

FOR IMMEDIATE RELEASE
September 5, 2015

Inman Gallery is pleased to present
the exhibition:

**Demetrius Oliver:
*Anemometer***

September 11 – October 24, 2015

Opening Reception:
Friday, September 11
6 – 8 pm

Gallery hours:
Tues. – Sat., 11 – 6
and by appointment



Demetrius Oliver, *Atmospheric*, 2015
Cast resin

Inman Gallery is pleased to open the gallery's 26th season with the exhibition **Demetrius Oliver: *Anemometer***. The show will occupy the Main and South galleries, as well as areas customarily kept separate from the main exhibition space. This will be Oliver's fifth solo show with Inman, opening Friday, September 11th with a reception from 6:00 to 8:00pm. The show will be on view through October 24th.

For almost a decade, **Demetrius Oliver** has been charting a domestic cosmology, finding analogues to celestial bodies in the modest fixtures of terrestrial life. A paperclip might stand in for a constellation, a teakettle for a planet. The multifaceted environments, comprising sculpture, photography and video, speak to the many ways we understand and relate to our environment. Science is often only as good as its metaphors: an electron is like a planet, or is it more like a cloud? Oliver's deceptively simple microcosm shares that descriptive impulse, drawing the unfathomable down to a manageable size while finding cause for awe in the most unassuming objects.

The point of reference for *Anemometer* is Jupiter's Great Red Spot, an enormous hurricane wide enough to swallow the Earth several times over. To describe a vast churning vortex as a "spot" feels like mislabeling, but in point of fact the Spot hasn't moved or dissipated (though it is shrinking) in several hundred years at least. Jet streams on both sides and a high-pressure atmospheric lid keep it spinning in place.

An anemometer measures wind-speed, and though there are many nods to Jupiter throughout the show (the work is in groups of five, Jupiter is fifth from the sun) the clearest link is a pervasive allusion to air, in either material or function. The resin sculptures in *Atmospheric* are cast facsimiles of turbine ventilators. The five drawings in *Weatherwane* are spray-paint shadows of disassembled umbrellas, gusty atmospheric tracings that read like storm debris,

neutrino photographs or distant constellations depending on your frame of reference. Aluminum storm shutters hang across many of the gallery's doorways, creating a single, spiraling route through the exhibition. The shutters, collectively entitled *Gale*, fill the gallery space with a swirling momentum, conjuring the grandeur and violence of storms halfway across the solar system as well as those, disastrously, much closer at hand.

The sense of motion is everywhere in *Anemometer*, but with the exception of the video *Instrument*, stillness is the rule. The clear resin that gives air and light to *Atmospheric's* turbines isn't made to actually spin. *Tornadic* consists of five nearly identical photographs of Oliver's studio floor, shot through the foreshortened center of a tire. The canted angle of the floor and the implied roll of the tire might suggest wheeling speed if not for the invariable shape of the tire's center (very like the contour of the Great Red Spot), only gently shifting along a much larger curve. The rush and lurch of *Anemometer* is all potential energy, held in check by Oliver's thoughtful reserve. Natural circumspection, along with several million miles of perspective, consolidates all the fury of a maelstrom into a serene, seemingly changeless beacon.



Demetrius Oliver, *Tornadic*, 2015
5 digital C-prints, 16" x 24" inches each

Demetrius Oliver (born 1975, Brooklyn, NY) lives and works in New York, NY. He received a B.F.A. from the Rhode Island School of Design in 1998 an M.F.A from the University of Pennsylvania in 2004, and attended the Skowhegan School of Painting and Sculpture in 2004. From 2004 to 2006 he was an artist resident at the Core Program in Houston, TX and in 2006 an artist-in-residence at The Studio Museum, Harlem. Oliver was a Light Work (Syracuse, NY) artist-in-residence in 2009. His work has been exhibited widely, with recent solo exhibitions at the Print Center in Philadelphia (2014), D'Amelio Terras in New York (2011 and 2008), Virginia Commonwealth University in Richmond, VA (2009), and The Contemporary Arts Museum, Houston (2006). In September 2010 Oliver completed a commission for the High Line in New York, which included a 25 by 75 foot billboard, musical performances, and stargazing. His work has been reviewed in *Art in America*, *The Village Voice*, *The New Yorker*, *Art Lies*, *The Brooklyn Rail*, *Artforum*, and *The New York Times*, among other publications.

For more information please contact the gallery at 713-526-7800 or info@inmangallery.com.