

I N M A N G A L L E R Y

FOR IMMEDIATE RELEASE
July 4, 2014

As part of ArtHouston 2014,
Inman Gallery is pleased to present:

***Three Thousand Times, Each Hour,
a Different Terrain: Titus Kaphar,
Wardell Milan, Demetrius Oliver***

Opening reception:
Friday July 11, 2014
6:00-8:00pm



Wardell Milan, *Sunday, sitting on the bank of Butterfly Meadow*, 2013 Digital c-print, ed. 5, 40 x 60 inches

Inman Gallery is pleased to present *Three Thousand Times, Each Hour, a Different Terrain*, an exhibition of recent work by **Titus Kaphar, Wardell Milan, and Demetrius Oliver**. The show opens Friday, July 11th with a reception from 6 to 8, and continues through August 16th.

This will be the fourth time Kaphar, Milan and Oliver have collaborated since their 2006 residencies at the Studio Museum in Harlem. Although their individual studio practices are distinct in both tone and media, the affinity is obvious when their work is shown side-by-side.

A consideration of landscape winds through this most recent exhibition, though not in the traditional sense. The title of the show alludes to Charles Baudelaire, whose writing articulated a correspondence between his own immediate surroundings and a more elemental world of ideas, available to the sensitive observer. In their turn, these three artists map their particular circumstances onto broader cultural terrain. Informed by art history, personal history, and natural history, studio models, supermodels and scientific models, the worlds described by Kaphar, Milan and Oliver are sprawling microcosms, expansive in reference and intimate in sensibility.

Demetrius Oliver translates the least accessible natural phenomena – whether too small, too fleeting or too distant – into photographs, sculptures and works on paper with unassuming materials and a strict economy of means. The quantum atomic model, an esoteric description of an imperceptible world predicated on uncertainty, finds its workaday counterpart in the concise arrangement of a teakettle, some light bulbs and a dinged bucket. A twisted paperclip sits on a star chart in the photograph *Messier*, an incongruous three-dimensional intrusion into an otherwise rational diagram. This dime-store astronomy is a pithy summary of Oliver's practice, in which the everyday is slightly alien, and the cosmic is near at hand.

Where Oliver's cosmology is almost stark, **Wardell Milan's** landscape is teeming. For *Sunday, sitting on the bank of Butterfly Meadow* Milan photographed a diorama full to bursting with carefully arranged plants, objects and cutouts from magazines and photos. Models, porn stars, statues and family members play and recline amid moss bushes and kale trees to form the throng of associations, half pop and half personal, that infiltrate most contemporary daydreams. Though more compact formally, Milan's *Lovely Tulip* drawings stretch across continents and centuries, back

to the 17th century Dutch tulip craze. Transplants from an economic bubble long past, the flamboyant, decomposing flowers make apt emblems for the present-day art boom.



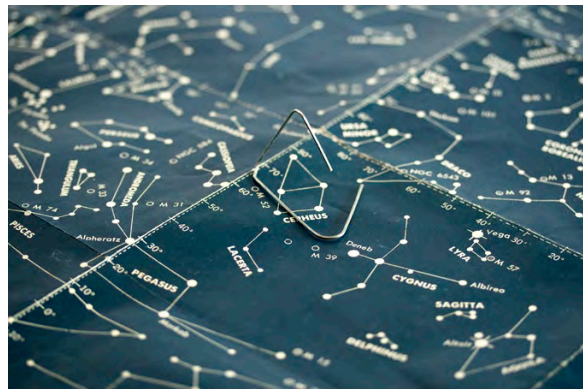
Titus Kaphar, *A Change Gone Come*, 2014
paper and tar, 5 x 9 inches

Titus Kaphar's territory is perhaps the most contested of the three, staked out across competing histories and cultures. In dismantling and reconstructing art-historical replicas, Kaphar unearths buried narratives and assembles makeshift fables. A tarry thunderhead mashes the sky above Monet's *Poppy Field* in *A Change Gone Come*. In *Founding Fathers 3*, a portrait of George Washington is peeled back to reveal a past Nigerian king in bronze relief, one colonial dissident embedded in another. The surface of Kaphar's work is just one layer on top of many, shifting and occasionally rupturing at the direction of deeper historical currents.

Titus Kaphar (born 1976, Kalamazoo, MI) lives and works in New York and Connecticut. He received his BFA from San Jose State University in 2001 and his MFA from Yale University in 2006. He was an Artist in Residence at the Studio Museum, Harlem in 2006 and received the Gwendolyn Knight and Jacob Lawrence fellowship in 2009. His work has been exhibited in solo shows at the Pennsylvania Academy of Fine Arts in Philadelphia (2014), Friedman Benda in New York (2013), SEM Art Gallery in Monaco (2012), Roberts & Tilton in Los Angeles (2009) and the Seattle Art Museum (2009), and reviewed in *Artforum*, *ARTnews*, *Art + Auction*, *The Wall Street Journal*, *The Los Angeles Times*, *Art in America* and *The New York Times*.

Wardell Milan (born 1978, Knoxville, TN) lives and works in New York City. He received his BFA from The University of Tennessee in 2001 and his MFA from Yale University in 2004. He was an Artist in Residence at the Skowhegan School of Painting and Sculpture in 2003, the Studio Museum, Harlem in 2006 and the Lower East Side Printshop in 2010. In 2007 he received the Louis Comfort Tiffany Foundation Award. His solo exhibitions include OSOMOS Gallery in New York (2014), Savannah College of Art and Design in Savannah, GA (2013), Louis B. James Gallery in New York (2012), 404 Gallery in Naples, Italy (2011) and Taxter and Spengemann Gallery in New York (2009, 2005). His work has been reviewed widely, including articles in *Artforum*, *The Village Voice*, *The New York Sun*, *Art in America* and *The New York Times*.

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 and 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.



Demetrius Oliver, *Messier*, 2013
Digital c-print mounted on aluminum, ed. 10, 12 1/2 x 18
3/4 inches

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