

PAINT ON METAL

modern and contemporary explorations and discoveries

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TUCSON MUSEUM OF ART

julie heffernan and kathleen anderson

Merging their talents to create a series of painted bronzes in the mid-1990s, painter Julie Heffernan and sculptor Kathleen Anderson each made unique contributions to the work. For Anderson, collaboration was nothing new; she worked with several other artists to invigorate her creative process. Working with Heffernan marked a turning point for Anderson as she pondered the relationship between the artist, the art object, and the viewer. The result of this collaboration spawned new work by Anderson that deals with the “interactive possibilities of energetic fields and connections between bodies.”¹ Heffernan, who traditionally works on a large scale, populates her paintings with epic dramas of people, animals, and lushly foliated dreamscapes. Usually centered on a naked or elaborately clothed likeness of herself as an androgynous child, a grown woman, or twins, she creates psychologically charged works that seduce the viewer with their striking realism and rich surfaces. In other works, the individual fruit in rich, bountiful still lifes are subtly embellished with miniature landscapes alive with historic, contemporary, and fantasy figures.²

Untitled (1995) is a grouping of three bronzes cast by Anderson and painted by Heffernan. The three forms resemble a cow tongue, a beef kidney, and a turkey leg. The surreal quality of the piece is played out by the odd juxtaposition of object and image—the turkey leg displays a sumptuous fruit still life, the kidney reveals individual images in monochrome, and the tongue sports a detailed landscape. Each object creates an uneasy feeling as the notion of serenity in these scenes is offset by the unconventional objects on which they are painted.

biographies

Julie Heffernan was born in 1956 in Peoria, Illinois. She received a Bachelor of Fine Arts from the University of California, Santa Cruz, in 1981, and a Master of Fine Arts from the Yale School of Art and Architecture, New Haven, Connecticut, in 1985. Her work was featured in “Pools” at the Norton Museum, West Palm Beach, Florida (1990); “Identity Crisis: Self-Portraiture at the End of the Century” at the Milwaukee Art Museum (1997); and “High Drama: Eugene Berman and the Theater of the Melancholic Sublimes” at the McNay Art Museum, San Antonio, Texas (2004). Heffernan lives in New York City and teaches at Montclair State University in Montclair, New Jersey.

Kathleen Anderson was born in 1953 in New Haven, Connecticut. She attended Southern Connecticut State University, New Haven (1974-1976); Santa Barbara City College, California (1978-1980); and the New School of Social Research, New York (1982-1983). Anderson was included in “State of the Artists,” the Aldrich Museum of Contemporary Art in Richmond, Connecticut (1987); “Food for Thought,” the New Jersey Center for Visual Arts, Summit, New Jersey (1999); and “The Machine in the Garden,” Oberlin College, Oberlin, Ohio (2000). Anderson maintains a studio in New York City.

¹ Kathleen Anderson, artist's statement, 27 March 2004.

² Sue Scott, “Introduction,” *Julie Heffernan* (New York: Littlejohn Contemporary, 1996), 1.



Untitled, 2004
oil on cast bronze
approx. 9 1/4" x 3 1/4" x 2 1/2" each
Courtesy: the artists and Littlejohn Contemporary, New York, NY