

HEIDI HAHN

NATHALIE KARG GALLERY

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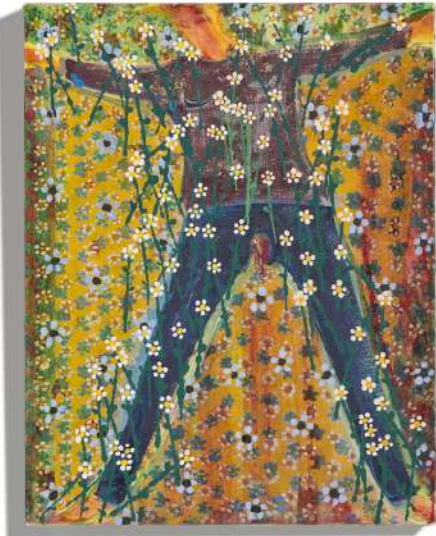
Heidi Hahn is a New York-based painter known for her vibrant palette, melting figures, and atmospheric moods. She received her Bachelor's degree in Fine Art from Cooper Union in 2006, and her Master's degree from Yale University in 2014. Hahn is an acting Professor of Painting and Drawing at Alfred University, NY, and has been the recipient of several awards, residencies, and fellowships, including the Jerome Foundation Grant, Skowhegan School of Painting and Sculpture Residency, Madison, ME. She has exhibited nationally and internationally in numerous group and solo shows, including an exhibition at the Nerman Museum of Contemporary Art, KS, in 2018 and an exhibition at the LSU Museum of Art, LA, in 2019. Hahn has been awarded several residencies and awards, including the Skowhegan School of Painting and Sculpture and a Jerome Foundation for the Arts Grant. Her work has also been reviewed in numerous publications, including The New York Times and Hyperallergic.



I Am An Affable Vehicle of Despair, 2019, oil on canvas, 46 1/4 x 36 in



No more goodbyes for the Restless #1, 2019, oil on canvas, 48 x 36 in



The End of Me #1, 2019, oil on panel, 18 x 14 in



The End of Me #2, 2019, oil on panel, 24 x 20 in



The End of Me #3, 2019, oil on panel, 24 x 20 in



The End of Me #4, 2019, oil on panel, 24 x 20 in



The Point is Not Here 4, 2018, oil on canvas, 20 x 20 in



Night Like Days Don't Exist V, 2016, oil on canvas, 24 x 26 in



Installation view, *Pulse*, Nerman Museum of Contemporary Art, 2018



Installation view, *Pulse*, Nerman Museum of Contemporary Art, 2018



Installation view, *Pulse*, Nerman Museum of Contemporary Art, 2018



Installation view, Heidi Hahn, *Burn Out in Shredded Heaven*, Kohn Gallery, 2019



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Installation view, *Semblance: The Public/Private/Shared Self*, LSU Museum of Art, 2019



HEIDI / HAHN depicts female figures absorbed in the richness of their inner experience. She conveys this richness, not through figurative form, but through sensuous washes of paint, which seem to drip with feeling. The figures and the mundane spaces they occupy—a subway train, a waiting room, a department store, a bedroom—recede as paint pushes mood to the foreground.

Hahn's figures represent a sort of everywoman. Each figure is an amalgamation of the artist, her sisters, her mother, and the woman she knows. Rather than depicting a sensuous female form, Hahn paints figures whose eyes, breasts, and shoulders droop, making the figures melt downward and inward. Their cartoonish, unsmiling faces seem to mock the ubiquitous desire for women to smile. Hahn's women reserve for themselves an inner life of depth and possibility.

