

JAMES HARRIS GALLERY

309A THIRD AVENUE SOUTH, SEATTLE, WA 98104
tel: 206.903.6220 fax: 206.903-6226 www.jamesharrisgallery.com

Press Release

Katrina Moorhead

October 4 - November 10, 2007

Opening Reception: Thursday, October 4th 6pm - 8pm



Katrina Moorhead, *On or about December 1981*, 2005
Basswood, plywood, woodglue, zinc screws, and brass plated steel screws
45" x 56" x 16" each

James Harris Gallery is pleased to present an exhibition of sculpture and works on paper by Katrina Moorhead. Dealing with themes of beauty, temporality, failure, and optimism, Moorhead's exhibition will be anchored by a pair of beautifully crafted car doors. Monumentalizing Jon DeLorean's controversial automobile factory in Belfast, the doors lay lifeless on the gallery floor. Constructed in the late 1970s and aided by British government incentives, the factory was designed at the height of political and religious tensions in the region. As such, the factory was designed with two entrances: one for Catholics and one for Protestants. Once inside, workers came together to assemble DeLorean's highly futuristic sports car but, despite the joining of efforts, the plant was soon closed partly due to a poor business model and partly due to fraud that had gone undetected by DeLorean's auditors. In the sculpture *On or about December 1981*, the artist lovingly recreates these gull wing doors out of wood. The abstracted forms and their gesture, akin to that of clipped wings, are a tribute to the workers and the events that loomed large while the artist was growing up in Northern Ireland.

Like Moorhead's sculpture, the drawings create a sense of emptiness and longing. In *The Issue of the Nineties*, Moorhead has rendered the first page of Dave Hickey's famous essay on beauty as if were an illustrated manuscript. The words float in white across the page elevating the contemporary text to a devotional object. In another work titled *You Sat Alone*, the artist paints a white curtain on blue paper. The curtain shows a beautiful landscape punctuated with repeating birds, ironically making the window covering a substitute for nature itself. As with all of the work in the show, the artist asks us to meditate on what is in front of us: whether it be a past, our present, or the future.

Katrina Moorhead is a young artist from Northern Ireland who represented her country in the last Venice Biennale. In 2005 she received the International Artists in Residence Award at the Artpace Foundation in San Antonio, TX.

JAMES HARRIS GALLERY

309A THIRD AVENUE SOUTH, SEATTLE, WA 98104
tel: 206.903.6220 fax: 206.903-6226 www.jamesharrisgallery.com

JHG Project Space Press Release

Claudette Schreuders Sculpture and Works on Paper

October 4 - November 10, 2007

Opening Reception: Thursday, October 4th 6pm - 8pm



Virgin, 2006
Yelutang wood and enamel paint
24" x 8" x 8"



The Quiet Brother, 2007
Paper Size: 38 x 28.5cm
Image Size: 33 x 23.4cm
Seven colour, chin colle lithograph
Edition of 35

The JHG Project space is pleased to present the first Northwest exhibition of sculpture, drawing and prints by South African artist Claudette Schreuders. Based on the "colon" carving tradition used by Africans during the colonial period to depict European settlers, Schreuders wonderful figurative works reflect the ambiguities of 'African' identity in the post-apartheid 21st century. Clothing, gesture and nuance become subtle signifiers to investigate racial identity as well as the religious and political complexities of South African culture. In both the two and three dimensional work, the figures resemble folk art with their generalized features and diminutive scale but they convey a very personal story. Her figures are essentially modern deities for modern problems, engaging with issues of foreignness and hostility and the means we use to create space in unfamiliar and alien environments.

In one of the sculpture's titled *Virgin* a woman holds her arm across her chest, her gaze is pensive. Across her dress, a rudimentary pattern of Fleur De Lys references the title and adds to the quaintness of the figure's persona. Against the painted areas, areas of flesh are left exposed to reveal the subtle grain of the Yelutang wood. All of the artist's figures echo these airs of vulnerability but Schreuders' constructed figures don't come off as frail. Like the *Virgin*, with her sandals and her arm across her body, each seems stoic.

In the works on paper, similar character portraits come across. Both the women and men carry the artist's signature stocky bodies, solid stance and staring eyes and each captures a gravity of exhaustion. But none of these characters have been defeated. Each looks in charge of their own destinies and continues to endure, as the title of the series implies, *The Long Day*.

Gallery hours are Wed. - Sat. 11:00am - 5:00pm & Tues. by appointment
Additional images are available upon request