

FOR IMMEDIATE RELEASE:

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From: Mindy Solomon Gallery

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Two Heads are Better than...

EVENT:

Julie Weitz: Conversation with David Norr

7:30pm – Thursday, January 21, 2010

RSVP to 727.502.0852

David Norr, Chief Curator at the Contemporary Art Museum and Graphicstudio at the University of South Florida, will lead an in depth discussion with the artist Julie Weitz about the ideas, influences, and materials that inform her work. The conversation will take place in the gallery, surrounded by Weitz's meticulous paintings, allowing an intimate look at the artist's thinking and process in the context of the exhibition.

Julie Weitz's work has been exhibited widely in New York, Los Angeles and San Francisco. She recently completed the project *Who Will Guard the Guards, A Catalog of Masked Portraits* which includes an essay by critical theorist Derek Conrad Murray. Murray describes Weitz's paintings as "meticulous and enigmatic," situating her work within the contentious discourse between aesthetics and politics. Weitz has exhibited in group shows at Schroeder Romero, New York, NY, Privateer, Brooklyn, NY, Root Division, San Francisco, CA and Royal/T, Culver City, CA. Her work has appeared on the cover of *New American Paintings* and in 2007 Weitz was awarded artist residencies at Makor Gallery in NYC and Ox-Bow in Sagatuak, Michigan. In 2006, Weitz curated the exhibition "Seeing Elsewhere" at the Educational Alliance Gallery in New York, presenting three artists whose work examines questions of representations as it relates to the Israeli-Palestinian conflict. Weitz received her MFA from the University of Wisconsin, Madison. She teaches as Assistant Professor of Art at the University of South Florida in Tampa.

Continuing at Mindy Solomon Gallery:

There is nothing more unique than one's self; the turn of a mouth, the shape of the eyes, a furrowed brow, each minute gesture conveying to others an emotion frozen in time. Can a mood change in the blink of an eye? Certainly a person can choose to mask their true self in order to disguise their inner feelings and identity. But for a brief moment we the viewer can catch the essence of another. We get a "head shot".

Artist Julie Weitz states: "My current body of work began with a literal, if not impractical, attempt to represent, as accurately as possible, the portrait of an individual hidden from view, disguised by the covering of a mask...by meticulously rendering a portrait of an individual whose identity remains concealed, I intend to present a contemplative way of understanding an already loaded and overstated image, while taking into account the contradiction indicative to the representation of a hidden individual." Weitz's portraits, though cloaked, convey a human element in the single eye that stares out from the covered visage.

Weitz works with gouache on paper. Gouache, the name of which derives from the [Italian](#) guazzo, water paint, splash or bodycolor (the term preferred by [art historians](#)) is a type of [paint](#) consisting of [pigment](#) suspended in [water](#). Gouache differs from [watercolor](#) in that the particles are larger, the ratio of pigment to water is much higher, and an additional, inert, white pigment such as [chalk](#) is also present. Like all watermedia, it is diluted with water.

According to Tanya Batura, "My figures are a compilation of conflicting ideas and emotions that are derivative of the ideal beauty inherent in traditional figurative sculpture and the abstract beauty that is found in the contemporary non-artistic photographic representation of the body...I am interested in the vulnerability and latent sensuality that can be seen in these images and the emotions that are elicited from the interactions of their conflicting nature."

Batura's work triggers an emotional reaction from the viewer; how they interpret her figures parallels their level of comfort or unease with the work.

Batura works with acrylic paint on earthenware clay, a non-traditional surface technique. She thoroughly sands the surface down to a smooth finish and then applies alternating layers of gesso and white acrylic paint, as well as spots of color where applicable. By cleansing the surface of the maker's hand-an act of sterilizing-the artist imbues the head devoid of evidence of technique, to allow pure emotion to speak.

The art of Julie Weitz and Tanya Batura represent some of the most provocative work in contemporary narrative art. They strive to integrate deep personal ideology into a tangible visual framework that can both challenge and inspire us to have a more meaningful understanding of ourselves.

January 09 - February 13, 2010

Head Shots:

Tanya Batura & Julie Weitz

Mindy Solomon Gallery
124 2nd Ave NE
St. Petersburg, FL 33701

Wednesday - Saturday: 11 am – 5 pm

Sunday & Monday: Closed

Tuesday: By appointment

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COMING Up at Mindy Solomon Gallery :

February 20 - March 27, 2010

The World According to Bart

The Drawings, Paintings, and Ceramics of Bart Johnson

April 3 - May 15, 2010

Bright and White:

John Byrd, Linda Cordell, Bethany Krull, Russell Biles,
and Jason Briggs

Jeremy Chandler photography and Roger Palmer drawings

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NOTE: High Resolution Images are available at: <http://www.mindysolomon.com/press.php>