

For immediate release
January 2, 2019

Inman Gallery is pleased to present

DARREN WATERSTON
Eventide

January 11 – February 23, 2019

Opening reception January 11, 6–8pm



Darren Waterston, *Phantasm no. 3*, 2018
Oil on canvas over panel, 24 x 20 in

Inman Gallery is pleased to present a solo exhibition of new paintings by Darren Waterston, *Eventide*. Opening with an artist's reception from 6–8pm on Friday, January 2, the exhibition will be on view through February 23, 2018.

Channeling the specters and emotions that permeate landscape, Waterston's new paintings create an unsteady and tenuous world. He paints dream-states and twilight, the moments at which daylight and darkness touch. "Eventide suggests the liminal in-between states both in dreams and twilight," Waterston writes. Gossamer shapes and shadows emerge; playful chimera, phantoms and ghost-like forms occupy watery landscapes and celestial realms. The paintings often juxtapose fastidiously painted representation up against loose, viscous gestures, stains, and abrasions.

Waterston is meticulous in his materials, using techniques which reference early panel painting. His surfaces are built up through an accumulation of various painting mediums, gesso made from marble dust, and rabbit skin glue. Painted on wood and canvas, these deliciously layered surfaces become mysterious and waxy, refracting light in a distinctive manner, and creating an evocative depth of field. The paintings wander between landscape and abstraction, mountain ranges dissolving into sky. Waterston's paintings delve into a liminal world, finding a poetic space between light and shadow.

"A lot of the shapes in these paintings came from looking at forms that were ghostlike or phantomlike," he says. "I didn't want to be telling ghost stories, but I wanted to try and materialize the invisible, to ask what the invisible looks like. I wanted to work with a visual vocabulary that can animate a sense of space, filled with vespers and other life forms." He cites the Japanese term *Obake*, often mis-translated as "ghost." Instead of being a human spirit, the *Obake* are preternatural energies, sometimes understood as the spirits of stone, mountains, or wind. Literally translated, the term means, "a thing that changes," and so in Waterston's paintings, we see a series of mutations and transformations between familiar landscape elements—a bird, a mountain, a tree, a pebble, a branch—and ephemeral, shapeshifting forms.

Indeed, the artist is, himself, in a period of transformation: in February, he moved from Manhattan to upstate New York, making his home and studio in the Hudson River Valley, and

this is the first body of paintings he has made there. “My studio is a big glass space that faces gardens, wooded areas, trees, a pond,” he says, “I had been working in a small, dark studio for years... It’s not that I’m painting that landscape, but I’m much more observant about changes of color and light. I feel a more holistic way of making art – everything is more integrated in a way I haven’t experienced in a very long time.”

Much of Waterston’s previous works have looked to specific movements and references from art history—his immersive installation *Filthy Lucre* at the Freer | Sackler in Washington, D.C., for example, reimagined James McNeill Whistler’s *Peacock Room* as a post-apocalyptic vision. In these new paintings, though, Waterston is leaving his references more open-ended and fluid. He’s working with a new vocabulary, in a new landscape. The paintings on panel and canvas are joined by 20 paintings on paper, all in process at the same time. “There’s a kind of call and response between the works as I’m painting,” he says. “It’s much more symphonic, that is, each piece has a job to do that is very distinctive.” Seen together, they make a destabilized world, elegantly resisting the drive to find logic and order in our visual worlds. For two months last year, he started every day with a close reading of a John Ashbery poem. Those poems, “take you to a place, disorienting and illogical, but with a bounty of details, emotionally complex and untethered... I aspire to paint in those realms.”



Darren Waterston, *Soundcolor no.3*, 2018
Watercolor on rag paper, 14 x 10 inches

Darren Waterston (born 1965, Fresno, CA) graduated with a BFA from the Otis Art Institute in 1988, after studying at the Akademie der Künste and the Hochschule für Bildende Künste in Germany. He has been exhibiting his paintings, works on paper, and installations in the U.S. and abroad since the early 1990s and has been working with Inman Gallery since 1998. Recent solo exhibitions include *Peacock Room REMIX: Darren Waterston’s Filthy Lucre*, The Smithsonian Institution’s Freer | Sackler Galleries (2017); *Pavo*, Inman Gallery, Houston, TX (2015); and *Uncertain Beauty*, MASS MoCA, North Adams, MA (2014). In 2007 CHARTA published *Darren Waterston: Representing the Invisible*, and, in 2013, Prestel published a collaboration between the artist and poet Mark Doty, *A Swarm, A Flock, a Host: A Compendium of Creatures*. Waterston’s paintings are included in numerous permanent collections including the Los Angeles County Museum of Art, Los Angeles, CA; Fine Arts Museums of San Francisco, CA; New York Public Library, New York City, NY; Portland Art Museum, OR; Seattle Art Museum, Seattle, WA; and The Museum of Fine Arts, Houston, TX. He lives in Kinderhook, NY.

Special Event Saturday, January 12, 2019, 1:00pm Darren Waterston Artist talk

Darren Waterston will speak about the work in the exhibition *Eventide*, after a short presentation looking at the themes and art-historical references he explores in his work. This will include a short review of his most recent immersive installation *Filthy Lucre* and will include a look at his newest installation project currently underway.

For information contact the gallery at kerry@inmangallery.com, or 713-526-7800.