

# Julia Rooney

## *Blueprint*

November 11 - December 23, 2023

5351 W. Adams Blvd.

Los Angeles, CA 90016



Band of Vices

**BAND OF VICES | LOS ANGELES**  
[www.bandofvices.com](http://www.bandofvices.com)



OBJ 0924 (detail)

# Julia Rooney

## *Blueprint*

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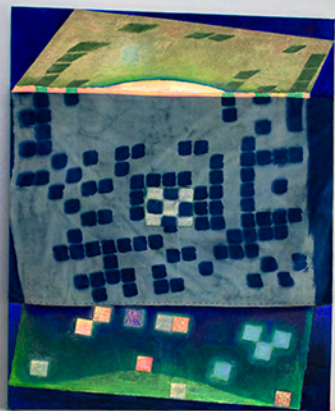
Band of Vices is thrilled to present *Blueprint*, an exhibition of new paintings by New York-based artist Julia Rooney opening November 11, 2023. This marks Rooney's first exhibition with the Gallery.

In an era when paintings are routinely photographed for their consumption on Instagram, online viewing rooms, and websites, Rooney posits, "What if instead of being photographed, a painting could make its own photograph?"

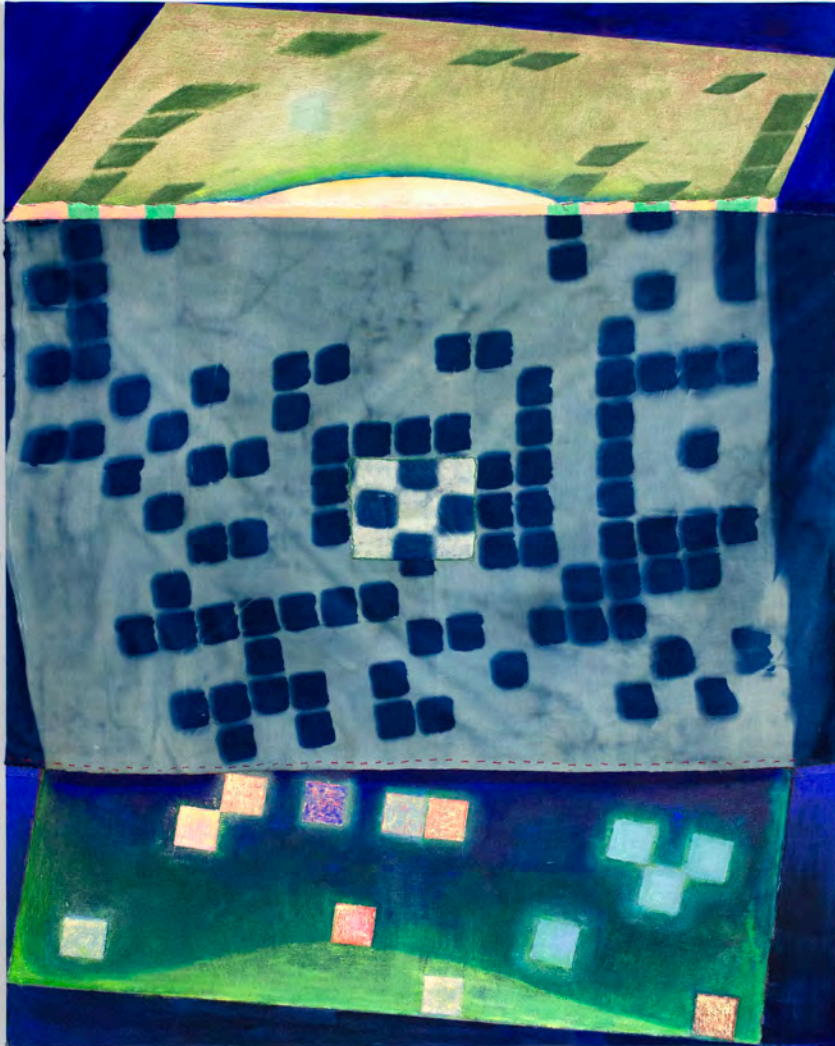
This question forms the core of Rooney's newest work and is explored through her experimental manipulation of *Bluescreen*, a free-standing painting at the show's center. As light passes through *Bluescreen*'s square cut-outs, the painting casts a gridded shadow on nearby surfaces. Rooney captures this shadow using the camera-less photographic technique of cyanotype, a kind of analogue photography first developed in the 1800s. To create her prints, Rooney first photosensitizes large sheets of fabric using iron salts, and then lays these sheets down in *Bluescreen*'s shadow. Where the sun's UV rays hit the fabric, it turns a deep blue; where the fabric is cast in shadow, it remains white. Physical variables such as the angle of *Bluescreen*'s shadow, wrinkles in the fabric, and the intensity of light cause variations in the photographic print—skewing, blurring, and tinting the otherwise perpendicular blue grid. Viewers may gain insight into this process by scanning the QR code painting, *Blueprint*, displayed in the Gallery's street-level window. Scanning this work—which is itself a cyanotype print—leads to a video which reveals its own making, and the process of cyanotype throughout.

These photographic "offspring" of *Bluescreen* become the basis for the rest of the show's paintings, installed more traditionally on the Gallery walls. Cutting, stitching, stretching, gluing, tinting, and bleaching are among the actions Rooney performs on the photographic prints as she transforms them into paintings. In works such as *OBJ 0622* and *OBJ 0824*, she leaves the blue grid largely intact in the painting's middle register. In others, such as *OBJ 1021* and *OBJ 1007*, only slivers of cyanotype are visible, surrounded by a mostly oil-painted canvas. In many, painted passages emulate photographic ones, making more porous the boundary between the two mediums. In each of these works, the sensation of being transported through a portal is palpable, as though one is looking through a window within a window. In this alternate world, gravity is unfixed as remnants of blue squares seem to float across the surface.

Outside the gallery and studio contexts, Rooney activates *Bluescreen* in yet another experimental way. As part of her ongoing project *Bluescreen*, *Greenscreen*, Rooney brings this painting and others in the series into public spaces where she and participants activate it to conjure up a site's history, to imagine its possible future, and to play with the hybrid nature of its present. Using the painting as an actual bluescreen (or greenscreen)—a cinematic tool whereby actors can virtually enter other environments—Rooney "keys out" the surface and replaces it with archival images of the given site. This project is explored in depth through the exhibition's accompanying catalogue, video footage, and a public workshop held during the show's run.



Installation view, Julia Rooney, *Blueprint*, *Band of Vices*, Los Angeles, 2023



Julia Rooney

*OBJ 0622*

2023

Oil on canvas and cyanotype on cotton with stitching

53.5 x 42.5 in

135.89 x 107.95 cm



OBJ 0622 (detail)



*Bluescreen, 2023*

Acrylic, house paint and oil on canvas over aluminum frame with plaster feet  
74 x 41 in; 187.96 x 104.14 cm



Installation view, Julia Rooney, *Blueprint*, *Band of Vices*, Los Angeles, 2023





**Julia Rooney**

***OBJ 0626***

2023

Oil on canvas and cyanotype on cotton with stitching

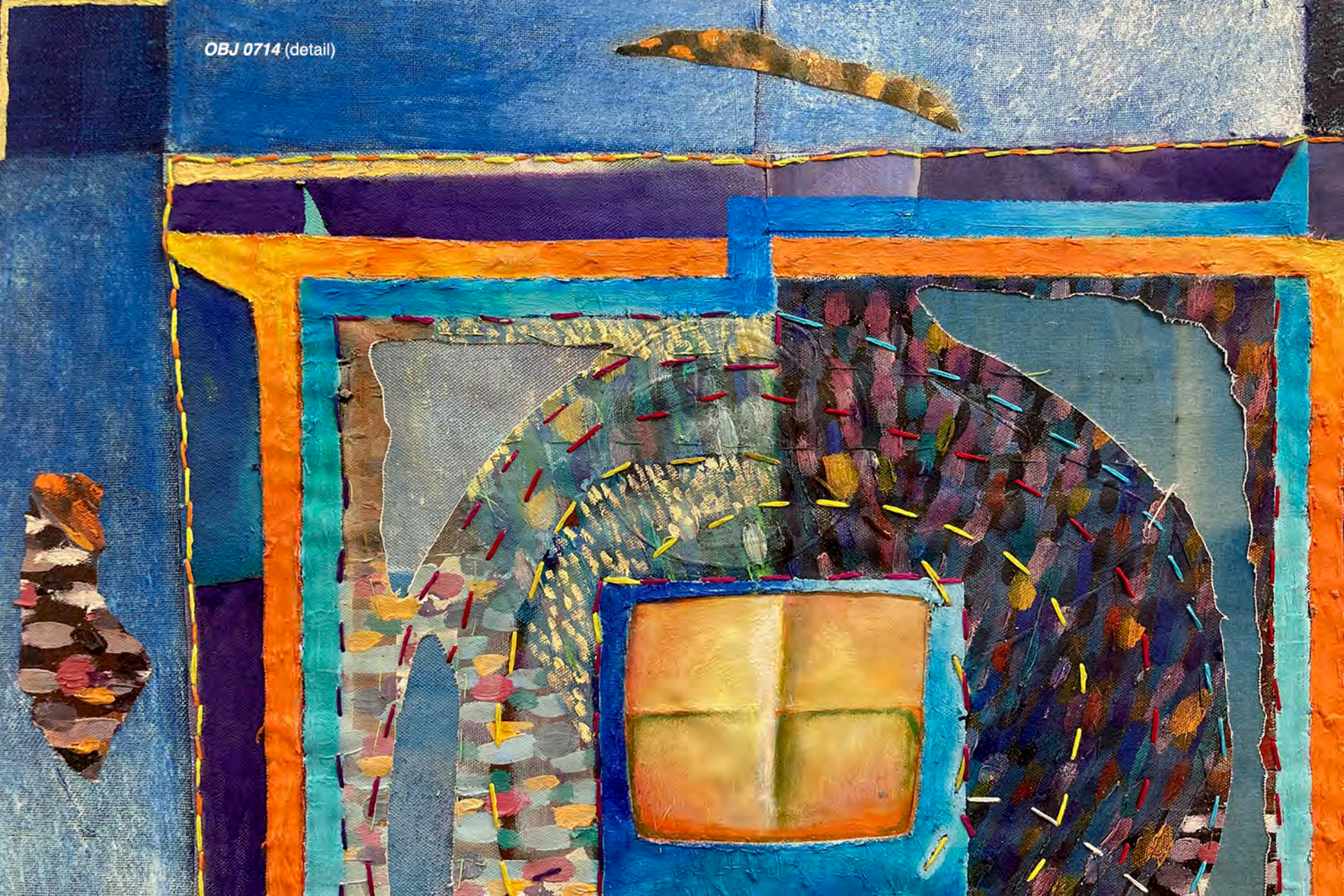
66 x 48 in

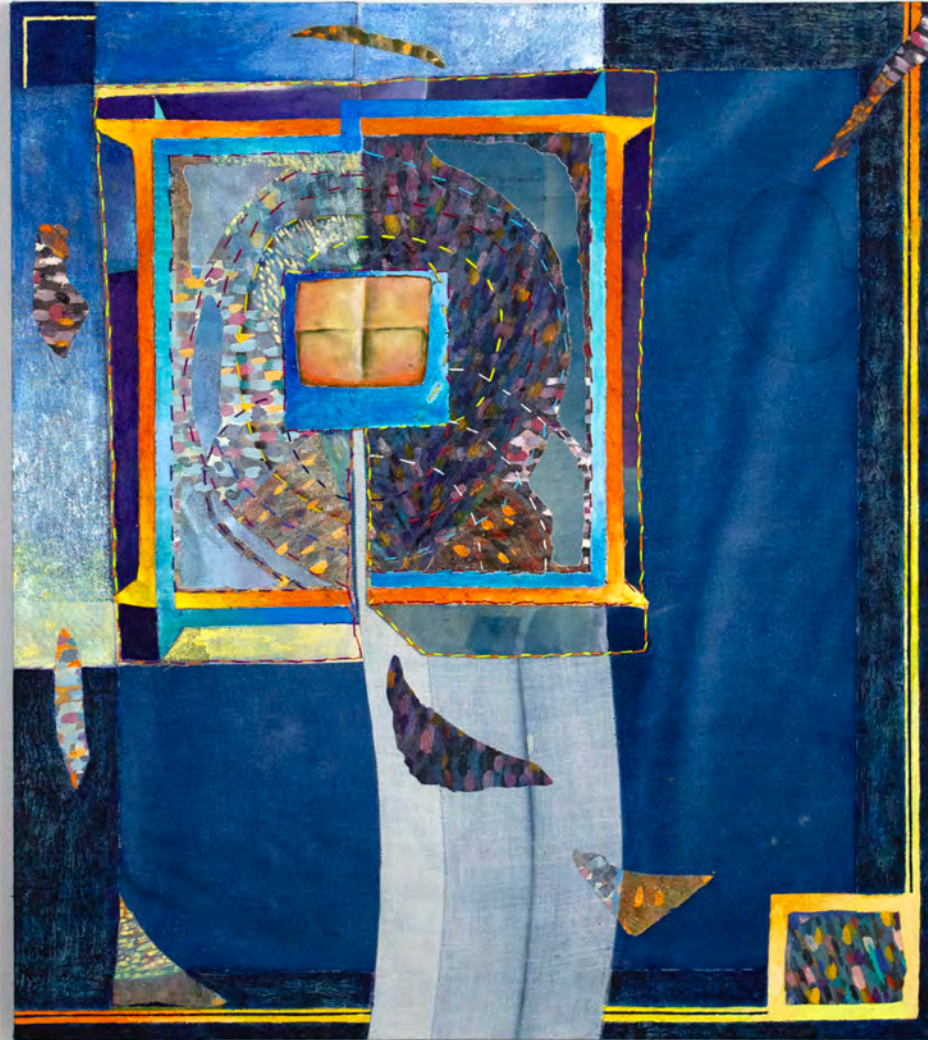
167.64 x 121.92 cm

OBJ 0626 (detail)



OBJ 0714 (detail)





**Julia Rooney**

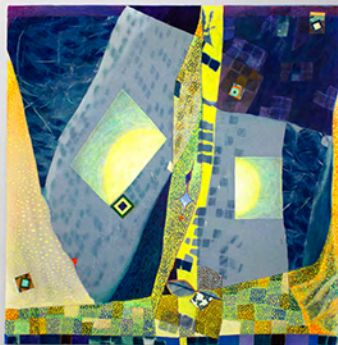
*OBJ 0714*

2023

Oil on canvas and cyanotype on linen  
with stitching

36 x 32 in

91.44 x 81.28 cm



Installation view, Julia Rooney, *Blueprint*, Band of Vices, Los Angeles, 2023



Julia Rooney

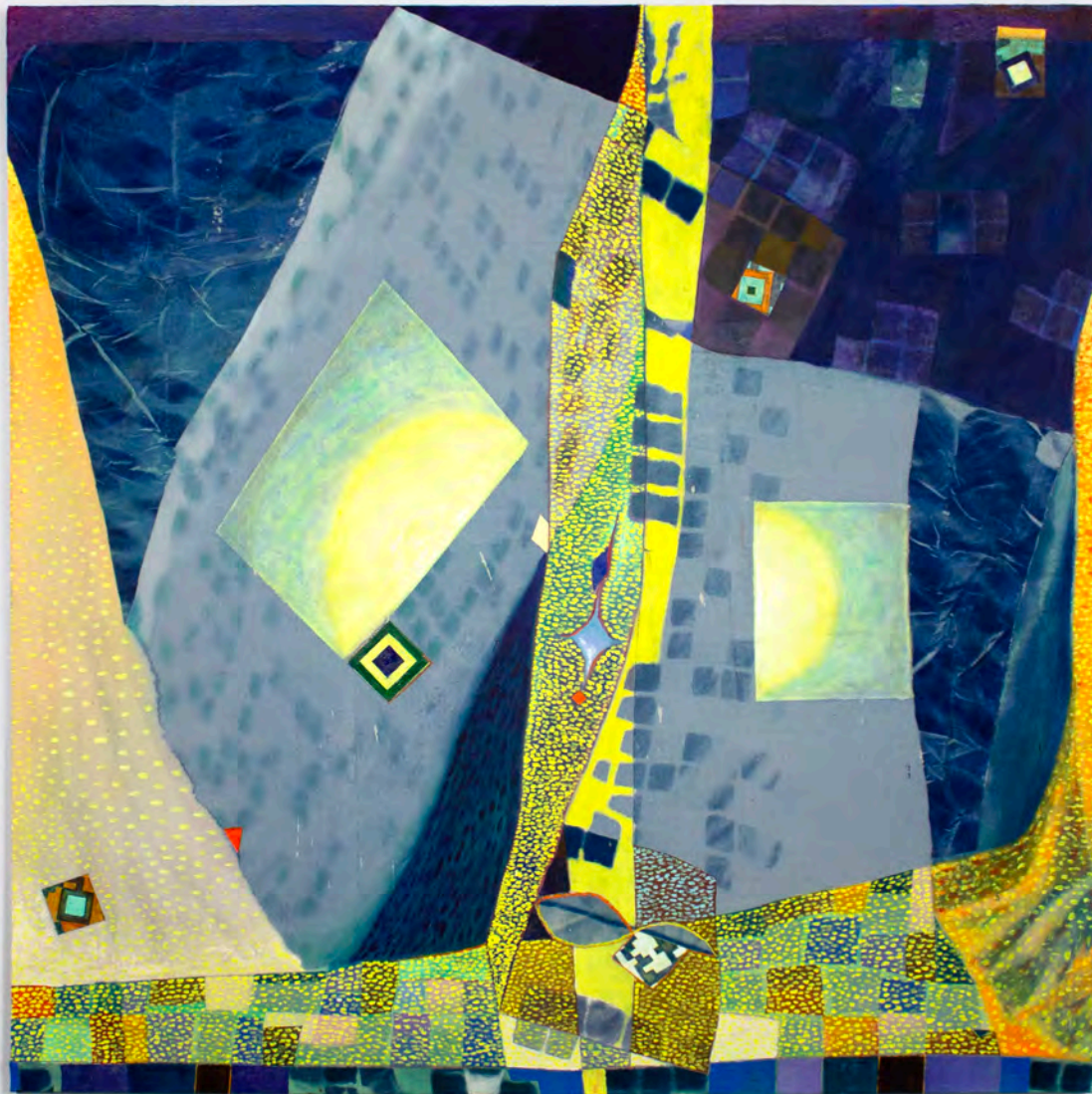
*IMG 8868*

2023

Cyanotype and oil on muslin

20 x 16 in

50.8 x 40.64 cm



Julia Rooney  
*OBJ 0924*  
2023  
Oil, acrylic, flashe and cyanotype  
on canvas with stitching  
66 x 66 in  
167.64 x 167.64 cm



Installation view, Julia Rooney, *Blueprint, Band of Vices*, Los Angeles, 2023





Installation view, Julia Rooney, *Blueprint*, *Band of Vices*, Los Angeles, 2023



Julia Rooney

*OBJ 0922*

2023

Oil and cyanotype on canvas and cotton  
with canvases affixed

59 x 47.5 in

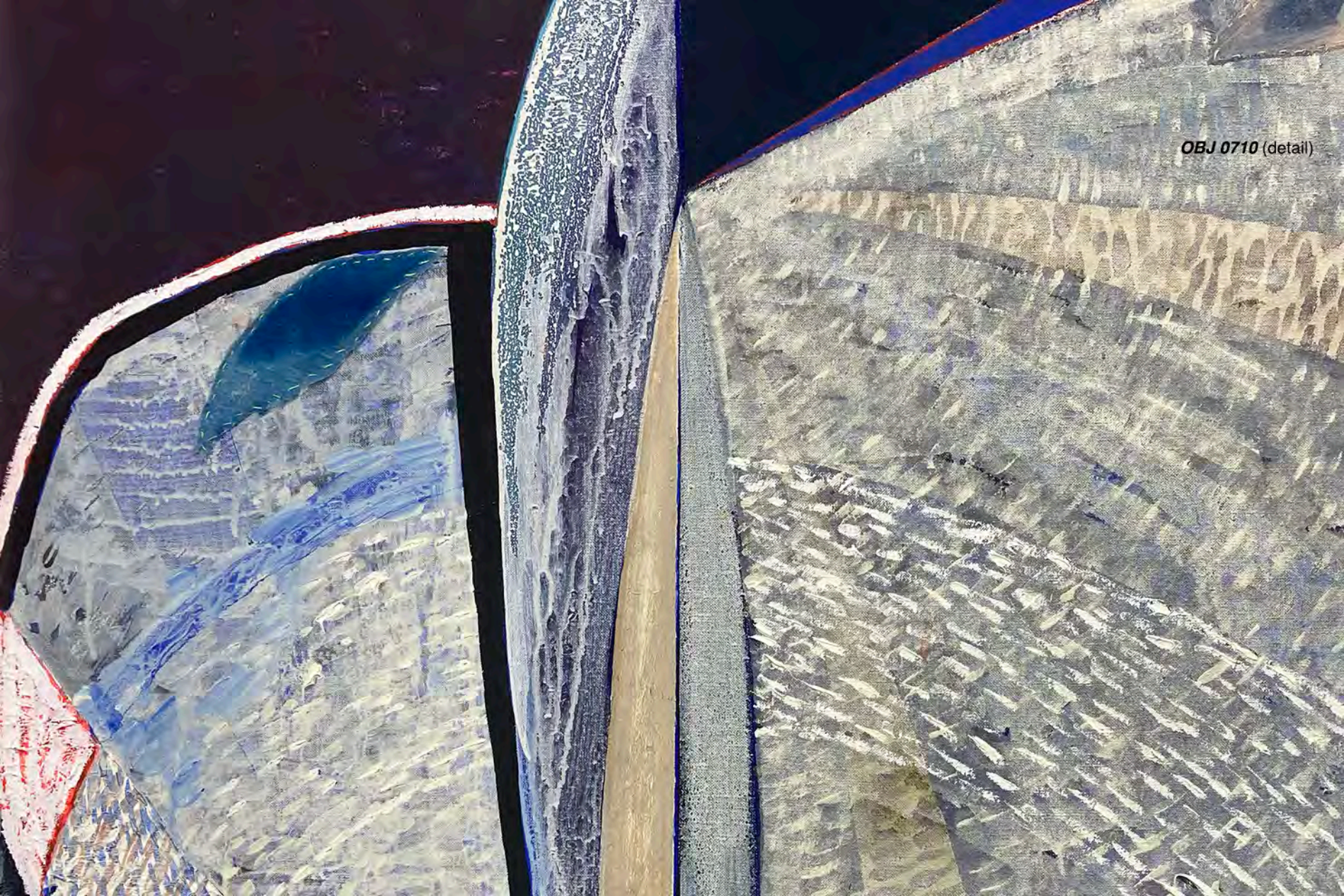
149.86 x 120.65 cm

OBJ 0922 (detail)





Julia Rooney  
*OBJ 0710*  
2023  
Oil, acrylic, flashe on canvas and  
cyanotype on cotton  
72 x 64 in  
182.88 x 162.56 cm



*OBJ 0710* (detail)



Installation view, Julia Rooney, *Blueprint*, *Band of Vices*, Los Angeles, 2023



Julia Rooney

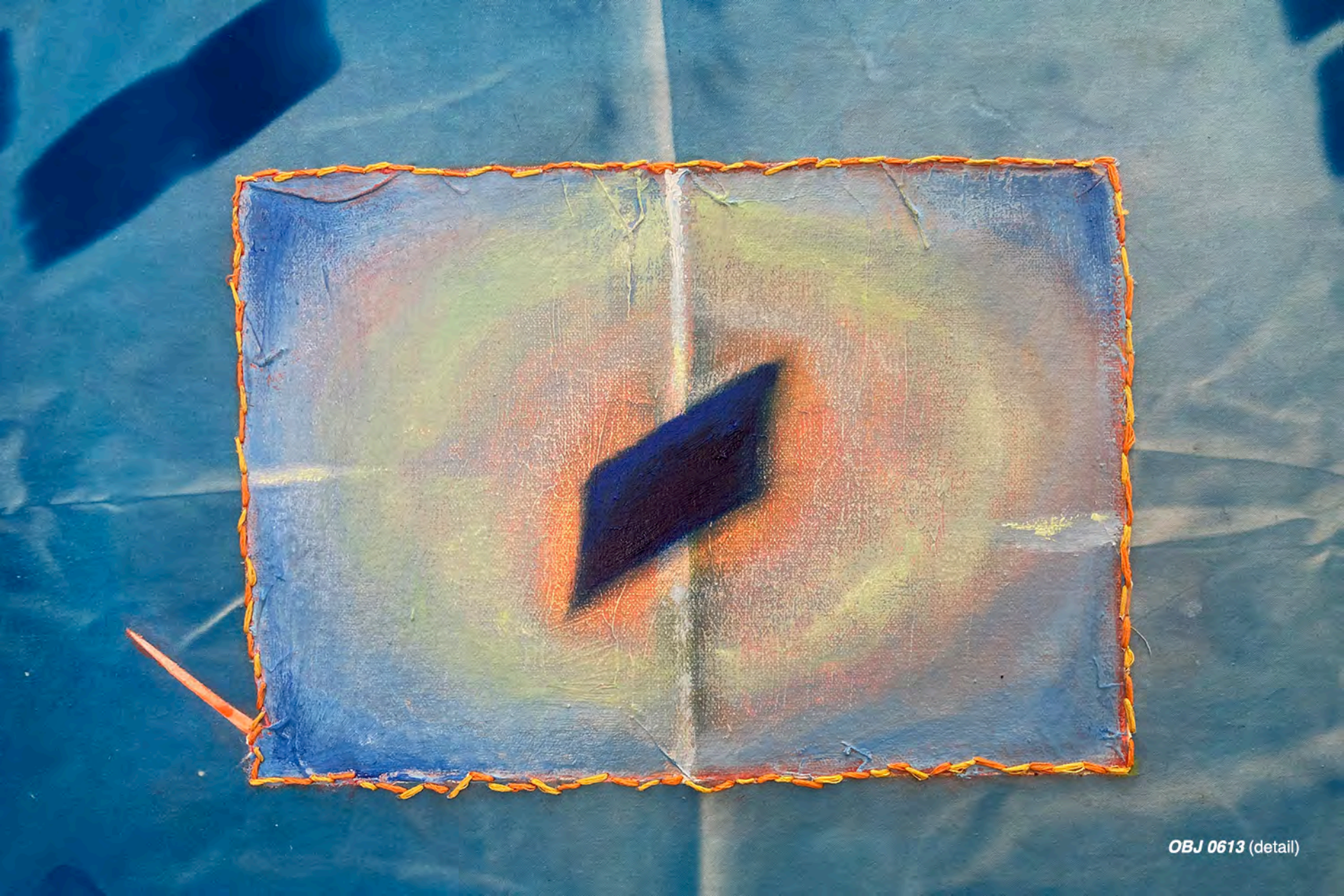
*OBJ 0613*

2023

Oil on linen and cyanotype on cotton

50 x 50 in

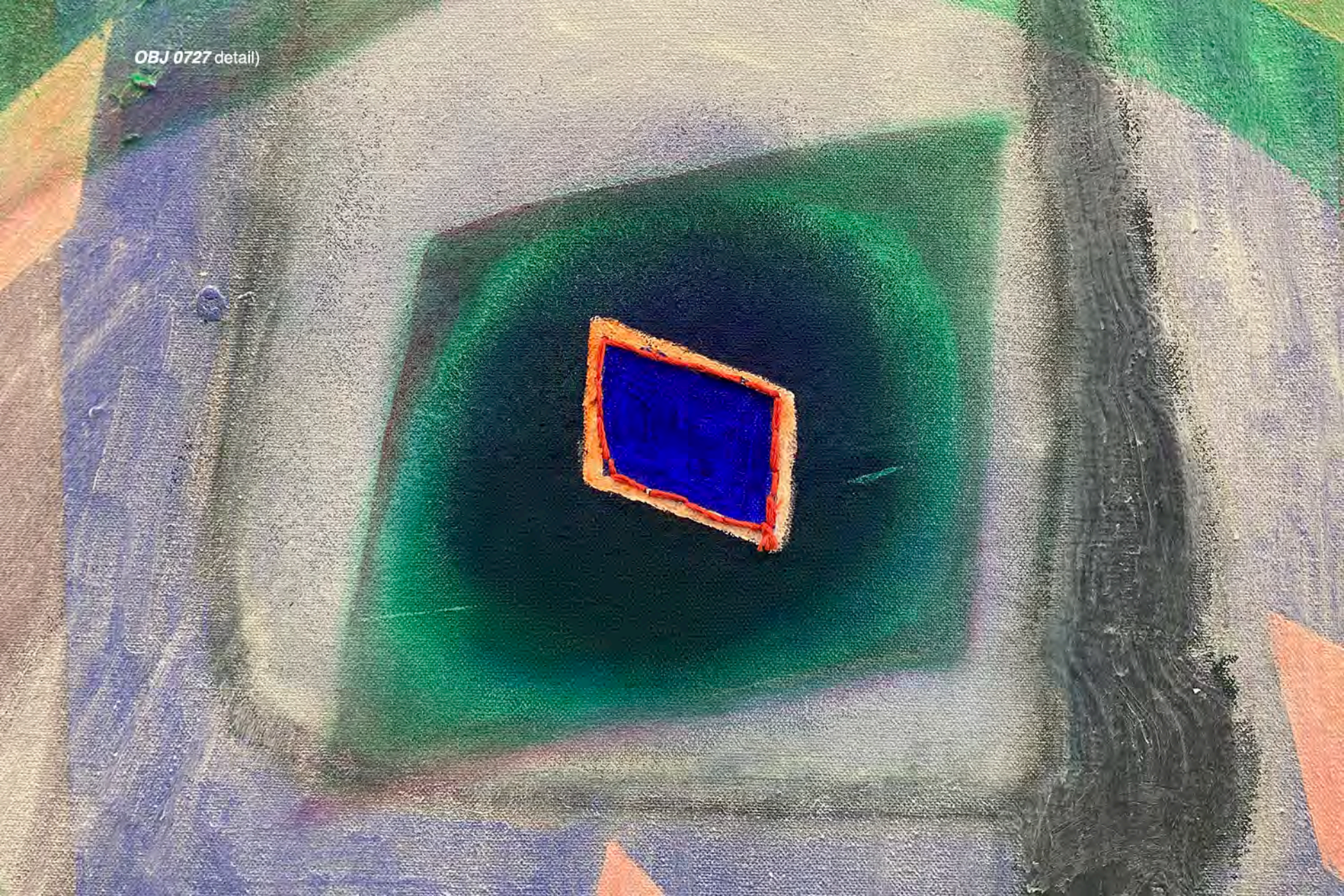
127 x 127 cm

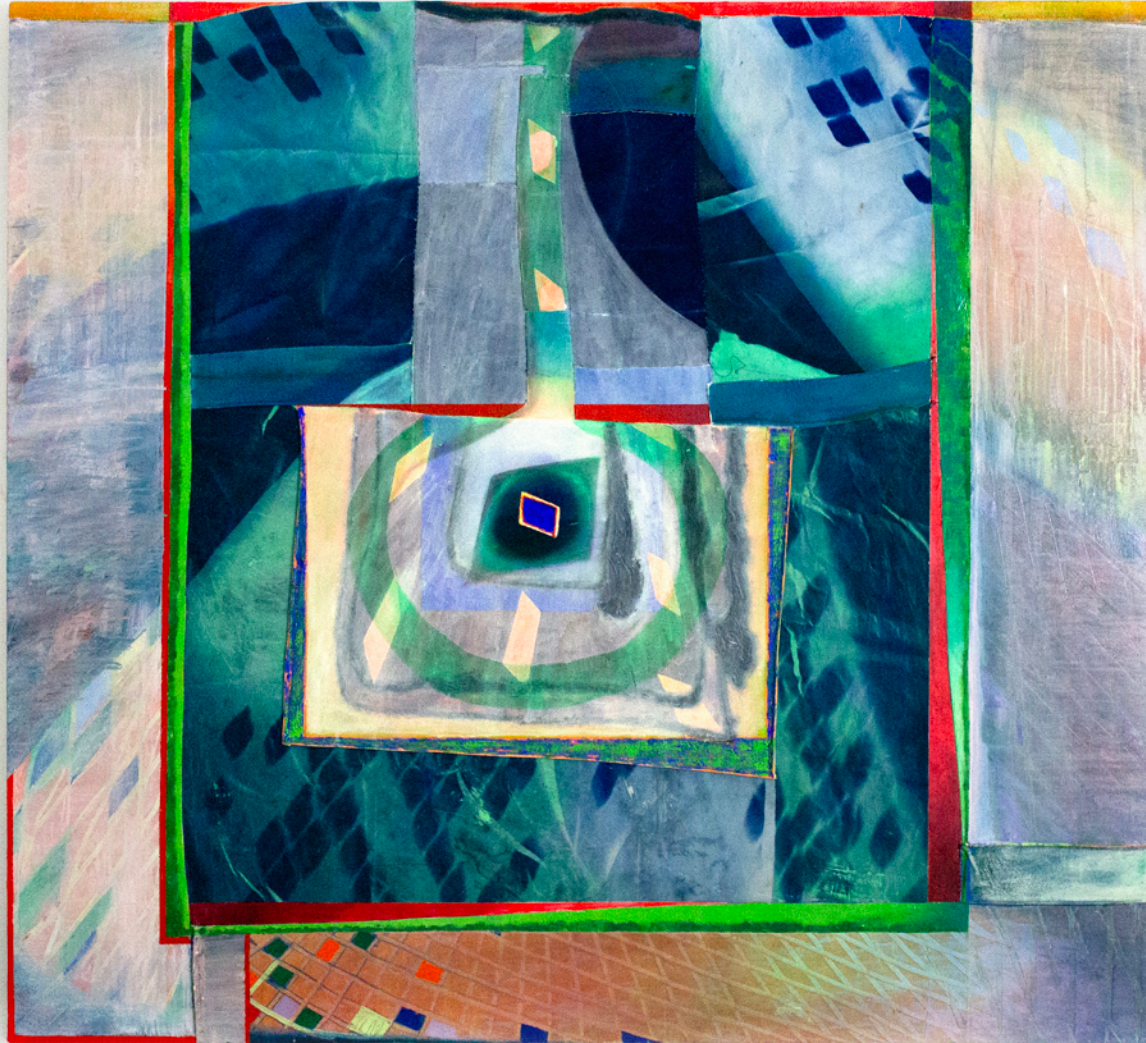


OBJ 0613 (detail)



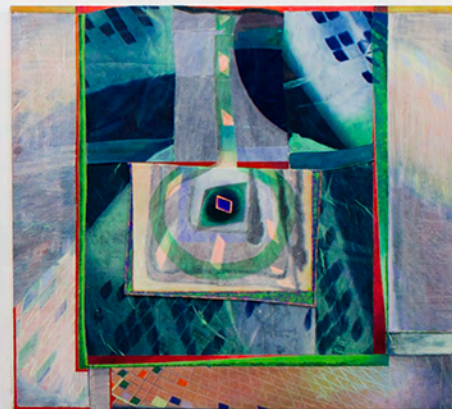
OBJ 0727 detail)





Julia Rooney  
*OBJ 0727*  
2023  
Oil on canvas and linen, cyanotype  
on cotton with stitching  
54 x 60 in  
137.16 x 152.40 cm

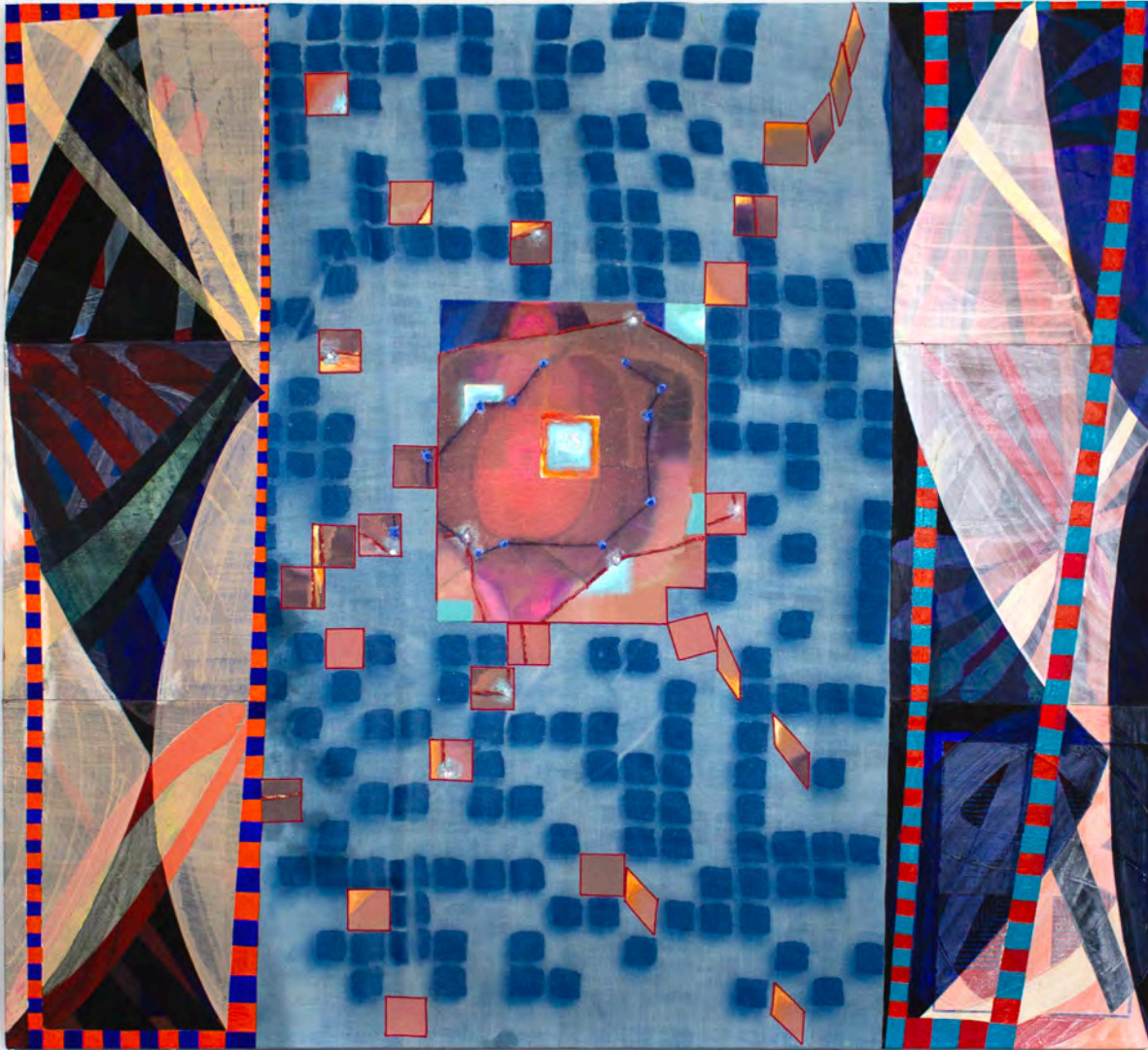
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Installation view, Julia Rooney, *Blueprint*,  
Band of Vices, Los Angeles, 2023



*IMG 8869* (detail)



Julia Rooney

*OBJ 0824*

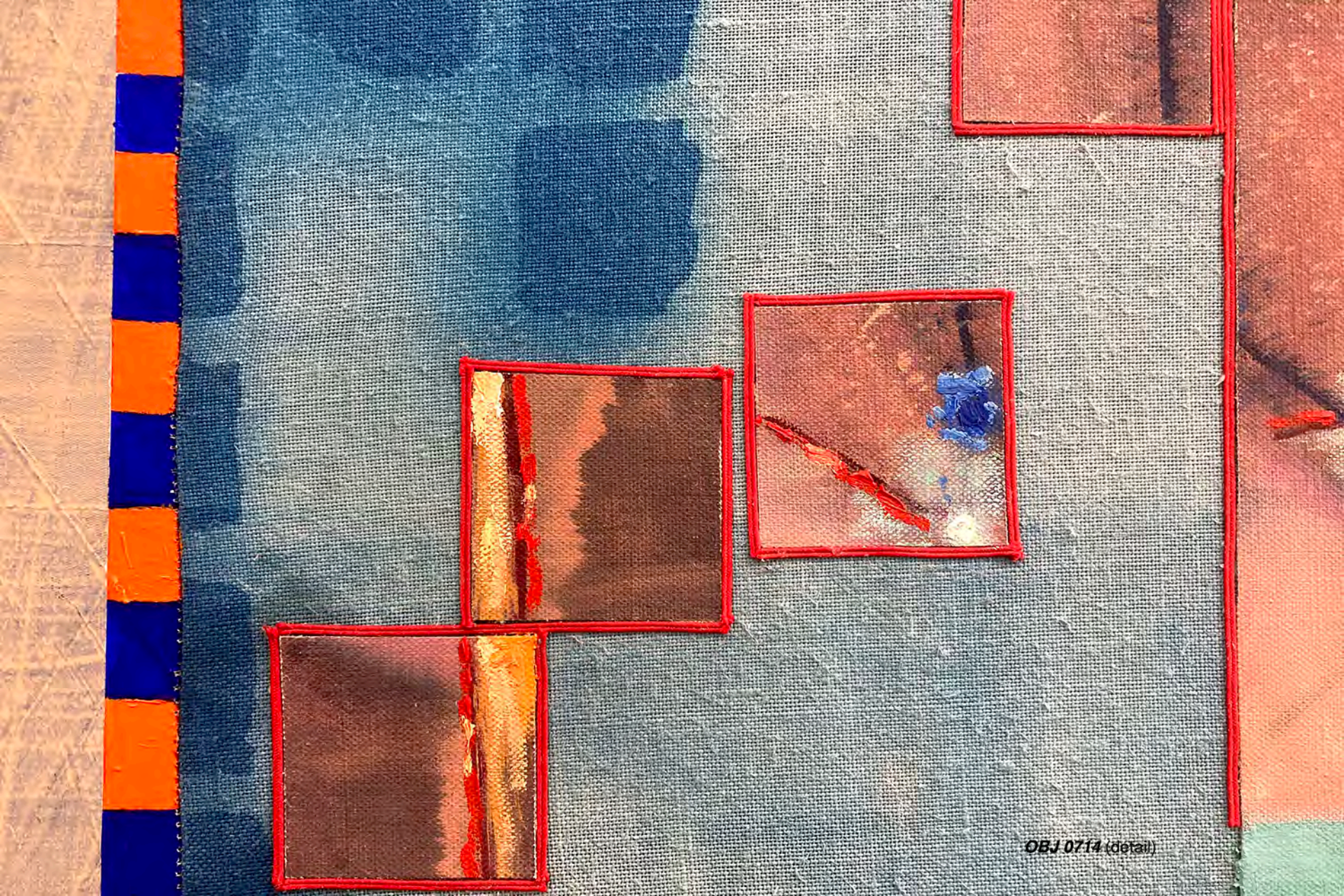
2023

Oil on canvas and linen, cyanotype  
on linen with twine

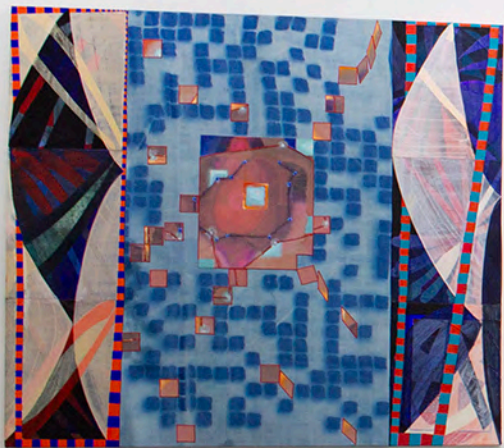
58 x 64 in

147.32 x 162.56 cm

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OBJ 0714 (detail)



Installation view, Julia Rooney, *Blueprint, Band of Vices*, Los Angeles, 2023



Julia Rooney

*OBJ 1007*

2023

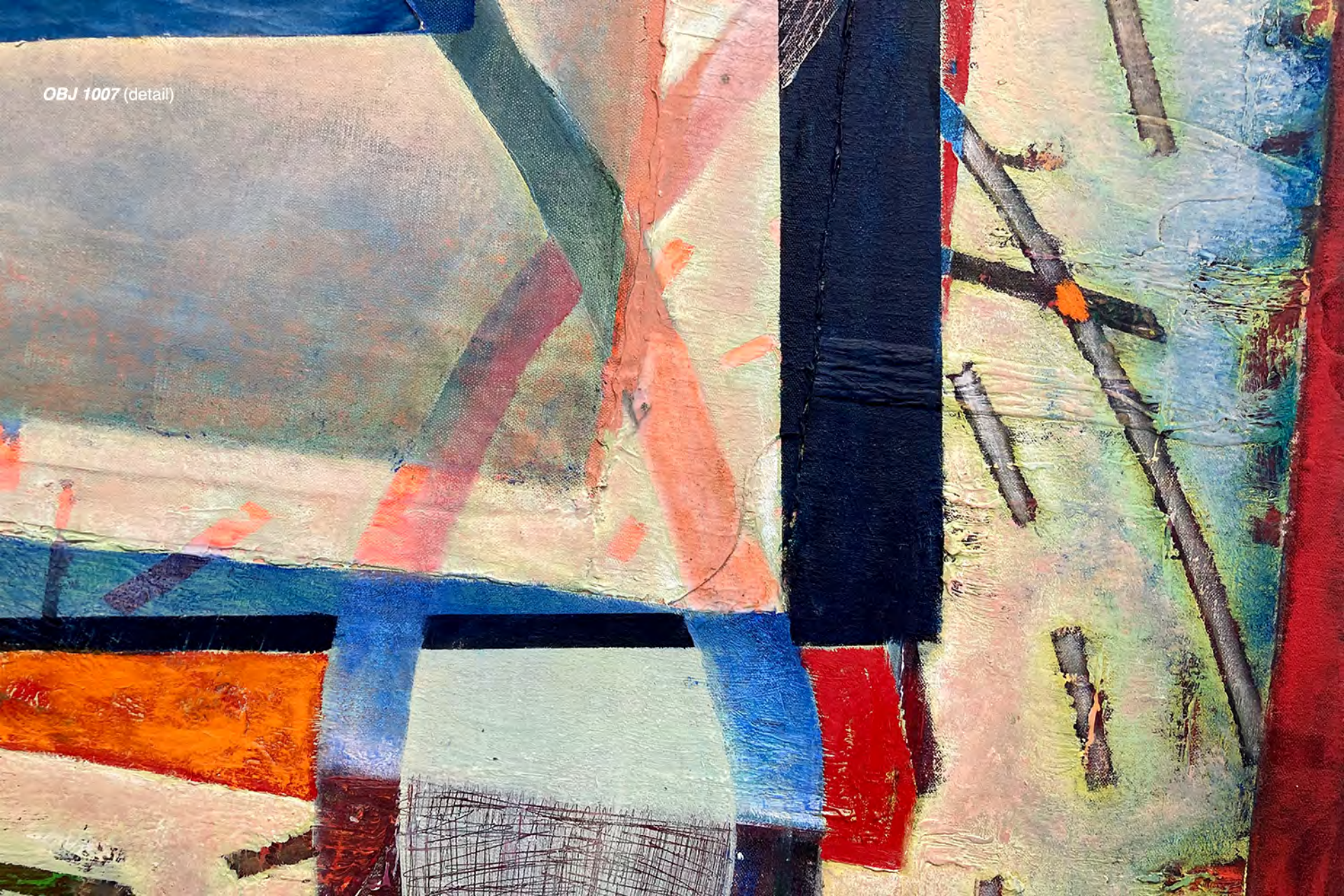
Oil on canvas and cyanotype on cotton

36 x 36 in

91.44 x 91.44 cm



OBJ 1007 (detail)





Installation view, Julia Rooney, *Blueprint, Band of Vices*, Los Angeles, 2023



Installation view, Julia Rooney, *Blueprint*, Band of Vices, Los Angeles, 2023



**Julia Rooney**

***IMG 8867***

2023

Cyanotype and oil on muslin

20 x 16 in

50.8 x 40.64 cm





**OBJ 0723** (detail), 2023

Oil on canvas, burlap and linen, cyanotype  
on cotton with stitching

42 x 62.5 in

116.84 x 158.75 cm



Julia Rooney

*OBJ 0626*

2023

Oil on linen and cyanotype on cotton

36 x 36 in

91.44 x 91.44 cm



OBJ 0626 (detail)



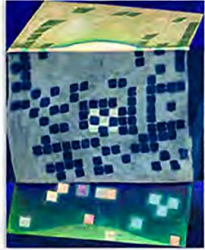
# Julia Rooney

## Blueprint

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**1.**  
*OBJ 0622*  
2023  
Oil on canvas and cyanotype  
on cotton with stitching  
53.5 x 42.5 in  
135.89 x 107.95 cm



**4.**  
*OBJ 0924*  
2023  
Oil, acrylic, flashe and cyanotype  
on canvas with stitching  
66 x 66 in  
167.64 x 167.64 cm



**8.**  
*IMG 8869*  
2023  
Cyanotype and oil on muslin  
20 x 16 in  
50.8 x 40.64 cm



**2.**  
*OBJ 0626*  
2023  
Oil on canvas and cyanotype  
on cotton with stitching  
66 x 48 in  
167.64 x 121.92 cm



**5.**  
*IMG 8868*  
2023  
Cyanotype and oil on muslin  
20 x 16 in  
50.8 x 40.64 cm



**9.**  
*OBJ 0613*  
2023  
Oil on linen and cyanotype  
on cotton  
50 x 50 in  
127 x 127 cm



**3.**  
*OBJ 0714*  
2023  
Oil on canvas and cyanotype  
on linen with stitching  
36 x 32 in  
91.44 x 81.28 cm



**6.**  
*OBJ 0922*  
2023  
Oil and cyanotype on canvas  
and cotton with canvases affixed  
59 x 47.5 in  
149.86 x 120.65 cm



**10.**  
*OBJ 0727*  
2023  
Oil on canvas and linen,  
cyanotype on cotton with  
stitching  
54 x 60 in  
137.16 x 152.40 cm



**7.**  
*OBJ 0710*  
2023  
Oil, acrylic, flashe on canvas  
and cyanotype on cotton  
72 x 64 in  
182.88 x 162.56 cm

# Julia Rooney

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**11.**  
*OBJ 0723*  
2023  
Oil on canvas, burlap  
and linen, cyanotype on  
cotton with stitching  
42 x 62.5 in  
116.84 x 158.75 cm



**14.**  
*OBJ 1007*  
2023  
Oil on canvas and  
cyanotype on cotton  
36 x 36 in  
91.44 x 91.44 cm



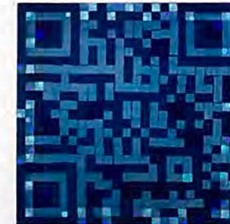
**18.**  
*IMG 8830*  
2023  
Oil on canvas and cyanotype  
on cotton with stitching  
36 x 36 in  
91.44 x 91.44 cm



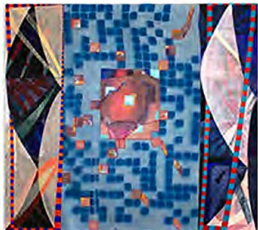
**12.**  
*OBJ 0626*  
2023  
Oil on linen and  
cyanotype on cotton  
36 x 36 in  
91.44 x 91.44 cm



**15.**  
*IMG 8866*  
2023  
Cyanotype and oil on muslin  
20 x 16 in  
50.8 x 40.64 cm



**19.**  
*Blueprint*  
2023  
Cyanotype and acrylic on  
canvas with stitching  
24 x 24 in  
60.96 x 60.96 cm



**13.**  
*OBJ 0824*  
2023  
Oil on canvas and linen,  
cyanotype on linen with  
twine  
58 x 64 in  
147.32 x 162.56 cm



**16.**  
*IMG 8865*  
2023  
Cyanotype and oil on muslin  
20 x 16 in  
50.8 x 40.64 cm



**20.**  
*Bluescreen*  
2023  
Acrylic, house paint and oil on  
canvas over aluminum frame  
with plaster feet  
74 x 41 in  
187.96 x 104.14 cm



**17.**  
*IMG 8867*  
2023  
Cyanotype and oil on muslin  
20 x 16 in  
50.8 x 40.64 cm

# The Oblique Approach

by Yechen Zhao  
Assistant Curator, Photography & Media  
The Art Institute of Chicago

There was bluescreen before greenscreen. Both are tools used in chroma keying, a technique whereby multiple images (still or moving) are composited into one, often to superimpose actors into an artificial background. Introduced to filmmaking as early as *The Great Train Robbery* of 1903, the technique was vastly improved by the visual effects pioneer Linwood Dunn, who used bluescreens to great effect in such films as *King Kong* (1933) and *Citizen Kane* (1941). Chroma keying was further refined in the 1960s by Petro Vlahos, who exploited the fact that many real-world scenes have similar blue and green color intensities; this was followed in the 1970s by the widespread adoption of greenscreens by television networks. In principle, any color screen can be used for the technique, it's just easier to avoid bright green in your *mise-en-scene*.

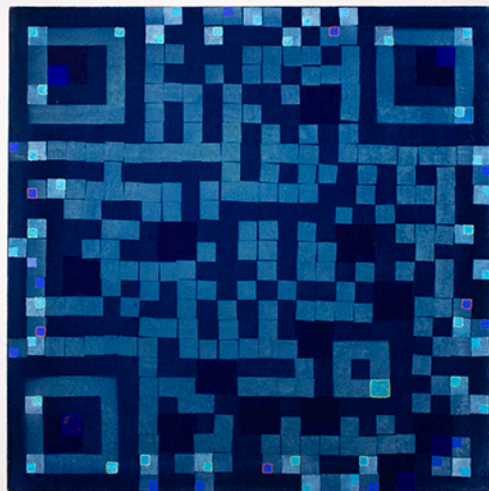
During the coronavirus pandemic, many white-collar workers became bedroom and home office cinematographers. Purchasing greenscreens that facilitated the use of the “virtual background” feature in video conferencing software, they let their computers automatically remove unmade beds and cluttered kitchens from the background, replacing the scenery with more exciting (or more organized) locales. Remote work entailed sitting before a webcam and opening a window into one’s home for coworkers to peer through, so savvy users deflected the attention of prying eyes through clever use of these screens.

Julia Rooney is a painter highly attuned to the ways in which her medium is mediated by twenty-first-century technology, and considers how the old metaphor of painting as a window onto the world interacts with the now common experience of viewing painting through digital screens. With *Bluescreen*, she expands her investigation of this relation—between painting and mediated experiences thereof—to the analog precedents that sustained it during the nineteenth and twentieth centuries. Her inquiry proceeds by intertwining terminology with technique, with works that incorporate cyanotype and stitchwork to prompt reflection on the metaphors of window and screen that are so deeply embedded in histories of image-making. However, the late media theorist Anne Friedberg noted that terms like “window” and “screen” operate metaphorically and literally, because they connect simultaneously to centuries-long theoretical discourses and concrete material histories. Their meanings therefore shift depending on whether one approaches these concepts from a theoretical or material angle, a phenomenon she calls “historical parallax.”

*Bluescreen* (detail shot at Bush Terminal Park, Brooklyn, NY)

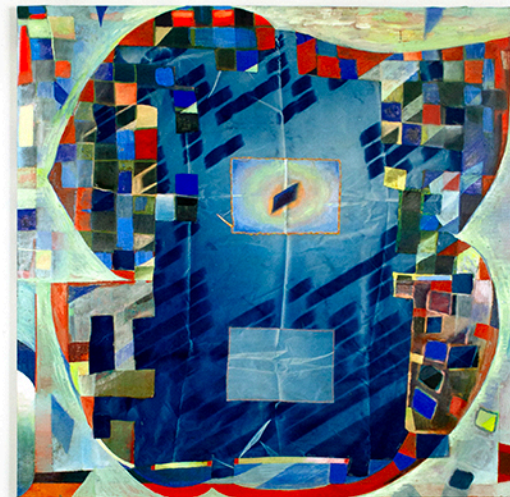


One experiences this phenomenon again and again in Rooney's work, beginning with *Blueprint*, the cyanotype that welcomes viewers to the exhibition. First, the title refers to the ubiquitous use of the cyanotype process—which literally produces blue prints—to duplicate architectural and engineering drawings. Second, the work functions as a QR code that redirects viewers to a video documenting its own creation, a metaphorical blueprint for hypothetical further reproduction. Rooney has asked whether paintings can self-propagate; the video affirms that possibility. Finally, the imperfect spacing and arrangement of the light blue squares, which correspond to many small pieces of paper laid by the artist atop her light-sensitive canvas, recall the “chance collages” of the Dada artist Jean Arp, made by dropping paper scraps at random onto a large sheet. Depending on one's perspective, *Blueprint* is both a warm homage to an obsolete photographic process or a clever comment on our phone camera experience of contemporary art. But in recalling Arp—or a monochrome Piet Mondrian—by way of the QR code, this work models an oblique approach to modernist painting and digital technology that is carried through Rooney's paintings.



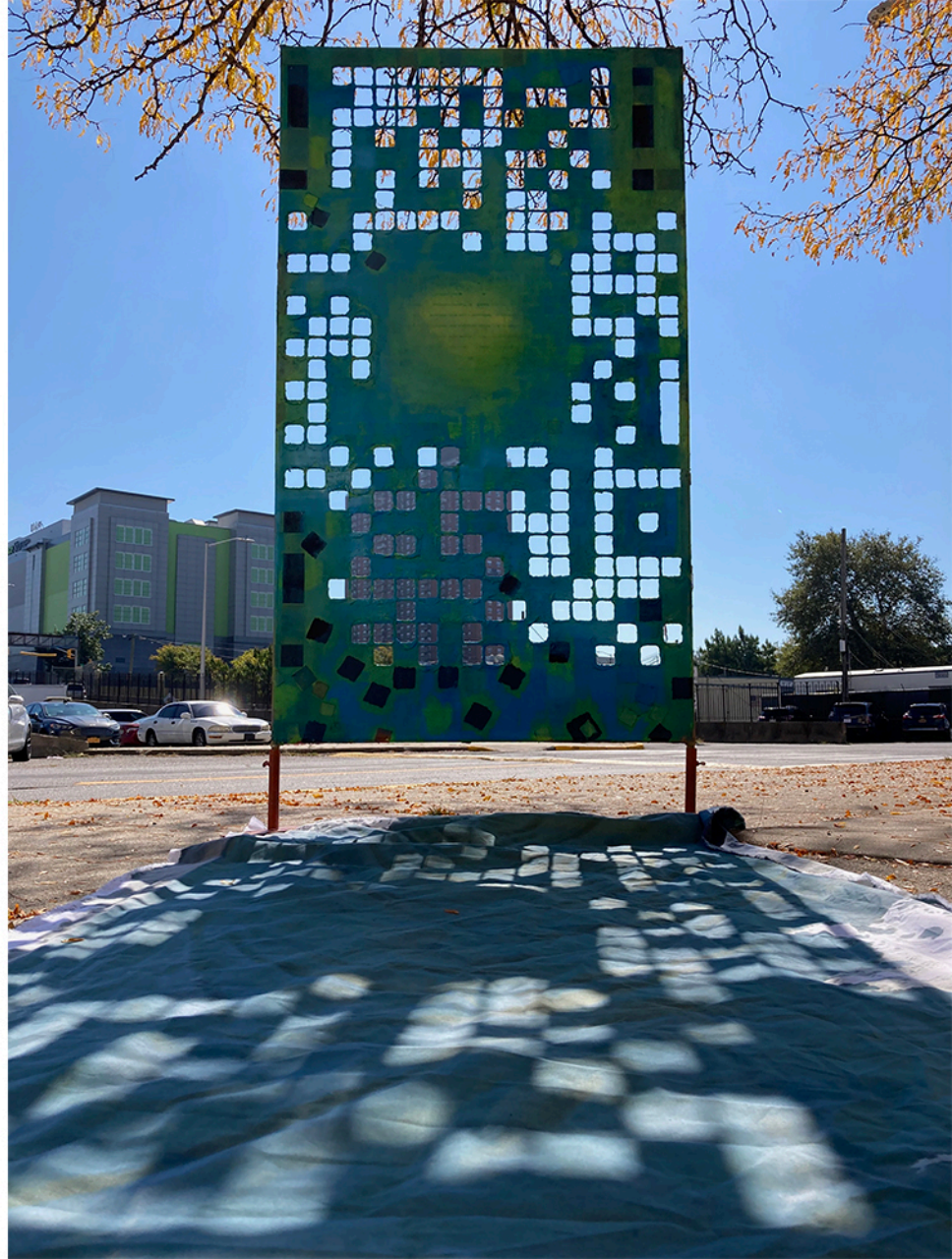
*Blueprint*, 2023  
Cyanotype and acrylic on  
canvas with stitching  
24 x 24 in

*OBJ 0613*, 2023  
Oil on linen and  
cyanotype on cotton  
50 x 50 in



The oblique approach is made integral to their creation. For example, the parallelograms in *OBJ 0622* are created by using the freestanding *Bluescreen* as an actual screen for cyanotype printing—placed at an angle to *OBJ 0622*, the square apertures in *Bluescreen* create elongated versions of themselves on the other work. This technique is also responsible for the long diagonal bands of dark blue in *OBJ 0613*, which, framed by more colorful geometry, seem to slide into the fictive depths of the painting. In so doing, the paintings enact the self-propagation accessible through *Blueprint*. Rooney works to place this literal obliqueness into generative tension with painted representations of things askew: the three registers of *OBJ 0622* create a composition that reads as a folded letter, calling out to the actual folds of cyanotype fabric visible on multiple canvases. The conflict between actual and virtual is put on full display with the two swatches that are stitched into the center of *OBJ 0613*, which contain a mini-painting of the square motif and crumpled cyanotype fabric respectively.

These tensions between literal and metaphorical return us to the competing metaphors of painting as window or screen. In its literal function as both, *Bluescreen* answers materially to this technical question, demonstrating how the medium participates in both, without fear of contradiction. However, it helps to have signposts that confirm whether we are standing at the right angle. QR codes accomplish this at their four vertices: three large squares at top-left, top-right, and lower-left prompt a camera into recognizing the code; smaller squares at lower-right help it understand the angle at which the code is being viewed. The small orange and blue squares at the corners of *OBJ 0922* suggest something similar, guiding us to meditate on painting and digital technology at the same angle from which Rooney approaches them.



*Bluescreen* casts a shadow on photosensitized fabric, creating photographic prints that become the basis for Rooney's paintings.



## Julia Rooney

Julia Rooney (b. 1989, New York, NY) makes paintings, installations and community-based projects that invite viewers to reflect on how 21st-century technologies—from apps like Instagram, to platforms like Zoom—condition how and what we see. Her work straddles physical and digital mediums: existing both as artworks made in real space, while also as digital renderings of these artworks, shot by cameras, computers, and phones. Her recent solo shows, *Album* (Freight+Volume), *Screen Shot* (Jennifer Terzian Gallery) and *@SomeHighTide* (Arts+Leisure) featured radically-scaled paintings—some the size of phone-screens—mimicking the way online space juxtaposes the micro with the macro, distorting our sense of scale and perspective.

She has participated in group shows at Hesse Flatow, Below Grand, The Weatherspoon Art Museum, Diane Rosenstein, and The Painting Center, among others. She has been awarded fellowships and residencies through The Joan Mitchell Center (New Orleans, LA), Yale University Art Gallery (New Haven, CT), The Studios at MASS MoCA (North Adams, MA), Vermont Studio Center (Johnson, VT), The Rema Hort Mann Foundation's Artist Community Engagement program (New York, NY), More Art (New York, NY), The Yale Prison Education Initiative (New Haven, CT), and Lower Manhattan Cultural Council's *SU-CASA* program (New York, NY). Rooney received her BA in Visual and Environmental Studies from Harvard College and her MFA in Painting/Printmaking from Yale School of Art.

1989 Born New York, NY  
Lives and works in New York, NY and New Haven, CT

## Education

2018 MFA, Yale School of Art, New Haven, CT  
2011 BA, Harvard College, Cambridge, MA

## Solo Exhibitions

2023 *Blueprint*, Band of Vices, Los Angeles, CA  
*Album*, Freight+Volume, New York, NY  
2022 *Screen Shot*, Jennifer Terzian Gallery, Litchfield, CT  
2021 *Sections*, Real Eyes Gallery, Adams, MA  
*@SomeHighTide*, Arts+Leisure, New York, NY  
2019 *paper paper*, Kopeikin Gallery, Los Angeles, CA  
2017 *Doubles*, Chashama, Brooklyn, NY

## Selected Group Exhibitions

2023 *Search and Rescue*, Readymade Gallery, Orleans, MA  
*Learning to read from lips and stones*, Below Grand, New York, NY  
2022 *Footnotes and other embedded stories*, Artspace, New Haven, CT  
2021 *Affective Histories*, Hesse Flatow, New York, NY  
*Out of Office*, Collar Works, Troy, NY  
*Art on Paper*, Weatherspoon Art Museum, Greensboro, NC  
*Praying on the name*, Kingfish, Buffalo, NY  
*Painting Abstraction: 197X-Today*, Zeit Contemporary (online)  
2020 *We Live in Real Time*, Printed Matter, New York, NY  
*Joie de vivre*, Zeit Contemporary Art (online)  
*Open House*, Elegran, New York, NY  
2019 *Patterns of Influence*, The Painting Center, New York, NY  
*The House*, Matthew Persen House, Kingston, NY  
*Reading Painting*, Treasure Town, Brooklyn, NY  
2018 *Daddy's Books*, Life Lessons, Brooklyn, NY  
*Engaged Editions: Creative Advocacy in Print*, Booklyn, Brooklyn, NY  
*Tails*, Next to Nothing, New York, NY  
*Way Out Now*, Diane Rosenstein, Los Angeles, CA

## Residencies & Awards

2022 The Joan Mitchell Center, New Orleans, LA  
Artist Community Engagement Grant, Rema Hort Mann Foundation, New York, NY  
Soaring Gardens, Laceyville, PA  
2021-2 Happy and Bob Doran Connecticut Artist in Residence, Yale University Art  
Gallery and Artspace, New Haven, CT  
2021 MASS MoCA Assets for Artists, North Adams, MA  
The Norfolk Residency, Greenwoods 2058, Norfolk, CT  
2020 Brush Creek Arts Foundation, Saratoga, WY  
2020-2 DNA Residency, Provincetown, MA  
2019 SU-CASA, Lower Manhattan Cultural Council, New York, NY  
2018 Yale Prison Education Initiative Teaching Fellowship, New Haven, CT  
2016 League Residency at Vyt, The Art Students League, Sparkill, NY  
2015 Engaging Artists Grant, More Art, New York, NY  
2014 Vermont Studio Center, Johnson, VT  
Engaging Artists, More Art, New York, NY

## Selected Press & Publications

2023 *Blueprint*, exhibition catalogue, Band of Vices  
*Album*, exhibition catalogue, Freight+Volume  
Guest, Anthony Haden. "Julia Rooney: Album." White Hot Magazine.  
Wang, Jenny. "Learning to read from lips and stones at Below Grand." Arte Fuse.  
2022 Millet-Sorsa, Amanda. "Pixels, QR Codes and Square Paintings." Testudo.  
Lorenzin, Filippo. "Inhabiting an out-of-scale world." Artspace.  
Slattery, Brian. "Artspace Reads Under the Lines." The New Haven Independent.  
Larriva-Latt, Al. "In Footnotes Artists' Research Leads to Risk-Taking." Arts Council  
Greater New Haven.  
2021 *@SomeHighTide*, exhibition catalogue, Arts+Leisure  
Asatekin, Cigdem. "Julia Rooney: @SomeHighTide." The Brooklyn Rail.  
Tisdale, Caroline. "Art at Home: A Conversation with Julia Rooney." Conversation X.  
Situ, Xiao. "The Tabernacle as Image." The Visual Commentary on Scripture.  
Broussard, Jacob. "The Quarantine Querent." Cornelia Mag.  
2018 Castillo, Emmanuel. "Your Work, Your Legacy: A CALL/VoCA Talk." VoCA Blog.



Installation view, Julia Rooney, *Blueprint*, Band of Vices, Los Angeles, 2023





BoV.

There was a time when it was bad to be black; a time when brown was illegal; a time when being gay or queer was immoral; a time when those less abled were abominable. There were times when being different was a vice. We reject those labels. For those historically undervalued, overlooked or cast aside we say now is your time, now is our time. We are creating a Band of Vices. We reject colonialism, we reject tribalism, we reject exclusivity, we embrace uniqueness, diversity, and inclusion. We embrace love.

*We are a Band of Vices...*

Our mission is to harness the power of all our differences to create a greater whole. We support strong voices and community. Founded in 2015, Band of Vices is an art and culture company committed to providing a platform to often overlooked creative communities and a narrative through ever-evolving initiatives, including a highly curated exhibition program, culturally relevant strategic partnerships, mission-driven community programming, and more.

Headquartered in the burgeoning West Adams Arts District of Los Angeles, Band of Vices believes in disrupting the limited business model for artists and creatives. With our new flagship location, BoV is further expanding its commitment to provide a platform for those historically undervalued, overlooked or cast aside.

Band of Vices embraces uniqueness, diversity, and inclusion.



In addition to its contemporary art base, Band of Vices also offers rare works by Modern American Masters and has participated in auctions with SWANN Auction Galleries. The gallery has had the distinct pleasure of collaborating on various initiatives from brands as varied as Geffen Playhouse, The Getty Museum and most recently with the Los Angeles Lakers and their IN THE PAINT initiative. They have also been included in the source guide from HBO's *Black Art: In the Absence of Light*. The digital publications of the gallery will soon be found in the archives of New York's The Metropolitan Museum of Art.

Member of the newly-formed Gallery Association Los Angeles (GALA).

For press inquiries, future mailings or digital catalog inquiries, contact us at [HELLO@BandofVices.com](mailto:HELLO@BandofVices.com).