

FOR IMMEDIATE RELEASE  
February 28, 2015

Inman Gallery is pleased to present:

**Gilad Efrat**  
*Sandwalk*

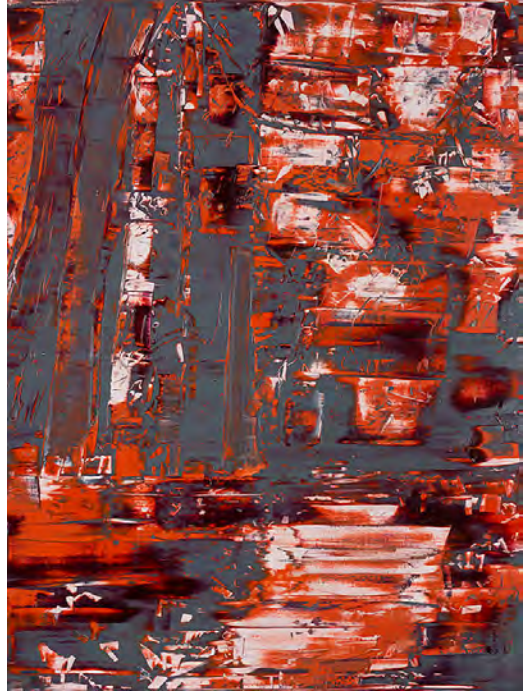
*and in the south gallery*

**Brad Tucker**  
*Wobbles*

February 28- April 4, 2015

Opening Reception:  
Saturday March 14th, 6:00 – 8:00pm  
*Exhibition tour begins at 5:00pm*

Gallery hours: Tues. – Sat., 11:00am – 6:00pm  
and by appointment



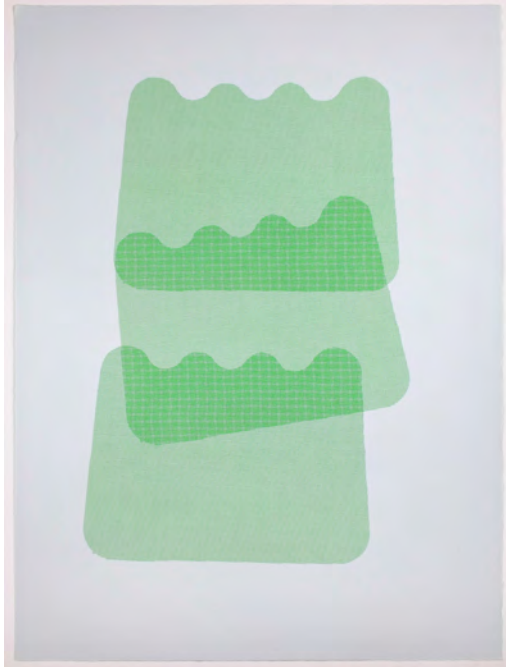
Gilad Efrat, *Darwin Thinking Path*, 2014  
Oil on canvas, 73 x 53-1/2 inches; 185 x 136 cm

Inman Gallery is pleased to present two concurrent exhibitions: *Sandwalk* by **Gilad Efrat** and, in the South Gallery, *Wobbles* by **Brad Tucker**. This will be Efrat's fourth solo show with Inman, and Tucker's sixth. Both shows will be on view February 28 – April 4, 2015 with an artists' reception Saturday March 14, from 6 to 8pm. **Noah Simblist**, Associate Professor of Art, Southern Methodist University **will lead an exhibition walkthrough with the artists on Saturday, beginning at 5pm.**

In the long view, Charles Darwin's principle of natural selection tends towards balance, helping an organism to mesh with its environment. Everything finds its niche. But up close, the daily work of survival feels less predictable, and less tidy. Niches are hard won. Even Darwin's Sandwalk, the wooded path he strolled to help him think, is only superficially serene. At the level of plants and insects, of food and scarcity and competition, it's an equilibrium that is perpetually and violently renegotiated.

As an emblem of big-picture harmony built from moment-to-moment conflict, the Sandwalk makes a fitting motif for **Gilad Efrat**, whose painting technique translates relatively staid source photographs into riotous gestural surfaces. Efrat applies paint in thick layers and then scrapes or wipes back into the surface, almost overwhelming his subject with choppy palette-knife impastos and lustrous smears. Up close the paintings are all turbulence; only with distance does the image of the Sandwalk come into focus. Darwin's path is an historical landmark and the birthplace of his grand design. It's also a living embodiment of that design, and the messy, frenetic struggle that underpins it. Efrat's paintings, poised at the edge of legibility but with the lingering specificity of photographs, honor the symbol as well as the reality, and the pattern as well as the chaos.

The Sandwalk series shares the Main Gallery with paintings of tamarisk trees in Efrat's native Negev desert. Similar in technique and subject matter, the tamarisk paintings are wilder and more personal counterparts to Darwin's sanctuary. Israel is both monumentally old and dizzyingly current. And as with the Sandwalk, that combination of antiquity and immediacy is particularly well suited to Efrat's process. Efrat's marks are palpably fast, and the cumulative effect is of a gestural blur, a flickering impression. At the same time, the paintings are literal excavations, reassembled fragments dug up from strata of paint. The images might be flying apart under their own velocity or crumbling from old age. In either case, the weight of their historical and personal resonance is lightened with a lively instability that pulls them out of the past and into the ever-evolving present.



Brad Tucker, *Robin's Nest*, 2014  
Unique silkscreen, 30 x 22 inches

In the South Gallery, **Brad Tucker** continues his pursuit of happy accidents with a group of one-off silkscreens. He keeps the number of component parts uncharacteristically small in this series: each print is an arrangement of two, occasionally three, overlapping shapes, and each shape has at least one scalloped edge. But within those tight constraints, Tucker is playing a subtle game with countless permutations. He cuts his shapes from window screen, and then exposes them onto silkscreen. The resulting color fields have a texture that, when superimposed, create delicate moirés: plaid-like patterns produced from the two grids being slightly offset. As an additional complication, Tucker selectively floods his screens with ink, so that certain areas will tend to smear and print darker. It's a display of technical finesse whose end result is immediately accessible; the bright threads of color and soft shadows feel as much like serendipitous discoveries as triumphs of expertise.

Tucker, a veteran skateboarder, chose the title *Wobbles* in part as a reference to "speed wobbles": the failure of nerve that strikes a fast-moving rider. It's a self-effacing title perhaps, but also an allusion to Tucker's seat-of-the-pants approach to art generally. Part of the joy in making something is testing your own limits, and work with no possibility of spectacularly crashing probably isn't risking enough. The chancy effects inherent in Tucker's process make each unique print a deft navigation of pitfalls that needs equal parts confidence, skill and luck.

The second reference in the title is to astronomy. At a distance, two stars orbiting each other can appear as a single star that wobbles (an actual astronomical term). The association emphasizes a more formal aspect of Tucker's undertaking, in which a particular arrangement of elements gives an amplified energy to the whole. The undulating edges of Tucker's shapes never line up precisely, and that staggered rhythm corresponds to the moiré patterns of overlaid mesh. As lighthearted and seemingly uncomplicated as these compositions may be, they are also humming at finely calibrated frequencies, slowing down and speeding up as one wave crosses another. Of course a feeling for relative speed, for bodies in motion, would not be unfamiliar to a skateboarder, and what unites the athletic and the ethereal in these prints, ultimately, is the suggestion that access to the sublime requires a certain loss of control.

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Gilad Efrat (born Beer Sheva, Israel, 1969) lives and works in Tel Aviv, Israel. Efrat earned a B.F.A. from the Bezalel Academy of Art and Design, Jerusalem, Israel (1995) and an M.F.A. from the Hebrew University and Bezalel Academy, Jerusalem, Israel (2003). From 2004-2006 he was a Core Artist-in Residence at the Glassell School, Museum of Fine Arts, Houston, Texas. Efrat has exhibited internationally, including an early career retrospective, *Ape Scape*, at the Museum of Art, Ein Harod, Israel (2010) and solo exhibitions at Oredaria Gallery of Contemporary Art, Rome, Italy (2008 and 2004) and Inman Gallery, Houston Texas (2012, 2008, 2004). His recent group exhibitions include: *Contemporary Art: Selections from the Museum's Collection*, Museum of Fine Arts, Houston (2014), *Collecting Dust - Contemporary Israeli Art*, The Israel Museum, Jerusalem (2013); *The Flash of Nature*, Salone Degli Incanti, Trieste, Italy (2012); *Southern Spirit*, The Negev Museum for Art, Beer Sheva, Israel (2011); and *No New Thing Under the Sun*, Royal Academy of Art, London, United Kingdom (2010). Efrat's paintings are in the public collections of the Museum of Fine Arts, Houston, Texas; the Israel Museum, Jerusalem, Israel; and the Tel-Aviv Museum, Israel, among others. He is currently a Senior Lecturer at Shenkar College of Engineering and Design, Ramat Gan, Israel.

Brad Tucker (born 1965, West Covina, CA) lives and works in Austin, TX. He earned a B.F.A. from the University of North Texas, Denton, in 1991 and an M.F.A. from the Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY, in 2009. From 1999-2000 he was an artist resident at the Core Program, Museum of Fine Arts, Houston, TX. Tucker has exhibited and performed internationally, including solo exhibitions at Inman Gallery (2012, 2009, 2008, 2003, and 2001), The Old Jail Art Center, Albany, TX (2013), CAMH, Houston, TX (2011), Mark Moore Gallery, Los Angeles (2004), The Suburban, Oak Park, IL (2002), and Lombard-Freid Fine Arts, New York, NY (2002). His recent and notable group exhibitions, include XYZ: The Geometric Impulse in Abstract Art, Torrance Art Museum, CA (2012), More Mergers and Acquisitions, Atlanta Contemporary Art Center (2009), The Fuzzy Set, LAXART, Los Angeles, CA (2009), Drive Friendly, Ibib Gallery, London, UK (2005), and Treble, Sculpture Center, Long Island City, New York, NY (2004).

For more information or images, please contact the gallery at [info@inmangallery.com](mailto:info@inmangallery.com).