framed: 32 1/16 × 24 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00735C

$9,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Orange Alert (Inverted), 2026

Archival inkjet print on Hahnemühle Baryta | Sheet: 24 × 30 inches | Framed: 24 1/16 × 30 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00726C

$8,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Orange Alert (Small Bouquet, Inverted), 2026

Archival inkjet print on Hahnemühle Baryta | Sheet: 15 × 20 inches | Framed: 15 1/16 × 20 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00725C

$7,500

Inquire: director@cclarkgallery.com



STEPHANIE SYJUCO

Orange Alert (Small Bouquet), 2026

Archival inkjet print on Hahnemühle Baryta | Sheet: 15 × 20 inches | Framed: 15 1/16 × 20 1/16 × 1 3/4 inches | Edition 1 of 9 + 4 AP | SSy00727C

$7,500

Inquire: director@cclarkgallery.com

AVAILABLE WORKS CHECKLIST

All works are presented by Catharine Clark Gallery in Booth A5 at Untitled Art, Miami Beach (Ocean Drive and 12th Street), December 1–6, 2026. For acquisition inquiries, condition reports, or private viewing appointments, please contact Partner and Director Anton Stuebner at director@cclarkgallery.com or 415-728-2368.

INV. #	ARTIST & TITLE	MEDIUM	DIMENSIONS	PRICE
JH00335C	**Julie Heffernan** — *Go Not Too Near a House of Rose*, from the series “Nature Morte”, 2026 (Scene from the LA wildfires)	Oil on canvas	68 × 56 inches	**$54,000**
JH00331C	**Julie Heffernan** — *Failed Rescue*, from the series “Nature Morte”, 2026	Oil on canvas	28 × 22 inches	**$12,000**
JH00333C	**Julie Heffernan** — *Oh Cunning Wreck That Told No Tale*, from the series “Nature Morte”, 2026 (Scene of an explosion in Iran)	Oil on canvas	48 × 60 inches	**$48,000**
JH00339C	**Julie Heffernan** — *Happy Shall He Be That Taketh and Dasheth Thy Little Ones Against the Stones*, from the series “Nature Morte”, 2026 (Scene of an oil refinery on fire)	Oil on canvas	58.5 × 50 inches	**$48,000**
HK00001C	**Hiba Kalache** — *I have not seen war, by being in it*, 2026	Acrylic ink, oil and oil bars on canvas	41 × 28 inches	**$12,000**
HK00002C	**Hiba Kalache** — *the sea swallowed a woman*, 2026	Acrylic ink, oil and oil bars on canvas	41 × 28 inches	**$12,000**
HK00003C	**Hiba Kalache** — *biting into the liver*, 2026	Acrylic ink, oil and oil bars on canvas	41 × 28 inches	**$12,000**
HK00007C	**Hiba Kalache** — *exile moves like water*, 2026	Acrylic ink and oil on canvas	42 × 57 inches	**$25,000**
HK00012C	**Hiba Kalache** — *light is attuned to fury*, 2026	Acrylic ink, oil and oil bars on canvas	56 × 41 inches	**$25,000**
SSy00308C	**Stephanie Syjuco** — *Whiteout (Krylon ColorMaster Gloss White on White Oriental Lilies)*, from the series “Hard Light”, 2019 Edition 3 of 5	Pigmented inkjet print	Framed: 31 1/2 × 25 5/8 inches	**$12,000**
SSy00307C	**Stephanie Syjuco** — *Blackout (Krylon ColorMaster Gloss Black on White Oriental Lilies Sprayed Gloss White)*, from the series “Hard Light”, 2019 Edition 2 of 5	Pigmented inkjet print	Framed: 31 1/2 × 25 5/8 inches	**$12,000**
SSy00258C	**Stephanie Syjuco** — *Neutral Orchids (Dendrobium)*, 2016 Edition 4 of 10 + 2 AP	Pigmented inkjet print	Framed: 24 3/4 × 18 3/4 × 1 3/4 inches	**$8,500**

INV. #	ARTIST & TITLE	MEDIUM	DIMENSIONS	PRICE
SSy00320C	**Stephanie Syjuco** — *Orange Alert (Fluorescent Orange on White Tulips)*, from the series “Hard Light”, 2019 Edition 3 of 5 + 2 AP	Pigmented inkjet print	Framed: 24 1/16 × 30 1/16 × 1 3/4 inches	**$13,000**
SSy00739C	**Stephanie Syjuco** — *Ruinous Abundance (Dutch Still Life / Skulls)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Canson Etching paper	Framed: 22 1/16 × 30 1/16 × 1 3/4 inches	**$9,500**
SSy00738C	**Stephanie Syjuco** — *Midnight Orchid (Phalaenopsis, small)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Hahnemühle Baryta	Framed: 20 1/16 × 15 1/16 × 1 3/4 inches	**$7,500**
SSy00737C	**Stephanie Syjuco** — *Ghost Orchid (Phalaenopsis, small)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Hahnemühle Baryta	Framed: 20 1/16 × 15 1/16 × 1 3/4 inches	**$7,500**
SSy00736C	**Stephanie Syjuco** — *Ghost Orchid (Dendrobium)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Hahnemühle Baryta	Framed: 24 1/16 × 18 1/16 × 1 3/4 inches	**$8,500**
SSy00735C	**Stephanie Syjuco** — *Ghost Orchid (Night Bloom)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Hahnemühle Baryta	Framed: 32 1/16 × 24 1/16 × 1 3/4 inches	**$9,500**
SSy00726C	**Stephanie Syjuco** — *Orange Alert (Inverted)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Hahnemühle Baryta	Framed: 24 1/16 × 30 1/16 × 1 3/4 inches	**$8,500**
SSy00725C	**Stephanie Syjuco** — *Orange Alert (Small Bouquet, Inverted)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Hahnemühle Baryta	Framed: 15 1/16 × 20 1/16 × 1 3/4 inches	**$7,500**
SSy00727C	**Stephanie Syjuco** — *Orange Alert (Small Bouquet)*, 2026 Edition 1 of 9 + 4 AP	Archival inkjet print on Hahnemühle Baryta	Framed: 15 1/16 × 20 1/16 × 1 3/4 inches	**$7,500**

SALES INQUIRIES

Anton Stuebner, Partner and Director

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