

Papercity

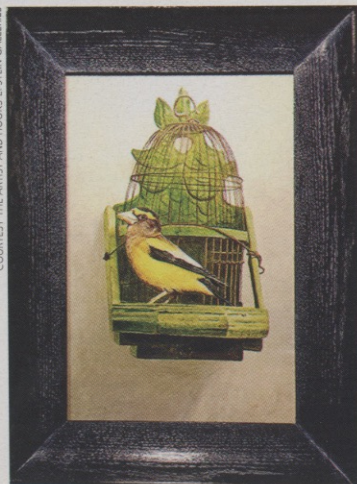
STYLE | FASHION

HOUSTON DECEMBER 2014



Art Notes

COURTESY THE ARTIST AND HOOKS-EPSTEIN GALLERIES



Kermit Oliver's *An Evening Grosbeak on a Partridge Cage*, 2014, at Hooks-Epstein Galleries

see is **Laura Rathe Fine Art's** exhibition for Austin-based **Karen Hawkins**, who literally mines art from the printed page: Her 10-foot totems are fabricated from old text, antique books and yearbooks (December 6 – January 10). **"Super Fresh":** What a terrific and apt title for **Gallery Sonja Roesch's** doubleheader for geometric abstractionists Day-Glo painter **Jonathan Leach** and Mondrian-minded **Myke Venable** (through January 17).

Forty-Five Candles: The venerable Colquitt anchor **Hooks-Epstein Galleries** celebrates 45 years with a profound painting show for **Kermit Oliver**, who has been with the gallery for 27 of those years. Oliver, the only American artist to design scarves for Hermès, creates canvases imbued with quiet dignity and a touch of the divine (December 6 – January 10). **Mr. Drake Arrives:** Also generating excitement is **Moody Gallery's** solo for Venice Biennale-exhibited **James Drake**. His deeply layered drawings serve as metaphoric maps to the universe (December 6 – January 10). Also catch Drake's epic show at the **Blanton Museum of Art** in Austin (through January 4).

Book Woman: The final Colquitt must-

Domestic Bliss: Redbud Gallery's exhibit for the mythic **John Runnels** pairs found early photographs with prosaic oven doors (December 6 – 28) ... **Anya Tish Gallery** rolls out a group show where eight artists cleverly send up concepts of the house and home goods, including the incredible drawings of **Neva Mikulicz**, international photographers **Daniela Edburg** and **Vadim Gushchin** and Swiss video miss **Katja Loher** (through December 27). **Honors to the Art Prince:** Top collector, friend of artists and benefactor to museums and nonprofits **Lester Marks** has been named the inaugural Patron of the Year by the **Community Artists' Collective**. Marks will be honored at a private evening early next year; come September, the Collective's annual luncheon bestows its first-ever Lester Marks' Patron of the Year Award to another high-minded patron. **Metoyer Rising:** The career of artist **Angelbert Metoyer** — one of Marks' first discoveries — intersects science and music. **Deborah Colton Gallery** unveils his mixed-media works and installations marked by intuitive drawing sampled from the cosmos and nature (through January 3). **Knitted Splendors:** We are smitten with the conceptually smart work of Brazilian/Pompidou-exhibited **Ana Maria Tavares**, showcased in "Euryale Amazonica," at **Sicardi Gallery**. Tavares conjures micro worlds and miniature pieces of architecture from humble, lacy and intricate needlework (through December 20). **Painter's Progress:** At **Meredith Long & Company**, British talent/St. Martins grad **Alexander Duncan's** canvases, filled with light and space, balance between figuration and abstraction (opening December 4). **Online Insights:** Investigate more arts scoop on our revamped website, papercitymag.com, including monthly insider interviews with an important cast of influencers/curatorial characters. *Catherine D. Ansporn*



After a decade of jaunting off to and living in exotic ports of call — Shanghai, Dakar, Dubai, London, Rotterdam and Hong Kong, where he wed fellow artist Charlie Koolhaas — Houston-born and -raised talent Angelbert Metoyer is home, reconnecting with people and places that shaped his metamorphosis from a teen prodigy in the 1990s into today's internationally exhibited painter/installationist.

How did he go from being an academically errant eighth grader who daydreamed and got lost in drawing to a successful artist at home on many continents whose practice intersects the realms of music and science? And what is Metoyer's art really about? Many of the clues to both these questions reside in his West University home and Project Row Houses studio, which have never been photographed — until now.

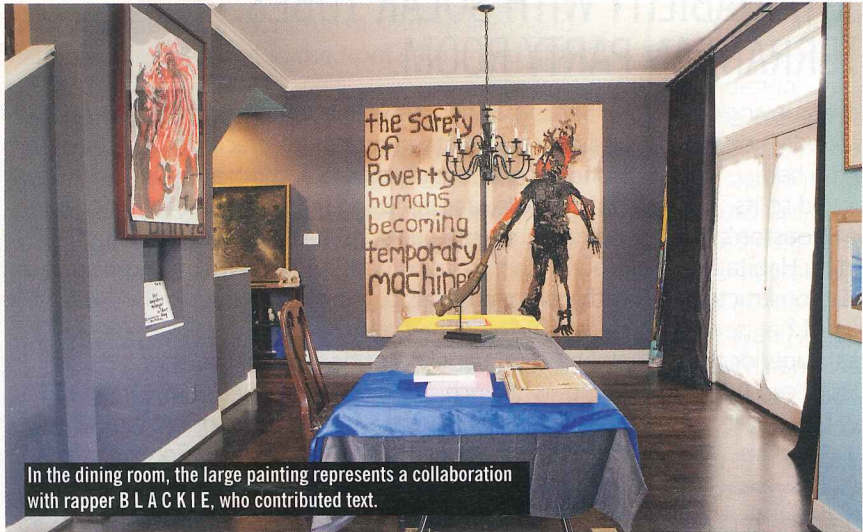
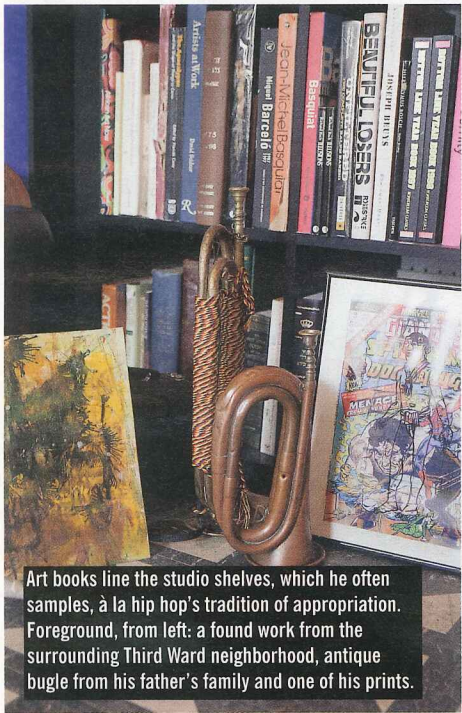
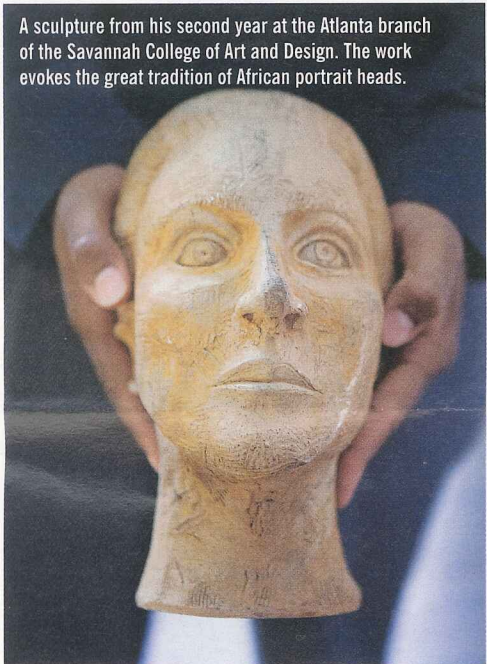
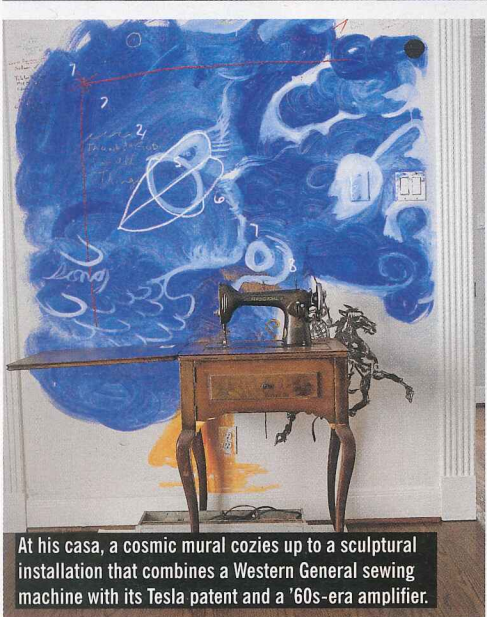
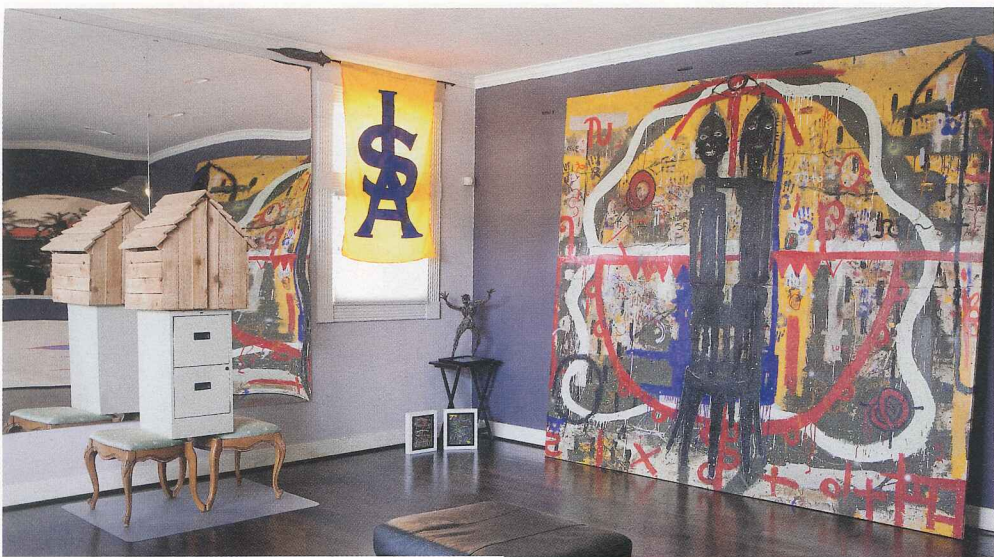


A pensive Metoyer amidst studio works including a gold-dusted water buffalo head and, upper left, one of his well-known baby images, which prefigure son Zi's birth in 2012.

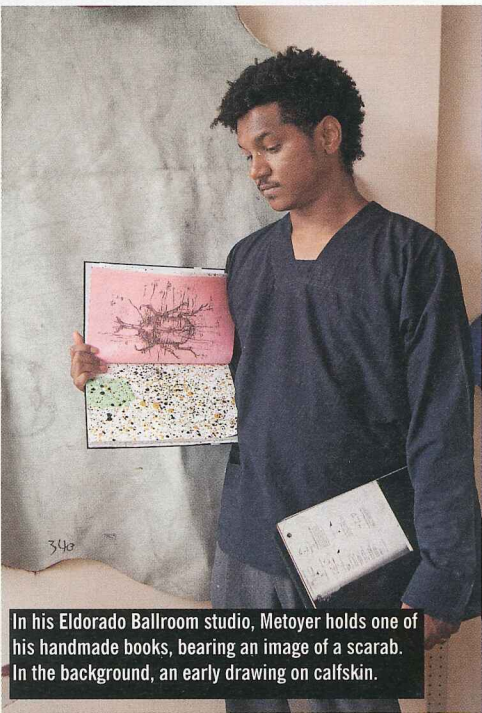
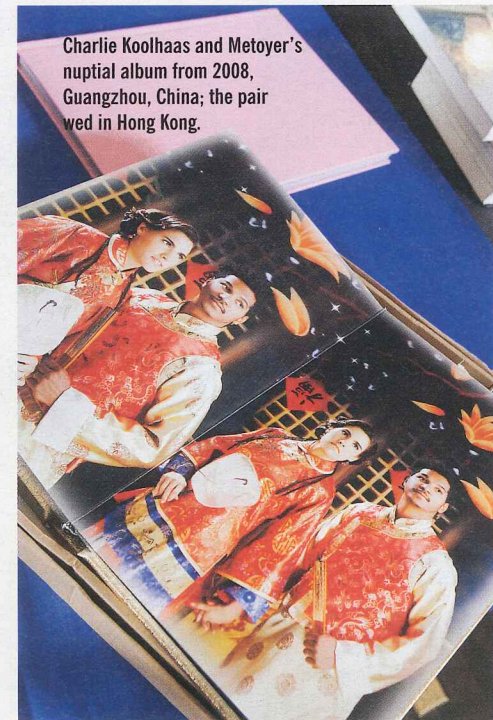
Coming home

THE HOUSE AND STUDIO OF THE VERY PERIPATETIC ANGELBERT METOYER

CATHERINE D. ANSPON VENTURES INSIDE AND INVESTIGATES THE PAINTER'S ROOTS IN HOUSTON ART HISTORY.
PHOTOGRAPHY JENNY ANTILL.



Sculptural installations and an epic painting, *The Embrace*, 1999, take the place of prosaic home furnishings.

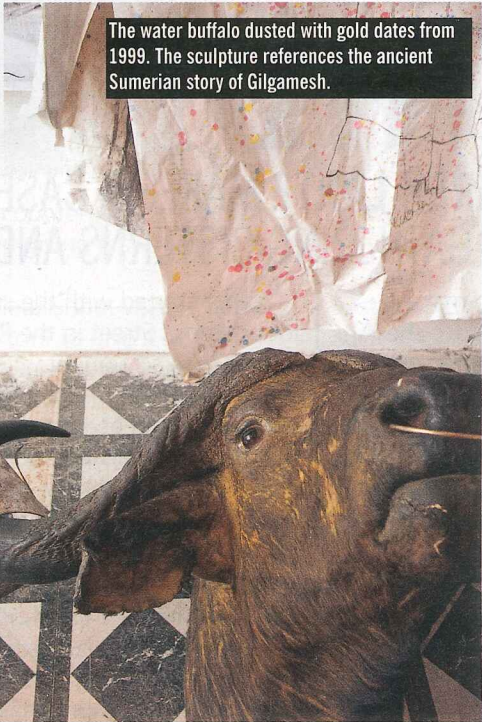


After a period of successful sales in 2005, Metoyer acquired his museum-area townhouse. The shingled tri-story in the classic Cape Cod style sets up a paradox with the art that it contains — not only the artist's ever-expanding collection of works by important peers and forebears but his own creations, developed here in a sort of laboratory, especially his rarely exhibited sculptural installations, which are essential to his practice. Along with his inherent and intuitive gift for drawing, these assemblage cycles freely combine African art and artifacts, found objects and other unexpected components, serving as a map to Metoyer's personal cosmology.

Another incubator zone for the multimedia artist is his Third Ward studio on the Project Row Houses campus, where he occupies a prominent ground floor with windows facing Elgin — a space that serves as HQ for AIS (Angelbert Imagination Studios). A pivotal point in his journey happened there in 1994 when, at the tender age of 17, he burst on the scene with a show at one of the historic row houses during the nonprofit's infancy. That installation led to more work being exhibited at CAMH the following year in the Perspectives series, a group exhibition shared with PRH that marked a promising museum debut and led to a review by widely read Houston arts critic Shaila Dewan (who has since gone on to a career at *The New York Times*). Schooling at the prestigious Atlanta College of Art followed (the school attached to the High Museum of Art, now the Savannah College of Art and Design, Atlanta). He came close to graduating but eventually returned to town to take classes at Texas Southern University.

The heady time was the late 1990s, and the fluid Houston scene was bubbling over. Metoyer's entrance could not have been better timed. He inherited Core Fellow Shahzia Sikander's studio on Berthea in the Museum District when she moved out after completing her Glassell residency, on her trajectory to the Whitney Biennial; palled around with other Core Fellows such as Julie Mehretu and Trenton Doyle Hancock; soon expanded to a bigger studio at the then way-off-the-radar, very raw David Adickes complex; and gained representation with influential doyenne Barbara Davis, at that

time an anchor dealer on Colquitt Gallery Row. Considered a darling of the Houston art world and the next big thing, he was photographed by Suzanne Paul, who only snapped those artists and art-world players she considered the real deal. Paul's black-and-white portrait of Metoyer depicts him with a puff of smoke blowing from his nostrils, right after dragging on a cig, transforming the artist into a sort of young dragon. Metoyer's career was lifting off, and with collector demand and sales soaring, he was in a position to contribute funds back to Row Houses, honoring the nonprofit's role in his becoming an artist. (One of the historic shotgun homes now permanently bears his name above the door frame: the Angelbert Metoyer House.)



Flash forward 15 years, and it's been quite a ride. Along the way, Metoyer has attracted support from Texas collectors, especially Houston patron/financial planner Craig Massey; wife Tatiana of Laboratia fame; Massey's former wife Poppi Massey, who serves on the boards of the CAMH and Houston Center for Photography; Silver Street developer Steve Gibson; and Dallas denizens Karla and Mark McKinley.

But Houston was not big enough for Metoyer, who began exhibiting in New York in 1998 and increasingly hung out there, forming connections with musicians Saul Williams, Rene Lopez, Mike Ladd and Joseph Arthur. He produced album covers and occasionally went on concert tours with his collaborators. His travels took on an international component as his career widened. With these globe-trotting ways, his connection to and history in the community have been forgotten — an erasure of an artist who at times has been criticized as being a tad too popular and for not kowtowing to the traditional structure of "gallerist repping artist/serving up shows every two years." Metoyer, like Schnabel before him, looked to the big life and has always walked his own road. His marriage in 2008 to another peripatetic talent, photographer Charlie Koolhaas (daughter of starchitect Rem Koolhaas), also catapulted his orbit into the sphere of the big-moneyed jet set, yet Metoyer was off the radar of museums and the important art fairs. All of that began to change in 2008, when Deborah Colton Gallery placed him in a show dedicated to the Arab World, "Qatar Narratives," as the only American artist in the exhibition. Metoyer is now represented by the internationally focused Colton Gallery, where his current show, "Seasons of Heaven," is on view through January 3.

Top collector Lester Marks, who bought work that funded Metoyer's college education, and CAMH curator Valerie Cassel Oliver were both early champions. Those relationships remain strong today. In fact, Metoyer and Trenton Doyle Hancock were two of the artists Marks most supported, while Cassel Oliver placed Metoyer on the short list when she was one of six national curators for the Whitney Biennial 2000, proposing his observatory project, conceived in 1997. More than a decade later, it has come to light again, thanks to the curator carefully preserving his drawings, which are currently on view in the Colton Gallery exhibition.

When asked who has shaped his career, Metoyer singles out artists/PRH co-founders Rick Lowe and Jesse Lott for investing time with him when he was a middle-school student in North Houston. Also influential were Community Artists Collective co-founder/director Michelle Barnes, who picked him up weekly after school to take him to Collective classes (Metoyer co-chaired a luncheon benefit for CAC in 2013 in recognition of Barnes' impact) and HSPVA teacher-artist Fletcher Mackey, who saw the then high school student Metoyer's portfolio was reviewed by college scouts when they came to the High School for Performing and Visual Arts for a recruitment visit — even though the young artist was not enrolled there.

Once again, Metoyer is back to his hometown as he repositions himself in the national and international arena. But he's playing his cards close to his chest. He quotes a curator at work on a group show (which he hesitantly discusses) encompassing Metoyer and art-history-making Bruce Nauman: "The curator recently told me, 'Your best work is not being shown. It's here at your home and studio.'" Nonetheless, he was justifiably proud of his current view at DCG, a reprisal of the *M Windows*, as well as signature paintings that continue to interweave symbols of mythic animals, the African diaspora and images alluding to his own family's ancestry going back to a freed land-owning slave in Natchitoches, Louisiana. *M Windows* perhaps best manifests Metoyer's most true voice. This series looks to the skies and spins time, eternity and Jungian symbols.

If the stars are aligned in Metoyer's favor, an ambitious observatory commission at Overton Square in Memphis will unveil in 2016. In the artist's words, it will function visually and sonically as both a place "for reflection on internal space, [as well as] external space in the cosmos."

THIS MONTH'S MUST-SEE EXHIBITS.

FOR A COMPLETE LISTING OF ART HOUSES, PLEASE VISIT OUR WEBSITE AT www.002mag.com.

1. DEBORAH COLTON GALLERY From New Orleans, acclaimed artist **Angelbery Metoyer** opens *Seasons of Heaven* which experiments with presuppositions of personal evolution and allows for the presented artworks' imbued memory to give way to their greater purpose and meaning. A title influenced by childhood, expressing Metoyer's meditation on past and future as an individual that gauges the changing season of a present life, examining moments that reoccur and those that will never occur again. Metoyer's constant exploration of what humans refer to as heaven make for vivid creative pieces throughout his career which started at 18 with a dual exhibit at Project Row Houses in Houston. Today Metoyer's work can be found in many museum collections including the African American Museum in Dallas, the Museum of Fine Arts Houston, The Museum of Fine Arts Leipzig and the Williamsburg Museum of 21st Century Art in Brooklyn, plus countless private collections. On view through January 3, 2015.

2. ESPERSON GALLERY reopened in Downtown's Green Street featuring works of art from emerging Texas artists as well as national artists. Houstonians represented by the gallery include David Adickes, Kelley Devine, Allison Hunter, Taft McWhorter, Kent Schaffer, Lee Carrier, Willy Gardiner and GONZO247. National artists include New York photographer Lyle Owerko, NY painter/scientist Jen Hannaford, LA artist Steven Silverstein and Chicago artists Richard Blanco and Tracy Jones.

3. Paul Kittleson's *Through the Lunchbox* will be on view through January 5 at **ONE ALLEN CENTER DOWNTOWN**. His whimsical collection of pieces play with American's fixation and delight with food. Curated by Sally Reynolds, the exhibit utilizes paper, resin, glass, aluminum, steel, silicone, bronze and styrofoam. Kittleson's lunchbox ties with memories of family gatherings and consumer culture while incorporating odd scales in a playful orientation.

4. PROJECT ROW HOUSES presents the **Third Ward Community Kwanzaa Market on December 27, 3-7pm** at 2521 Holman St. There will be music, local talent acts, arts activities for all ages, arts and crafts vendors and much more. Enjoy singers, rappers, spoken word, step team, drum line, musical performances, cultural showcases and performance artists.

5. If you're in Galveston this holiday season, make sure to check out Houston-based mono-print artist Orna Feinstein - *Now and Zen: a 15-Year Retrospective* at the GALVESTON ARTS CENTER on view through January 5. Feinstein graduated from The Glassell School of Art in 2002, and earned her BFA from the University of Houston in 2008. This year, she celebrates fifteen years of contemporary printmaking with a traveling retrospective exhibition, curated by Professor Vincent Falsetta of the Art Department at University of North Texas, Denton. Inspired and fascinated by the interior geometry of organic things – the concentric patterns of tree rings or the cellular structure of a plant when observed under a microscope.

