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## HOWARD SHERMAN at Cris Worley's Fine Arts Gallery in collaboration with Fedri Fine Art Advisory

This show, entitled "Melodrama over craft, craft over melodrama" is Sherman's third solo in Dallas, and his first at Cris Worley's.



"Conditions of my existence," 2010, acrylic, spray paint and marker, 70 x 60 inches

Since graduating with his MFA from UNT studying under Vernon Fisher in 2006 and his BA in Studio Art from UT in Austin, Howard has garnered massive critical praise for each successive body of artwork created. He's one of the artists in Marquand Books 2010 well-received publication Texas Artists Today. His museum show in 2010 at the Galveston Arts Center titled Eating Your Friction was enthusiastically reviewed by the Houston Chronicle.

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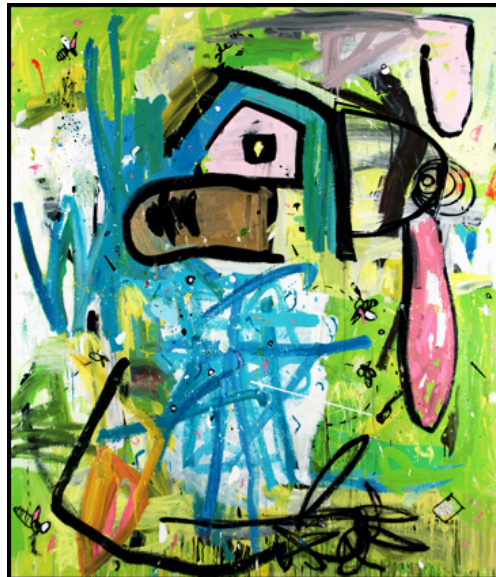
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"In the cave you're beautiful when I touch your face," 2010 acrylic and marker, 70 x 60 inches

Solo exhibitions include "Eating your friction" at the Art Museum of Southeast Texas in Beaumont, a solo at Houston's McMurtrey Gallery "When gorillas shoot pigs," in Dallas' Pan American Art Projects "Bloodthirsty animal on two legs," in Austin's Arthouse's "New American Talent" and, as a member of the traveling show sponsored by Houston's Assistance League "Celebrates Texas Art" one year juried by Andrea Karnes, Associate curator, Modern Art Museum of Fort Worth, one year by Jeffrey Grove then the Curator of Modern and Contemporary Art, High Art Museum in Atlanta and another year by Dominic Molon, curator at the Chicago Museum of Contemporary Arts.

Mr. Sherman's large-scale works on paper and canvas exemplify the current shift away from categorizing painting as part of a particular "ism" or school. His work combines elements that are abstract, representational, even figurative, as well as narrative, expressionistic, symbolic, and subjective.



"Metaphysical haiku," 2010, acrylic and marker on canvas, 70 x 60 inches

As he explains, "In my recent artwork, I have surged between abstraction and representation. More specifically, I have integrated biting comedy, social criticism, and gestural expressiveness. I have developed dualities in my paintings, exemplified by the grand gesture versus the small drawing; heated



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anger opposing light humor; heavy mass placed against barren emptiness; ferocious spontaneity clashing against careful thought. All of these elements add up to create a language of friction."

It is in this friction that the viewer realizes the true excitement of Howard Sherman's painting. Whether portraying the frustration of dealing with a Bad Call Center Employee or the ubiquitous Software Glitch, Mr. Sherman's work expresses the aggravations and annoyances commonplace in modern America.

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