

*For Immediate Release*  
February 23, 2018

Inman Gallery is pleased to present

## ***Where We Meet***

March 1 – 31, 2018

Opening reception:  
**Thursday, March 1, 6–8pm**

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Inman Gallery is pleased to present a group exhibition of portrait and figurative photographs entitled ***Where We Meet*** as part of the 2018 Fotofest Biennial. Opening with a public reception on **Thursday, March 1, from 6–8pm**, the exhibition will continue through Saturday, March 31, 2018.



Carrie Schneider, *Dana reading Virginia Woolf (To the Lighthouse, 1927)*, 2014  
C-Print, 36 x 30 inches  
Image courtesy of Monique Meloche Gallery, Chicago, IL

Photographs can be both documents of and catalysts for encounter. How we engage with the photographic image activates it and imbues it with desire, emotion, and longing; in many ways, the gaze becomes a kind of touch, connecting viewer, photographer, and photographic subject in a unique point of intersection and empathy. That point, the place where we meet, might offer a window, variously, into the works of **Gay Block**, **Buck Ellison**, **Catherine Opie**, **Carrie Schneider**, **Hannah Starkey**, **Mickalene Thomas**, and **Jeff Whetstone**. Indeed, taking that photographic point of encounter as its premise, the exhibition *Where We Meet* reflects on figures in intimate spaces and introspective moments, inviting the viewer in.

In a series of 100 photographs of women at home, reading books by female authors, New York-based photographer **Carrie Schneider's** *Reading Women* (2012-2014) are bathed in light, the spaces they comfortably inhabit defined by quietness. Here, connections abound: between reader and writer, between photographer and subject, between viewer and writer. Schneider maps an intellectual community of women, and provides each a space of her own.

**Mickalene Thomas's** *Portrait of Qusuquzah* is from a series of photographs that include what she describes as lovers, muses, and family members: all people from her life. Placing her subjects in rich studio settings, Thomas's portraits invoke odalisque paintings, black-is-beautiful fashion photography of the 1970s, and long traditions of evocative studio photography, in a luxurious mix that heightens the inherent beauty of each subject. **Buck Ellison** produces staged photographs of hired models in mundane, bourgeois scenes that explore his ambivalent feelings about upper class, white privilege. His 2016 photograph *Pro* shows a young woman, hard at work on protest posters on the floor of her bedroom; here, he shows the "interior side of a public action," looking into the suburban context of protest movements and the history of upper class women's involvement in activism in the United States. **Catherine Opie's** photograph, *Flipper, Tanya, Chloe, & Harriet, San Francisco, California* is from the series *Domestic*, iconic

photographs of lesbian couples and queer families across the United States. Opie's series makes visible the interior spaces of private lives, whose very existence challenges the political structures of the mid-1990s USA.

In **Hannah Starkey** and **Gay Block**'s work, memory and the past become central organizing factors. Starkey's *Street Pictures*, evocative photographs of women in urban settings, restage moments from the artist's visual memory. Block's *Rescuers* (1986-1988) are portraits of over 100 Christians who helped Jews escape the Nazis during the Holocaust. In both cases, the images require contemplation of the past, either on the personal or national scale. Similarly, **Jeff Whetstone**'s *Batture Ritual*, a video of the Mississippi River, conflates micro and macro histories to look at the ecology of the river and its ever-changing intimacies. As fishermen gather on the banks, large and small boats, even cruise ships, glide down the river.

In each of these works, scale is important: from large to small, outside to inside, personal to national, the artists in *Where We Meet* suggest that small gestures, intimate spaces, and personal moments bring much to bear on our understanding of shared experience. The artists use the photograph itself to draw the viewer into a shared space, creating a compelling site of connection that amounts to an invitation: the image is the site where we meet.



Catherine Opie, *Flipper, Tanya, Chloe, & Harriet*,  
San Francisco, California, 1995  
Chromogenic print, 39-1/2 x 49-1/2 inches  
Image courtesy of Regen Projects, Los Angeles

Inman Gallery is pleased to present these artists' work in dialogue, and we would like to thank Tanya Bonakdar Gallery, Monique Meloche Gallery, Regen Projects, Yancey Richardson Gallery, Julie Saul Gallery, and the artists for the generous loans of the works for the exhibition.

For more information, please contact the gallery at (713) 526-7800 or at [info@inmangallery.com](mailto:info@inmangallery.com).