



KATHLEEN HENDERSON
CLAPPERS

TRACK 16

Kathleen Henderson

Clappers

September 26 - November 21, 2026

Track 16 | Downtown LA

1206 Maple Ave, Suite 100, Los Angeles, CA 90015

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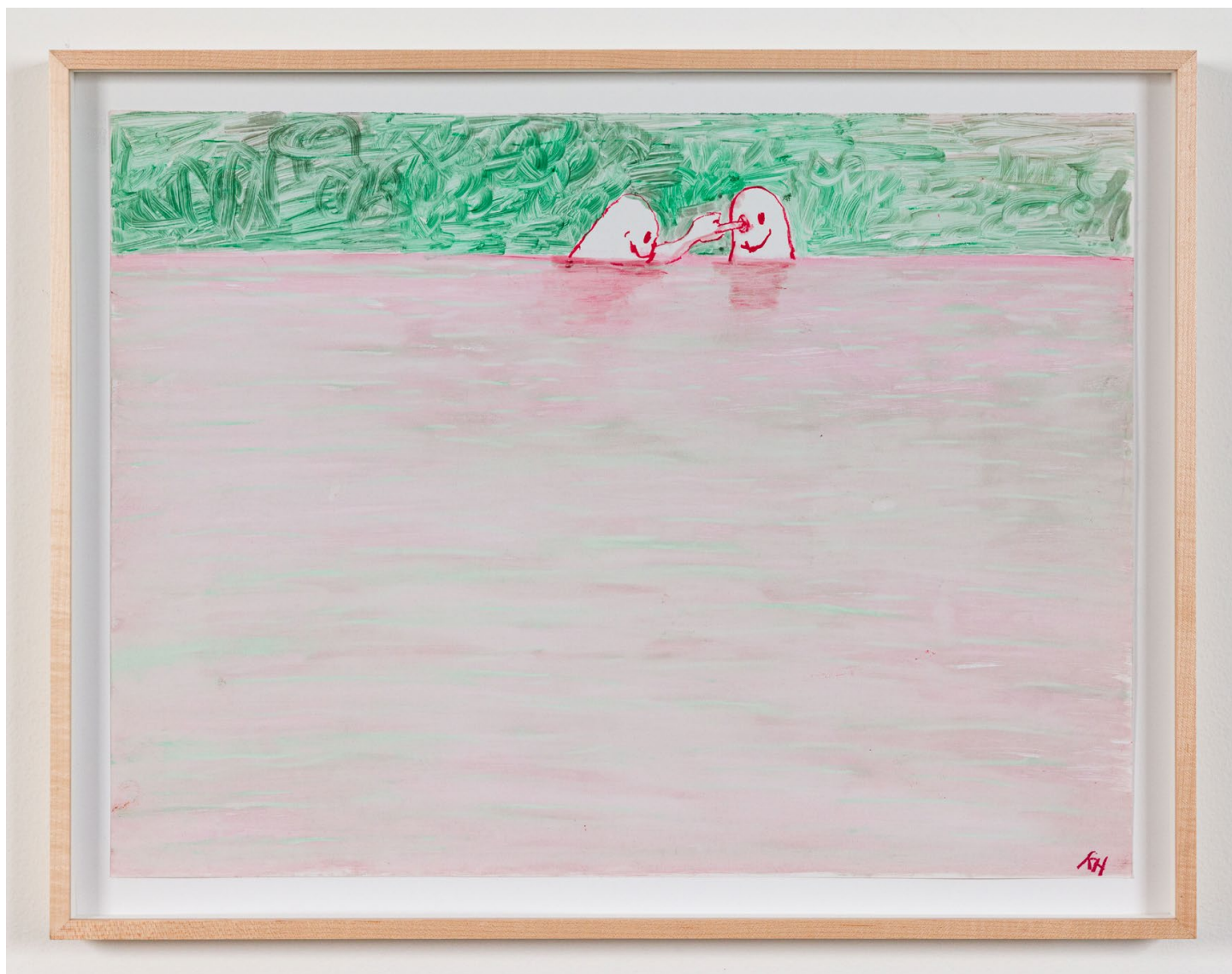
Through allegory, satire, and narrative, Kathleen Henderson presents a new suite of drawings that confronts the intersecting realities of ecological chaos, the rise of authoritarianism, and the fragility of contemporary American life. The exhibition reimagines death not as a dramatic visitor but as an ordinary participant in life—a quiet metaphor for living amid upheaval and uncertainty.

“This particular suite of drawings is an ongoing fretful reflection on the rapid escalation of climate change, its effects on the Earth’s plant and animal species as well as the increasingly absurd and insane protestations to the contrary by the extreme right and their partners in crime; fascistic tech overlords.”

Henderson was Artist in Residence at the Mahler and LeWitt Studios in Spoleto, Italy this past winter, and there began thinking about the origins of fascism in Italy and Spain. She came across the life story of Marquis de Mores—a French aristocrat who is generally referred to as the first fascist. In the late 1800’s, de Mores went to the Dakotas and purchased thousands of acres of land along with cattle and horses from Sitting Bull. After failing to shake up the Chicago beef industry, he retreated to Paris and was instrumental in stirring up an anti-Semitic “shitstorm” and later became known as the Butcher of Paris. This story resonated with the artist as it connected for Henderson a story from the so-called Great American West to the early purges of 20th-century European fascism.

“Most people I know can speak to the horrors of Native American genocide and enslavement but also somehow maintain a sense that America is a country that is an experiment in democracy and at times is/was moving towards a better society, a liberal democracy. As fascism has come to America, many Americans have been slow to believe it could ever be possible or that it really is here.”

Clouds flood the land. Americans tend to appearances. Dominating the scenes are pairs making the best of it—death makes the bed. Employing greasy oil sticks and dilutions of them, Henderson uses the power of resonant lines and saturated shading to present the haplessness of daily life while extremists jail, deport, kill, and trample rights.



Eye Poke, 2026

Oil stick and oil on paper

18 x 24 inches | Frame: 21 x 27 inches

\$2,600

for inquiries, contact info@track16.com



Dirty-Dot, 2025

Oil stick and oil on paper

19 x 25 inches | Frame: 23.5 x 29.75 inches

\$2,600

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Bloodgood, 2025

Oil stick and oil on paper

20 x 26 inches | Frame: 23.5 x 29.5 inches

\$2,800

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Empty Shell Pineapple, 2025

Oil stick and oil on paper

19.5 x 26 inches | Frame: 23 x 29.5 inches

\$2,800

for inquiries, contact info@track16.com



Boss Office, 2025

Oil stick and oil on paper
18 x 24 inches | Frame: 20.75 x 26.75 inches
\$2,600

for inquiries, contact info@track16.com





Il Pollice, 2026

Oil stick and oil on paper

24 x 36 inches | Frame: 26.5 x 38.5 inches

\$4,500

for inquiries, contact info@track16.com



Medora, 2026

Oil stick and oil on paper

19.5 x 27.5 inches | Frame: 24.5 x 32.75 inches

\$2,800

for inquiries, contact info@track16.com



Guck-Guck, 2026

Oil stick and oil on paper

24 x 36 inches | Frame: 26.5 x 38.25 inches

\$4,500

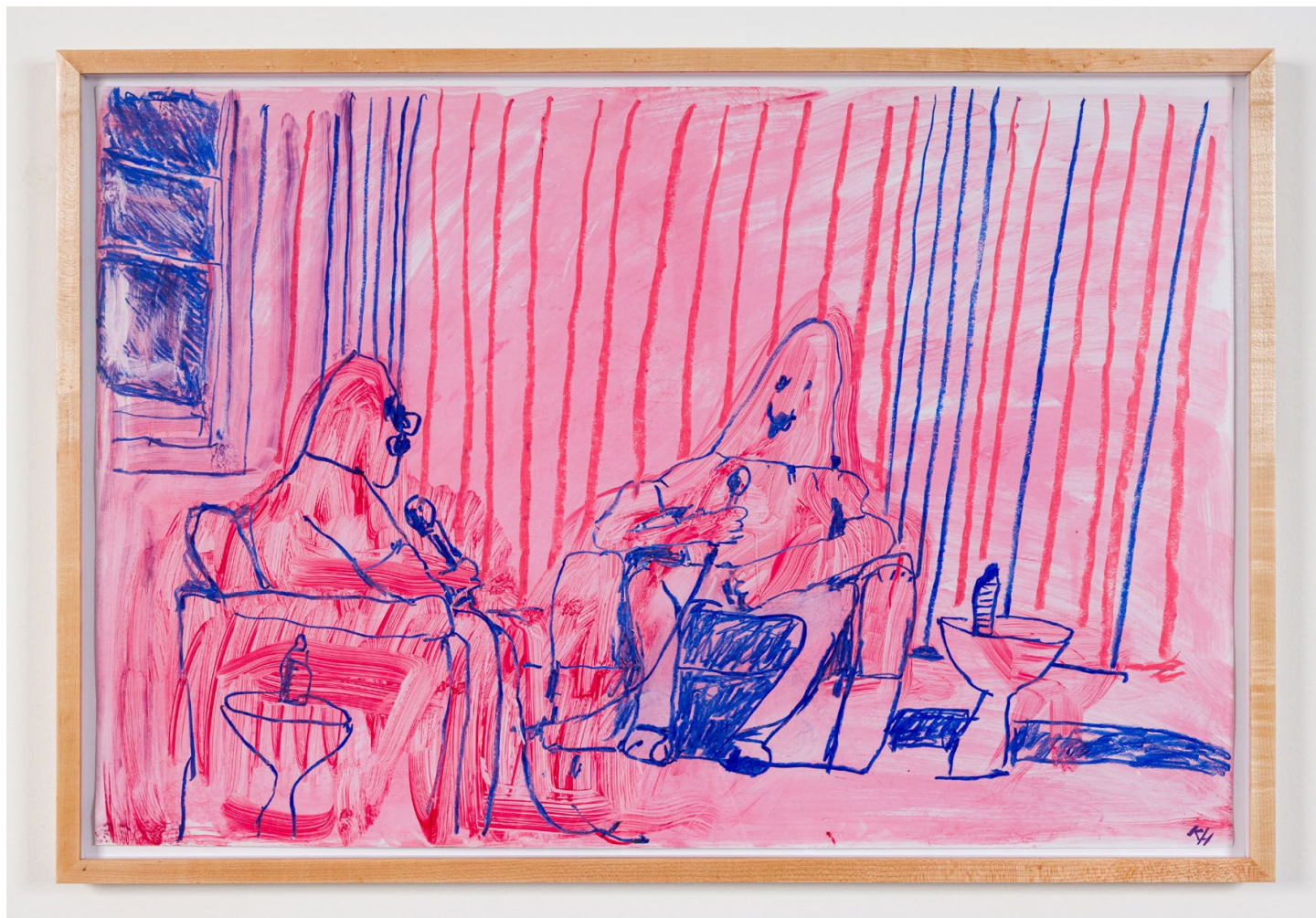
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Asperitas, 2025
Oil stick and oil on paper
24 x 31.25 inches | Frame: 27 x 34 inches
\$4,000

for inquiries, contact info@track16.com



PT, 2026

Oil stick and oil on paper

24 x 36 inches | Frame: 26.25 x 38.5 inches

\$4,500

for inquiries, contact info@track16.com



Trumbull and Baltimore, 2026

Oil stick and oil on paper

19 x 25 inches | Frame: 22.75 x 28.5 inches

\$2,600

for inquiries, contact info@track16.com



Death on the Bed, 2026
Oil stick and oil on paper
21 x 26.5 inches | Frame: 23.5 x 29 inches
\$3,000

for inquiries, contact info@track16.com



Clappers, 2026

Oil stick and oil on paper
22 x 28 inches | Frame: 25.25 x 31 inches
\$3,200

for inquiries, contact info@track16.com





Awkward Gesture, 2025
Oil stick and oil on paper
24 x 36 inches | Frame: 26.25 x 38.5 inches
\$4,500

for inquiries, contact info@track16.com



Lariat, 2026

Oil stick and oil on paper
18 x 24 inches | Frame: 21 x 26.75 inches
\$2,600

for inquiries, contact info@track16.com



Red Sweep, 2026
Oil stick and oil on paper
18 x 24 inches | Frame: 20.75 x 26.75 inches
\$2,600

for inquiries, contact info@track16.com



Stalemates, 2025

Oil stick and oil on paper

24 x 36 inches | Frame: 26.25 x 38.5 inches

\$4,500

for inquiries, contact info@track16.com





Stratocumulus, 2026
Oil stick and oil on paper
19 x 25 inches | Frame: 22.5 x 28.25 inches
\$2,600

for inquiries, contact info@track16.com



Green Sweep, 2026
Oil stick and oil on paper
18 x 24 inches | Frame: 20.75 x 26.75 inches
\$2,600

for inquiries, contact info@track16.com





Rah-Rah, 2025

Oil stick and oil on paper

18 x 24 inches | Frame: 20.75 x 26.75 inches

\$2,600

for inquiries, contact info@track16.com



Two Fascists on a Mattress, 2026
Oil stick and oil on paper
21 x 26.5 inches | Frame: 24.75 x 30.5 inches
\$3,000

for inquiries, contact info@track16.com

ABOUT THE ARTIST

Kathleen Henderson is a visual artist based in the Delaware River Valley, Pennsylvania. Her practice draws from decades spent navigating the space between illusion and reality. Before devoting herself primarily to drawing, Henderson painted theatrical sets, film productions, architectural facades, circus rings, and elaborate environments that transformed ordinary spaces into convincing fictions. This experience—moving fluidly between art, labor, performance, and storytelling—continues to inform a body of work that is at once humorous, psychologically charged, and acutely observant. Her images occupy the same space as her stories: where the mundane becomes surreal, fiction quietly inhabits reality, and the familiar reveals its underlying strangeness.

Henderson has presented solo exhibitions throughout Los Angeles and the San Francisco Bay Area, as well as at The Drawing Center in New York. She is the recipient of a National Endowment for the Arts grant, and her work is included in the collections of the Hammer Museum and the Los Angeles County Museum of Art. She was a staff artist at Creative Growth Art Center in Oakland for over ten years and was the founding editor of the Creative Growth magazine, which showcases the unfolding and expanding world of art and disability. She is the executive director of Studio Route 29, a progressive art studio in Frenchtown, New Jersey that opened in 2022. Henderson is represented by Track 16 Gallery, where *Clappers* is her third solo exhibition.

CV

Kathleen Henderson is a visual artist living and working in the Delaware river valley. Her work has been the subject of numerous solo shows in LA, and San Francisco as well as the Drawing center in New York, She has received a national Endowment for the Arts grant and is in the collections of the Hammer Museum and the Los Angeles County Museum of Art. She is the founder and Executive Director of Studio Route 29, a progressive art studio in Frenchtown, New Jersey that provides artists with disabilities space, materials and support to explore an artistic practice. Prior to Studio Route 29 she was the special projects director and staff artist at Creative Growth in Oakland CA for over ten years. She is the founding editor of the Creative Growth magazine, which examines and showcases the unfolding and expanding world of art and disability.

Education

MFA Program, Queens College, Queens , New York

BFA Painting, Boston University, Boston, MA

Solo Exhibitions

Bruised Fruit - Anglim/Trimble Gallery, SF, CA, 2024

Spring/Break Special Project: Kathleen Henderson, Gummed Reverse - Track 16, LA, CA, 2023

Bluebeard and Other Poolings - Track 16, LA, CA, 2022

Watch Me make You Disappear - Track 16, LA, CA, 2020

The Story of How This All Came to be is Long and Complicated - Rosamund Felsen

Gallery, Santa Monica, CA, 2014

Drawings - Paule Anglim Gallery, SF, CA 2012

Notes on a Gathering Crowd - Rosamund Felsen Gallery, Santa Monica, CA, 2012

Irresistible Empire - Rosamund Felsen Gallery, Santa Monica, CA, 2010

I Shew You A Mystery - Rosamund Felsen Gallery, Santa Monica, CA, 2008

What If I Could Draw a Bird That Could Change the World - The Drawing Center, NY, NY, 2008

Time and Space Can Change Your Life - Rosamund Felsen Gallery, Santa Monica, CA, 2007

Salvador Donkey - Ashby Stage, Berkeley, CA, 2005

Drawings - Stephen Wirtz Gallery, SF, CA, 2002

Selected Group Shows

This is America - Kunsthalle Kade, Amersfoort, NL, 2020

Democracy Shop - Frieze Art Fair, LA, CA, 2020

Didn't you Know What You were Carrying On Your Back - Rosalux, Berlin, Germany, 2019

The End is Here - Rosamund Felsen Gallery, LA, CA, 2016

The Nothing That Is: A Drawing Show In Five Parts - CAM Raleigh, Raleigh, NC, 2015

The Possible - Berkeley Art Museum, Berkeley, CA, 2014

La Bete - Galerie Impaire, Paris, France, 2010

Hot and Cold - Baer Ridgeway Exhibitions, SF, CA, 2009

Good Doll- Bad Doll - Armory Center for the Arts, Pasadena, CA, 2008

Who New? - Recent Art from the Bay Area - Rosamund Felsen Gallery, Santa Monica, CA, 2005

Drawing First - Southern Exposure at Project Artaud, SF, CA, 1993

Awards

Yellow House Foundation -2009

National Endowment for the Arts, Works on Paper, 1992

Selected Bibliography

Leah Ollman, Review: Villain or victim? Comic or tragic? The unsettling art of Kathleen Henderson, LA Times, Jan. 2020

Jody Zellen, What's On Los Angeles, 1/16/2020

Matt Stromberg, ArtRXLA, Hyperallergic, 10/14/2014

Renee Hoogland, A Violent Embrace, Art and Aesthetics after Representation, University Press of New England, 2014

Leah Ollman, A Cynical and Raw Approach Turns Searing, LA Times, Oct. 2012

Leah Ollman, Reviews, Art in America, Sept. 2012

Leah Ollman, Issues Tend to Draw Her, LA Times, June 2010

Sharon Mizota, Critic's Pick, Artforum.com, Nov. 2008

Leah Ollman, Keeping it Simple and Stark, LA Times, Dec. 2008

Holland Cotter, What if I Could Draw a Bird That Could Change the world?, The Listings, NY Times, Sept., 2008

Leah Ollman, Going Bit by Bit to a Larger effect, LA Times, March, 2007

Jody Zellen, Kathleen Henderson at Rosamund Felsen Gallery, Artillery, Vol. 5, 2007

Lindsey Westbrook, Artweek, Vol. 36, July/Aug., 2005

Tripwire #6, Fall, 2003

Kenneth Baker, Goode and Henderson at Wirtz, San Francisco Chronicle, March, 2002

Public Collections

The Hammer Museum, Los Angeles, CA

The Los Angeles County Museum of Art, Los Angeles, CA

Residencies

The Mahler and LeWitt Studios, Spoleto, Italy 2026

Surf Point Foundation, York, Maine 2021

18th Street Arts Center Residency, Santa Monica, CA 2021

Lucas Artists Residency Program, Montalvo Art Center, Saratoga, CA, 2017, 2015
2012, 2009

Creative Growth Art Center, Oakland, CA, 2012, 2009

The Oxbow School, Napa, CA, 2012, 2009

Suite 100



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Thursday - Saturday
11am - 5pm