

INMAN GALLERY

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June 7, 2017

Inman Gallery is pleased to present
the exhibition:

PRINTS: Frankfort, Joyce, Moorhead

June 8 – September 9, 2017

Opening Reception:

Thursday, June 8, 6 – 8 pm



Emily Joyce, *Silver Spaceships*, 2015
flashe and screen print on Bristol board,
18 x 18 inches

Inman Gallery is pleased to present ***PRINTS: Frankfort, Joyce, Moorhead***, an exhibition of prints on view in the South Gallery in conjunction with Print Houston 2017. The exhibition opens Thursday, June 8, with a reception from 6 to 8 pm, and will continue through September 9.

The exhibition features a selection of prints by Dana Frankfort, Emily Joyce, and Katrina Moorhead. Printmaking has historically been an accessible way for artists to explore new ideas and to problem-solve. The exhibition reveals how each artist approaches image making in their practices, respectively, through the lens of this versatile medium. Dana Frankfort's primary practice is painting; her painterly approach is reflected through the works' medium of oil paint monotype, and a collaboration with a press to produce the three works on view. Emily Joyce has a long-standing relationship with printmaking; it often serves as a foundation for other mediums and her interest in graphic symbols. Katrina Moorhead works in sculpture and drawing; the print on view conveys her interest in formal investigations of how objects exist in the world in re-arranged contexts and meanings.

Emily Joyce's six vibrant works are silkscreen prints with added elements, such as hand-painted acrylic paint and collage. Printmaking has always been central to Joyce's diverse artistic practice, as has an interest in theatricality and improvisation. This is evident in Joyce's process, as she mixes the mechanized printing process with the introduction of unique, hand-made elements such as pressed flowers and painted patterns. The prints are structured by a radial, sun-burst form with a central focus such as a figurative sculpture (Greek or Sumerian) or other recognizable form. Over this, Joyce applies an all-over pattern of flashe or acrylic. A sense of homage and worship pervades the prints. Repetition, spontaneity, and humor reveal Joyce's interest in how her works exist as stand-alone stage sets for characters of sorts.

Dana Frankfort's work on view features monotypes printed using oil paint. Part of a larger series, Frankfort collaborated with Aurobora Press in Sun Valley, Idaho, to produce the works. The prints present Frankfort's signature use of language, which hovers, merges with, and overwhelms abstracted, vibrant hues. In these works, Frankfort achieves a similar sense of layering, texture and depth as are found in her paintings. In "SHE SELLS SEASHELLS (II)", 2016, the first half of the tongue twister engulfs and threatens to push past the paper's edges. Paradoxically, the text coexists in formal harmony with the

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gestural greens, fuchsia and greys that structure the work. The partly obfuscated text is revealed in a swath of white and gray, while the rest fades into a fuchsia border. In "FATI", as in both renditions of "SHE SELLS SEASHELLS (I)", Frankfort uses a minimal slice of text as a jumping off point, much as a book title or shop sign alludes to more than meets the eye: (Who is "she"? Whose fate?). "FATI" strongly connects to Frankfort's painting practice; the work has a dark, gestural vigor, especially in the downward slash of the violet-blue mark that crosses the text at lower right. In the balance between sign and signifier, what Frankfort leaves unfinished in text is complemented or even replaced by mark-making, color and texture.

For Katrina Moorhead, sculptures and meticulously-rendered drawings are a means in and of themselves to question how objects are accepted into the world, and what happens when we strip away or re-arrange context and meaning around those objects. Her sculptures and drawings often work to miniaturize unwieldy concepts into a more relatable size. Thus, the print, "Low dun dark soused", 2016, is a representation of the darkest material yet known, a material so dark that scientists cannot measure how much light it absorbs. The inkjet print's unique surface is made by debossing the paper (the opposite of embossing). Moorhead's print recedes away from the viewer, rather than raising up off the paper toward the viewer, implying a sculptural presence to the print. The ragged, mountainous form in its saturated darkness tells of a sense of dislocation and absence. The shape's border hints at a finite landmass seen from a bird's-eye view. The interior form functions all at once as an accidental rift, a dense abyss, and a violent tearing away of matter. Moorhead's work is often opaque and quotidian at once, with references to specific events in history and a nod to the unknowable essence of existence.

Within each artist's practice, printmaking serves as a tool to further explore their primary medium and to allow for exploration of visual idioms. Each print references other mediums, ways of making and looking, and allows for new ways of re-framing the artists' practice through the lens of printmaking.

Dana Frankfort (born 1971, Houston, TX) earned a BA in Art History from Brandeis University in 1995 and an MFA from Yale University in 1997. After attending the Skowhegan School of Painting and Sculpture, Frankfort was a Core Artist in Residency at the Museum of Fine Arts, Houston. Solo exhibitions include *The Space Between Paintings*, Carillon Gallery, Fort Worth, TX (2014); and *HIT OR MISS*, James Harris Gallery, Seattle (2011). Her work was included in the exhibition *Abstract America: New Painting from the U.S.*, Saatchi Gallery, London (2009-10); and in *Learning by Doing: 25 Years of the Core Program*, Museum of Fine Arts, Houston, (2008-09). Frankfort received a John Simon Guggenheim Memorial Foundation Fellowship in 2006. Her work is in the collections of the Museum of Fine Arts, Houston, Rice University, and The Jewish Museum, New York, NY. Frankfort lives and works in Houston, TX.

Emily Joyce (born 1976, Arlington Heights, IL) lives and works in Los Angeles. After earning a BFA (1998) at Rhode Island School of Design, Joyce participated in the Core Artist in Residency program at the Museum of Fine Arts, Houston. Her most recent solo exhibition, *The Masks*, was on view at Inman Gallery in early 2017. Joyce's residencies have included Le Pavillon, Palais de Tokyo, Paris, Ucross Foundation (Clearmont, WY), Bemis Center for Contemporary Art (Omaha, NE), and the Harwood Museum of Art residency (Taos, NM). Joyce's work is in many public and private collections, including the Hammer Museum, (Los Angeles), the Museum of Fine Arts, Houston, the Walker Art Center (Minneapolis, MN), the Art Gallery of Ontario, and the Ulrich Museum of Art (Wichita, KS).

Katrina Moorhead (born 1971, Coleraine, Northern Ireland) lives and works in Houston, TX. She studied at the Edinburgh College of Art, receiving BA and MFA degrees in 1994 and 1996. From 1996-98 she was an artist in residence in the Core Program, Museum of Fine Arts, Houston. Moorhead has held residencies in the ArtPace Artist Residency, in San Antonio, TX, and the SIM Gueststudio, Reykjavik - Association of Icelandic Visual Artists, Reykjavik Art Museum. Her work was featured in the 2005 Venice Biennale representing Northern Ireland. She won the prestigious 2007 Texas Art Prize (a biennial award hosted by ArtHouse, Austin), and in 2008 was awarded a Joan Mitchell Foundation Award for Painters and Sculptors.

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