



**HOUSTON**

**Katrina Moorhead**  
Inman Gallery

Katrina Moorhead's hybridized objects are as interesting for their ability to conjure time as for their aesthetic qualities. Altering the title of a The Sea and the Cake song ("A Man Who Never Sees A Pretty Girl That He Doesn't Love Her A Little") to produce the title of this exhibition, "a pretty girl that this man does not love her," she previews the strategic compressions, inversions, and reinventions that form the core of her art. Instead of the room-filling installations she has made over the past several years, here Moorhead revisits aesthetic and cultural icons from the '70s, '80s, and '90s, positioning them relationally through the lens suggested by her title, with the pretty girl standing for artistic creativity and the man for the viewer.

COURTESY INMAN GALLERY

*On or About December, 1981* (2005) positions a pair of wooden copies of DeLorean "gull wing" car doors on the gallery floor. Fastidiously constructed out of basswood and plywood, they are pinned by their title like butterflies in a display case. Moorhead synaptically connects the streamlined beauty of these objects with the 25th anniversary of the opening of a DeLorean car factory in her native Northern Ireland, which allowed Protestants and Catholics to work side by side at a time of heightened sectarian violence. But synapses afford multiple perspectives: Moorhead's Northern Irish point of view privileges hope; my American understanding of DeLorean's aesthetic is dominated by the cocaine-fueled failure of his venture. The interesting thing about this is not so much the fungibility of recollection as how Moorhead ties

highly crafted objects to words, so that both become objects to be read. This interplay between word and image is echoed by another work in the room. The 2005 watercolor *The Issue of the Nineties* renders the first page of Dave Hickey's *The Invisible Dragon* in silvery, luminous tones, as if it were the frontispiece of an illustrated manuscript or a medieval Bible—a devotional object to be venerated as much as understood.

Moorhead describes her approach to some of her childhood icons in terms of rehabilitation, but as her depiction of the first page of the book that introduced beauty as one of the critical truisms of the '90s suggests, this approach is a knife that cuts both ways. In *Donald Judd Box Used as a Shelf for an Adidas Box* (2006), she re-creates an artwork made 11 years ago by her

**Above and detail: Katrina Moorhead, (left) *numb stars (no longer shout)*, 2006, mirror balls, spray paint, monofilament, grass carpet, and plywood, 35 x 61.5 x 61.5 in.; (right) *Donald Judd Box Used as a Shelf for an Adidas Box*, 2006, MDF, oil paint, mat board, vinyl, cardboard, and mixed media, 30 x 67 x 10 in.**

then-boyfriend, the painter Robert Montgomery. Moorhead describes the original as cartoonish and painterly; her remake exquisitely reproduces the original Judd and Adidas boxes. But her elegantly crafted replicants are also just that—empty containers. Here, personal transactions trump cultural cross-pollinations, and the space between the boxes and the signed statement authorizing this artistic re-creation becomes the artwork's true subject.



Moorhead's objects are resonant things, perfumed with the inevitability of history. They are also unruly, picking up associations like snowballs accumulating mass as they roll down a hill. Marking the moment when something falls out of personal, societal, or historical favor, the true subject matter of Moorhead's objects is always the nature of valuation during an object's transition from more to less favorable halcyon days.

—Christopher French

**SANTA MONICA, CALIFORNIA**  
**Kaz Oshiro and Dan Douke**  
 Rosamund Felsen Gallery

Los Angeles' longstanding obsession with car culture functioned as an overarching theme in Kaz Oshiro and Dan Douke's recent exhibition. The assembled works, which were propped up against the wall and strewn on the floor, imaginatively

transformed the gallery into a space resembling an auto body shop, replete with boxes of automotive supplies and parts in various states of disarray.

Oshiro's works looked like Toyota Tacoma tailgates disassembled from their trucks and awaiting repair. Some, faded by the sun, appeared in dire need of a paint job, others seemed to have been through accidents, while several gleamed like new, as though waiting for the paint to dry. The works by Douke, who

Above: Katrina Moorhead, *On or About December, 1981* (detail), 2006. Basswood, glue, and silver leaf, 6.5 x 5 x 10.5 in. Right, top: Kaz Oshiro, (left) *Tailgate (OTA)* and (right) *Tailgate (TOYA)*, 2006. Acrylic and bondo on canvas, approx. 53 x 18 x 2 in. each. Right, bottom: Kaz Oshiro and Dan Douke, installation view of "Driving with Dementia," 2006.