

FOR IMMEDIATE RELEASE
November 21, 2015

Inman Gallery at UNTITLED 2015

Sigrid Sandström
Demetrius Oliver
Katrina Moorhead

Booth B14
December 2 - 6, 2015

Inman Gallery is pleased to participate in the 4th edition of the Untitled Art Fair on Miami Beach, December 2nd through 6th. The gallery booth will include works by **Katrina Moorhead**, **Sigrid Sandström**, and **Demetrius Oliver**.

The various marks that collide in **Sigrid Sandström's** paintings don't settle into perfect unity. They simmer, alternately complementing and obscuring their neighbors.

Sandström interleaves hard-edged opaque shapes with translucent washes, squeegeed smears and fast brushstrokes. She presses paint-saturated, creased pieces of canvas onto her surfaces to produce variegated fields of color. Although the emphasis is squarely on assembly – the nuts and bolts of Sandström's process are right there on the surface – the accumulated layers wedge an unlikely depth into her paintings. Illusionistic rumples surge forward only to be restrained by thin, tape-like bands. A bright mist sits topmost in a composition while appearing to recede back into the canvas. The internal pressure – color over color, shape against shape – sustains a tentative, volatile space, and the paintings thrum with the experimental vitality of their making.



Sigrid Sandström, *Untitled*, 2015
Acrylic on polyester canvas, 76 x 60 inches



Katrina Moorhead's subjects range widely – from recent technological innovations to natural phenomena to the social repercussions of industrialization – but her approach to these subjects is almost always by means of implication. Surface facts give way to associations that we can't help but tack on. It would be hard to ignore the almost mythical overtones in the lifecycle of the arctic tern, a bird that spends so much of its life in the air that it has all but renounced the Earth. And the “darkest material ever created” is bound to occupy a totemic place in our imagination. Allegory and connotation can blur or overwhelm an object's function, and Moorhead's sculptures knowingly hasten that transformation by modifying, recreating, or recombining her materials. Tripods and chandeliers, fireworks and glaciers, dislodged from blunt utility, drift towards a less determinate state, built as much from thought and feel as from matter.

Katrina Moorhead, *The bird that never landscape.*, 2013
antique wooden tripod, 3M retro-reflective fabric, silver boucle, thread, 52 x 30 x 27 inches

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. His 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.

Taken together, the work is a testament to the virtues of judicious restraint. All three artists share a fairly laconic frame of mind: their work is straightforward in its presentation, but discloses only as much as necessary. It's an economy of expression that, when handled skillfully, honors and amplifies the potential of what's left unsaid.



Demetrius Oliver, *Atmospheric*, 2015
Acrylic resin, steel pedestal

Sigrid Sandström (born 1970, Stockholm, Sweden) lives and works in Stockholm. She studied at Cooper Union School of Art, Academie Minerva, Groningen, The Netherlands (BFA 1997), attended Skowhegan School of Painting and Sculpture (2000) and received an MFA in Painting from Yale University in 2001. She has exhibited widely since then, with solo exhibitions in New York, Los Angeles, Houston and her native Sweden. Sandström's work was included in the Contemporary Arts Museum of Houston's 25th anniversary exhibition, *Perspectives @ 25*. Her first solo museum exhibition, *Ginnungagap: Recent Works by Sigrid Sandström*, was mounted in 2006 at the Frye Art Museum, Seattle, WA. Curated by Robin Held, it was accompanied by a full-color catalogue. Sandström is a Professor of Fine Arts at the Royal Institute of Art, Stockholm.

Katrina Moorhead (born 1971, Coleraine, Northern Ireland) lives and works in Houston, TX. She studied at the Edinburgh College of Art, receiving BA and MFA degrees in 1994 and 1996, respectively. From 1996-98 she was an artist in residence in the Core Program, Museum of Fine Arts, Houston. In the fall of 2005 she participated in the ArtPace Artist Residency, in San Antonio, TX. In 2006 she was a resident at the SIM Gueststudio, Reykjavik - Association of Icelandic Visual Artists, Reykjavik Art Museum, Iceland. Important recent exhibitions include her solo exhibition *A Thing Called Early Blur*, at the Blaffer Art Museum of the University of Houston (2007) and the group exhibition *Second Nature: Contemporary Landscapes from the MFAH Collection* at the Museum of Fine Arts, Houston. Moorhead's work was included in the group exhibitions *Drawn In/Drawn Out* at the Old Jail Art Center in Albany, TX (2014), *New Works Now* at Artpace in San Antonio, TX (2012), and *The Luxury of Dirt*, Galerie Bob van Orsouw, Zurich, Switzerland (2011). Her work was also featured in the group exhibition, *The Nature of Things*, representing Northern Ireland at the 2005 Venice Biennale. She won the prestigious 2007 Texas Art Prize (a biennial award hosted by ArtHouse, Austin), and in 2008 was awarded a Joan Mitchell Foundation Award for Painters and Sculptors. She is currently Assistant Professor of Sculpture at the University of Houston.

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.