

Upcoming Events

Exhibitions From Julie Heffernan and Jean-Pierre Roy at Mark Moore Gallery

November 2, 2012 by Megan Koester

Mark Moore Gallery is proud to present Sky's Falling, an exhibition of paintings by New York artist Julie Heffernan. The exhibition, which runs concurrently with Brooklyn-based artist Jean-Pierre Roy's Terraformer, opens Saturday, November 3rd and runs through December 22nd; an opening reception for both shows will take place from 6 to 8PM on the 3rd.

Marking the artist's second solo exhibition with the gallery, Sky's Falling showcases the latest incarnations of an ongoing oeuvre of distinctive self-portraits in which quite interior worlds of personal symbolism are made exterior allegories. Despite their autobiographical quality, Heffernan's images proffer a larger discourse concerning our anthropocentric worldview – a sociopolitical attitude that has resulted in an ecological clash with nature.



JULIE HEFFERNAN, SELF PORTRAIT AS THIEF WHO WAS SAVED, 2012

As with her previous self-portraits, Heffernan's recent paintings function as metaphors of a surrogate-self, engendering both the intimate world of the psyche, as well as the societal undercurrents of the present moment. Heffernan's tableaux are rife with idiosyncratic references that draw the eye deep into a cryptic, mythical puzzle of overabundance waiting to be solved. Simultaneously, this concentration on personal mythos is filled with an impassioned atmosphere, in which an irrepressible force, namely nature, threatens to reclaim its own narrative. The result is an ominous parable, as if from a Grimm's fairy tale, warning us of our follies, and foretelling an apex at which biology and humanity will collide.



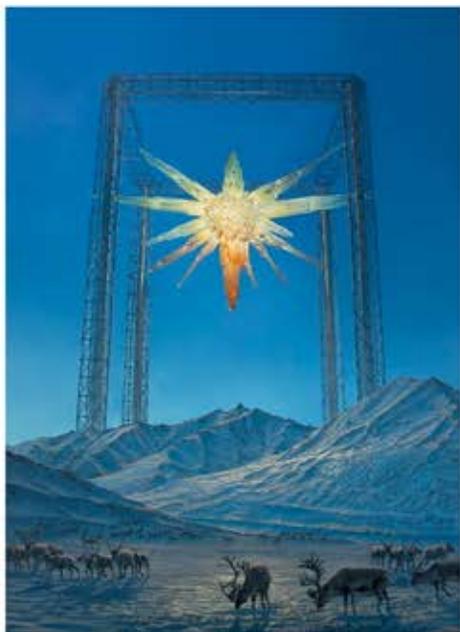
JULIE HEFFERNAN, MILLENIUM BURIAL MOUND, 2012

Concurrently in the Project Room, the gallery presents Terraformer, an inaugural exhibition of paintings by Brooklyn-based artist Jean-Pierre Roy. Despite his photorealistic prowess, Roy's terrains are sourced from pure imagination – cinematic dystopias through a Dutch Golden Age lens. His Neo-Luminist panoramas engender an ominous tone, a sense of uniquely human ruination evident through melting icecaps, crumbling towers, and purging smokestacks. In this new body of work, Roy considers the beauty in catastrophe, as well as the repercussions of our fallible heedlessness.



JEAN PIERRE ROY, THE LONG SHADOW PUT TO USE, ONCE RECOGNIZED, 2012

Roy's obsessive meticulousness is analogous to the objective of modernized globalization – no canvas remains bare as no frontier remains untouched. His compositional horror vacui is increasingly less science fiction than it is foreshadow, as infinite industrial horizons appear as foreign as sketches of the New World were once perceived. Alongside the remnants of an imperialist gluttony too large to sustain, Roy introduces a solitary figure of epic proportions – an allegorical projection of the artist himself as a world-building “giant.” Drawing upon an art historical lineage, Roy recontextualizes Goya's colossus as a cipher for the insatiable search for ultimate knowledge. Although he critiques the myth of an all-saving hero, Roy alludes to hope through the drama of a distant rising sun or luminous structures – as though salvation waits at the dawn of a collective enlightenment.



JEAN PIERRE ROY, THE ONLY ORACLE, 2012