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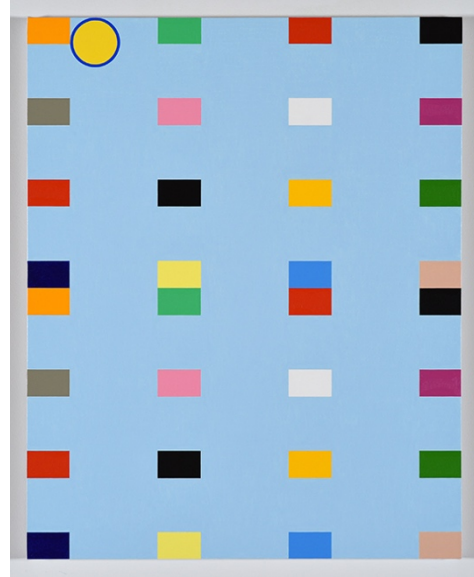
March 9, 2020

Inman Gallery is pleased to present the exhibitions:

Cary Smith
Like Ripples on a Blank Shore

Amy Blakemore
and Edgar Leciejewski
Houston/Leipzig

March 13 – April 25, 2020



Cary Smith, *Boy Uster*, 2020
oil on canvas, 30 x 24 inches

Inman Gallery is pleased to present two exhibitions: **Cary Smith: *Like Ripples on a Blank Shore*** will be presented in the main gallery, and for Fotofest 2020, **Amy Blakemore and Edgar Leciejewski: *Houston/Leipzig*** will be presented in the south gallery. Both exhibitions open Friday, March 13, with a reception from 6 to 8 pm, and continue through April 25.

Cary Smith (b. 1955, Puerto Rico) makes hard-edge, abstract paintings that find their individual character from highly intuitive color interactions, a personal vocabulary of recurring motifs, and hand-painted precision. The artist has said his practice exists within the duality of logic and intuition, and cites Mondrian, Diebenkorn, antique American board games, Shaker baskets, Brancusi and Myron Stout among his influences. Of Mondrian in particular he has said, “Mondrian has poise, and there’s something elegant about the paintings, but they also have logic. Mondrian only uses black, white, blue, red, and yellow—logical—but the structures of his compositions are always intuitive.” Smith works with the inverse strategy: logical compositions and intuitive color. In Smith’s art, the two poles of logic and intuition are descriptive of the human condition, and he aims for the viewer to see the logic but to sense the human and the hand behind the making of the works. Smith states that, like the paintings, we all exist between states of freedom and self-consciousness.

In his debut Inman Gallery exhibition, *Like Ripples on a Blank Shore*, Smith makes a leap forward as a compositional strategy he terms ‘infiltration’ comes into focus. Existing motifs are complicated as new elements mingle and disrupt the paintings’ uniformity. A painting that was previously a grid of 16 colors on a blue ground is infiltrated by a yellow circle ringed in blue; another is infiltrated by a small ‘splat’—a motif that itself has been the subject of standalone canvases; and perhaps most radically, in another painting, a full quadrant of the composition is replaced with an entirely different motif.

For FotoFest 2020, Inman Gallery will present a two-person exhibition of photographs by **Amy Blakemore** and **Edgar Leciejewski**. In 2018, Blakemore and Leciejewski participated in a cultural exchange between Houston and Leipzig, Germany, to commemorate the 25th anniversary of the two being sister cities. While in Leipzig, Blakemore turned her characteristic gaze toward a new landscape, producing images tinged with a sense of wandering and a warmth characteristic of someone learning a new place over a course of being embedded in it. Blakemore’s images were shot on film using a Diana, a camera both prone to light leaks and generally difficult to control. Back in Houston, she processed the film and printed in the darkroom. While in Houston, Leciejewski likewise embedded himself, this time in a single locale: the long running downtown bar, Notsuoh. The result of his residency is a sixty-image portfolio titled *The Home of EASY CREDIT*. The installation is meant to mimic the experience of the bar through its

rhythm, color, and structure. It is a multilayered piece that deploys not only black and white and color images, but also clear and blurry shots, and saturated and desaturated images. Over the edit of the portfolio, different themes and aesthetic choices appear and reappear. A large selection of the portfolio will be on view.



Edgar Leciejewski, *Dream Factory*, 2018
Chromaluxe print, 17.7 x 26.6 inches



Amy Blakemore, *Willow*, 2018
chromogenic print, 15 x 15 inches

Cary Smith (born 1955, Puerto Rico) earned a BFA from Syracuse University Art School, Syracuse, NY (1977). He has exhibited internationally for the past three decades, including solo exhibitions at Fredericks & Freiser, New York (2017, 2015); Aldrich Contemporary art Museum, Ridgefield, CT (2014); Feature Inc., New York (2011, 2007); Derek Eller Gallery, New York (2000, 1999, 1997); and Koury Wingate, New York (1990, 1988). He has also been included in numerous group exhibitions, including *Energy in All Directions*, Tang Teaching Museum, Syracuse (Forthcoming July 2020); *The Smiths*, Marlborough Gallery, London (2019); *nonObjectives*, Sheldon Museum of Art, Lincoln, NE (2017); and he was included in the 1989 Whitney Biennial, New York. His work is included in the public collections of the Whitney Museum of American Art, New York; Brooklyn Museum; New York; Fogg Museum, Harvard University, Cambridge, MA; Yale University Art Gallery, New Haven, CT; Rose Art Museum, Brandeis University, Waltham, MA; UCLA Hammer Museum, Baltimore Museum of Art, Baltimore, MD; and the Wadsworth Atheneum, Hartford, CT. Smith lives and works in Farmington, CT.

Amy Blakemore (born 1958, Tulsa, OK) received a BS in Psychology (1980) and a BA in Art (1982) from Drury College (now Drury University), Springfield, MO, and an MFA from the University of Texas at Austin in 1985. From 1985-87 Amy Blakemore was an artist resident at the Core Program, Museum of Fine Arts, Houston, TX. She has exhibited her photographs throughout Texas and internationally for the past thirty years, including participating in the 2006 Whitney Biennial, *Day for Night*, curated by Chrissie Iles and Philippe Vergne, Whitney Museum of American Art, New York, NY, and solo presentations at James Harris Gallery, Seattle, WA (2010), and the 2005 Pingyao International Festival for Photography in Pingyao, China. A twenty-year retrospective of her work, *Amy Blakemore Photographs 1988-2008*, was organized by Alison de Lima Greene at the MFAH (2009), and traveled to the Seattle Art Museum (2010) and the Oklahoma City Museum of Art (2011). Most recently, she was the subject of two survey exhibitions: *I'm Not Tellin'* at the Art League Houston (2015) and *Right Here, Right Now* at the Contemporary Art Museum Houston (2016), and a two-person exhibition including recent work at the Museum der bildenden Künste Leipzig (2018). Blakemore lives and works in Houston, TX, where she is head of the Photography department at the Glassell School, MFAH.

Edgar Leciejewski (born 1977, Berlin) studied at the Academy of Visual Art in Leipzig, completing his postgraduate studies in 2011. He was an artist-in-residence in 2010 at the ISCP in New York; in 2013 at NSCAD University in Halifax, Canada; in 2014 at the Fogo Island Arts Residency; and in 2015 at the Goethe-Institut in Toronto. Recent exhibitions include *Nullzwölf Nulldreizehn* at the Museum der Bildenden Künste, Leipzig (2014); *Fotografie* at Spinnerei Archiv Massiv in Leipzig (2014); *Saxonia Paper II* at Kunsthalle Leipzig (2014); *Vanity* at Kunsthalle Vienna (2012), which traveled in 2013 to the National Museum in Krakow, Poland; *Disappearing Into One* at Zabłudowicz Collection in London (2013); *Privat*, at Schirn Kunsthalle, Frankfurt (2012); and *Making is Thinking* at Witte de With in Rotterdam, The Netherlands (2011). Leciejewski lives and works in Leipzig, Germany.

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