

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

For immediate release:
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Inman Gallery is pleased to present

Gilad Efrat
new paintings

and in the north gallery

Carl Suddath
new work

July 7 – August 26, 2006

Gallery hours: Tues. - Sat., 11-6



Inman Gallery is pleased to present two exhibitions of new work. In the main gallery, **Gilad Efrat** presents four new paintings and in the north gallery **Carl Suddath** presents two new sculptures and a series of new drawings.

Gilad Efrat was born (1969) and raised in Israel, where he received degrees from the Hebrew University and Bezalel Academy of Art and Design, Jerusalem (MFA, 2003 and BFA 1995).

Carl Suddath was born in Central Florida in 1974, attended Florida State University (BFA 1999) and The School of the Art Institute of Chicago, Chicago, where he received an MFA in 2004. Both artists have been in Houston for the past two years, as Artists in Residence at the Glassell School of Art, Museum of Fine Arts, Houston.

In the main gallery, Efrat presents four new paintings. Two large scale panoramic moonscapes dominate the room upon entering; two close-in views of marshes hang on the opposite wall. The lunar landscapes are grand, with strong references to 19th century American landscape paintings of the Hudson River Valley school. Earlier work documented archeological ruins, the desert landscape of Israel and empty prisons, all evoking a sense of absence, abandonment. The lunar desert recalls the desert of his homeland, as well as the process of desertification underway in parts of the Earth due to environmental degradation. Are these landscapes a vision of the future? Despite a potential foreboding reading, the paintings are breathtakingly beautiful and pull the viewer in, allowing one to see the exuberant abstract marks that make up the startlingly photographic image.

Efrat's painting style is one of subtraction; dark oil paint is removed with rags and a blunt instrument to gradually create the image, not unlike the development of a photographic print. The reference to photography continues with the contrast between panoramic (moonscapes) and zoom (cropped marshes) views.

Efrat's marsh is a lush place, a place of secrets. In stark contrast to the uninhabitable lunar surface, the marshes are teeming with life, a veritable cosmic soup. Their opaque cores are impenetrable, mysterious and almost frightening.

Presented opposite one another, the works present a portrait of sorts: a portrait of Houston, the city that Efrat has called home for the past 2 years.

The only reference to human presence is a single abstract work on paper from a series that Efrat has been working since 2002 – a pink-hued, thick

Paintings take shape by subtraction; like an archeological excavation.

Uses two viewpoints: panorama (lunar landscapes); and zoom (cropped marshes).

Relationship to photography in framing and revealing (bringing into focus like a developing photograph; also relates to memory)

The cityscapes, prisons reveal 'culture'; whereas the moonscapes or marshes can't (as images only); they can only trigger projections, also kind of like memory.

Contrast between two landscapes: one that man had no hand in forming and probably will have little hand in affecting, and one that's balance is connected to man's development.

Stages for something to happen; waiting to be animated.

Sigrid Sandström was born in 1970 in Stockholm, Sweden and currently lives and works in Red Hook, NY. She received her MFA in Painting from Yale University in 2001. Sandström's work was recently included in the Contemporary Arts Museum of Houston's 25th anniversary exhibition, "Perspectives @ 25", and her first solo museum exhibition opens May 25 at the Frye Art Museum. Entitled *Ginnungagap: Recent Works by Sigrid Sandstrom*, the show is accompanied by a full-color catalogue with essay by Frye curator Robin Held.