

FOR IMMEDIATE RELEASE
April 6, 2016

Inman Gallery is pleased to present
the exhibition:

Håvard Homstvedt
A glove in a dusty dream

April 8 – May 14, 2016

Opening Reception:
Friday, April 8th
6 – 8 pm



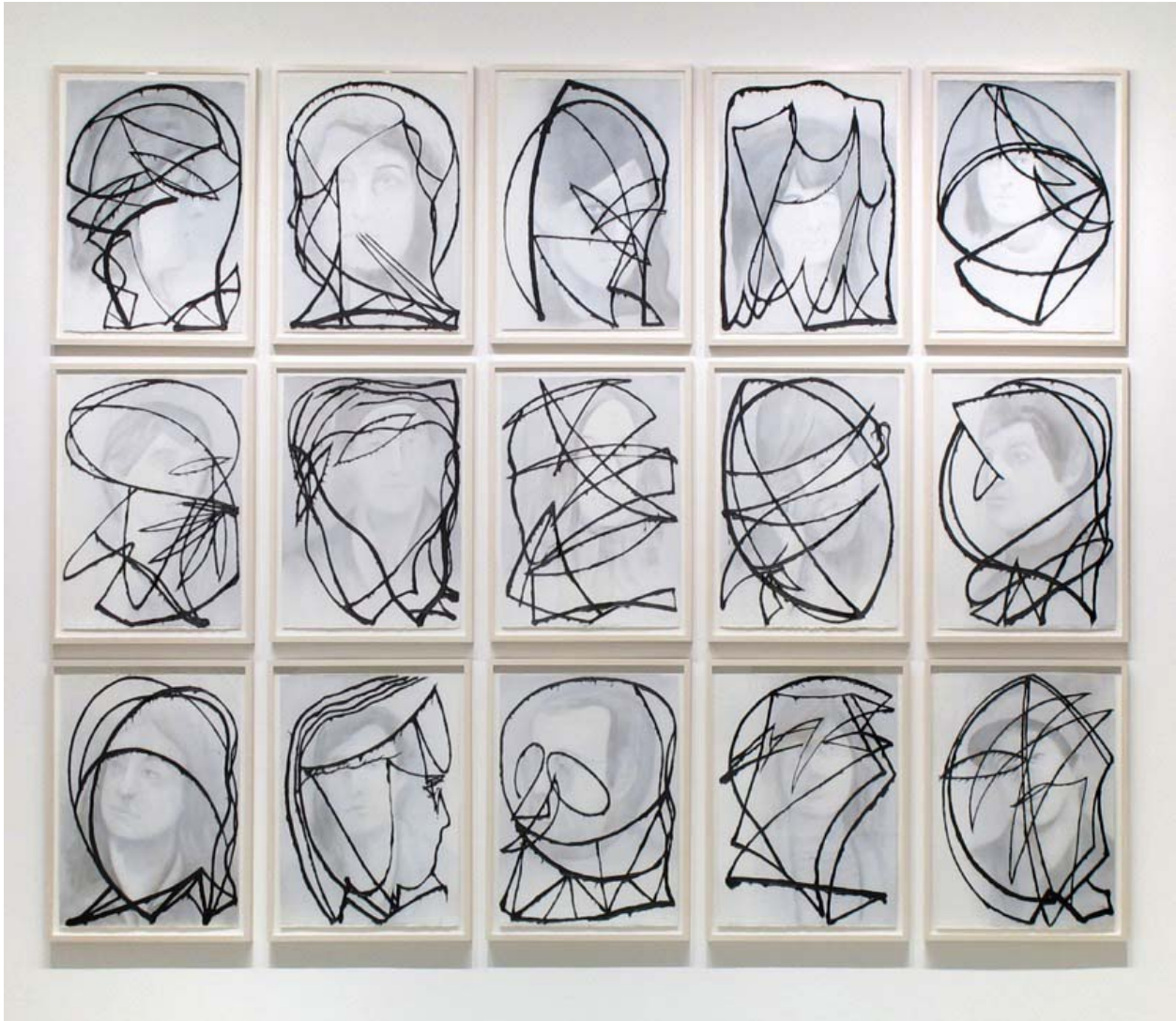
Håvard Homstvedt, *A Stake in the Land*, 2016
oil and ground pumice stone on aluminum honeycomb panel, 60 x 45 in

Inman Gallery is pleased to present **Håvard Homstvedt: *A glove in a dusty dream***, an exhibition of paintings and sculpture in the Main Gallery. This will be Homstvedt's first solo show with Inman. In the South Gallery we present **Katrina Moorhead: *The Stars and Us***. Both shows open Friday, April 8th, with a reception from 6 to 8pm, and continue through May 14th.

Many of **Håvard Homstvedt's** canvases feature a woven texture: lines of paint twine together in braids, unspool into flat sheets, or snarl into knots. Winding and unwinding from section to section, the patterns might seem halfway finished, or on the verge of unraveling altogether. Whichever way they're headed, it's in these intermediate stages that the parts and the whole are equally balanced. The individual strands haven't been completely assimilated, and the overall composition hasn't been completely disassembled. Everything hangs together, but all the seams show.

Even when he's not weaving paint, Homstvedt's approach is to separate as much as he connects: disparate subjects and techniques lay one on top of the other in slippery combinations that emphasize their differences and their affinities in equal measure. His grid of fifteen paintings, all titled *The Continental Cloth*, superimpose scrabbly, gestural black lines over more deliberate portraits rendered in muted grey tones. Both elements depict faces, but it's difficult to imagine them portraying the same person. The starkly contrasting styles read more as variations on a theme than character studies. The assemblage *Winter's Worries Melt* hews to the general structure of a domestic set piece, but its sculptural language is such a polyglot – bronze reliefs of a disembodied face and hand; a framed monochrome that might represent a painting or a window; an actual dresser – that the otherwise tranquil scene shivers with incongruities.

Weaving is a composite practice: of thread, obviously, but also of custom. It's generations of anonymous contributions to a collective idiom. A piece of fabric speaks to the quirks of its individual maker as well as to the larger social pattern against which those variations are measured. Homstvedt's particular rendition of that narrative, interleaving a multitude of references and styles, fuses archetype and idiosyncrasy with the understanding that identity is always a mesh of both.



Håvard Homstvedt, *Continental Cloth #1-15*, 2016
oil on paper, 30 x 22 ½ inches

Håvard Homstvedt (born 1976, Lørenskog, Norway) lives and works in New York and Oslo. He studied at Rhode Island School of Design (BFA, 2000), and Yale University (MFA Painting/Printmaking, 2003). He was an artist-in-residence in 2010 at the Cité Internationale des Arts in Paris, and in 2009 at Kunstnernes in Oslo. Recent solo exhibitions include *Mole Fingers* at Galleri Riis, Stockholm, Sweden (2012); *Oh, Uppity Day!* at Galleri Ismene in Trondheim, Norway (2013); *A New Coat for an Old Ceremony* at Highlight Gallery in San Francisco (2014); and *Paintings/Sculptures* at Galerie Anne de Villepoix in Paris (2015). His work is documented in two monographs published by Galleri Riis: *Ripple Sole* (published 2011) and *You Will Hardly Know* (2008).

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