

INMAN GALLERY

FOR IMMEDIATE RELEASE

May 23, 2018

Inman Gallery is pleased to present the exhibitions:

Jim Richard
I Know a Place

Tommy Fitzpatrick
Factual Facts and Actual Facts

June 1 – July 7, 2018

Opening Reception:
Friday, June 1, 6 – 8 pm



Jim Richard, *Afternoon Stroll*, 2017
Flashe on canvas, 48-1/4 x 46-3/4 inches

Inman Gallery is pleased to present two exhibitions of new paintings by gallery artists. **Jim Richard: *I Know a Place*** will be presented in the main gallery, and **Tommy Fitzpatrick: *Factual Facts and Actual Facts*** will be presented in the south gallery. Both exhibitions open Friday, June 1, with a reception from 6 to 8 pm, and continue through July 7.

For his fourth solo exhibition at Inman Gallery, **Jim Richard** takes the genre of landscape painting to its most banal: nondescript yards rendered in a paint-by-numbers style irreverently recast the genre. But this is no mere exercise in humor. Richard is a master at subtle emotional shifts and casts of feeling. The purple *Yard Mood* is somewhere between blue and red in its suggestiveness. In the center of the canvas, saplings growing on a walkway near a large house are knotty yet optimistic, forgettable and yet growing.

In his deft mixing of 'high' and 'low' cultural imagery, Richard has always looked to invisible spaces, often playfully considering the role of art within such quotidian concerns. Since the early 1990s, when he shifted from painting in acrylic to oil paint, Richard's work has engaged the push-pull between Modernism and its environs. Now, working in the velvety matte surface of Flashe vinyl paints, Richard takes the conventions of paint-by-number to paint yards and gardens, each in a single-color family: he paints *Afternoon* in rosy pinks and mauves, *Cool Breeze* in a range of green hues. As the *Village Voice* notes, Richard is adept at "channeling [a] sense of anxiety about what, exactly, constitutes art, once all the rules are in flux."

In *Art Stroll*, we see Richard's new take on one of his recurring themes: here, he inserts sculptures into the landscape, their uneasiness in space signaled by the crispness of their lines in a landscape of soft daubs. In earlier series of paintings, Richard looked to the placement of sculpture in collectors' homes and interior design. Here, the plant life surrounds and encompasses the sculptures, making their place in the world even more confusing. What could improve upon the natural beauty of a garden landscape? The Southern yards and gardens from which Richard takes his inspiration are cultural and community symbols: in these paintings, Richard pinpoints their unique beauty and, simultaneously, their particular silliness. Writing about Richard, *Art in America* says, "Fine, fake, historical, pop and kitsch together evoke a decadence that feels true to New Orleans, where contradictions are the norm and where the esthetic of pastiche requires little manipulation on the artist's part."

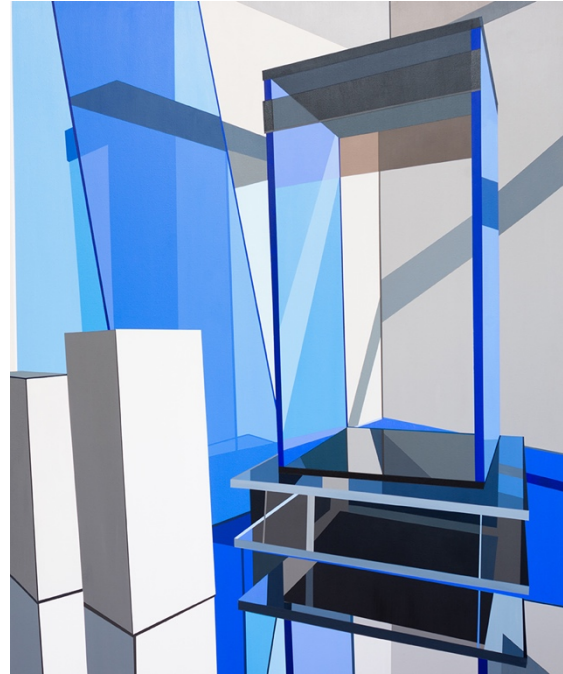
Shown with the paintings, Richard's three black and white "pours" on paper in *I Know a Place* take the landscape imagery into a rich exploration of pattern and line, suggestive of dense foliage and leafy richness. Here, plant-like curves wind through the available space—are these plants or patterns, abstractions or landscapes?—one wonders, as they encroach on our surety of what we see.

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Containers or structures split apart and fracture, their walls resting on each other, mirroring themselves, and angling into the suggestion of other spaces in **Tommy Fitzpatrick's** newest paintings. At once citing architectural forms—the paintings are called *Aedicule*, *Bascule*, *Monolith*, *Pavilion*—and invoking the entrance of the figure, Fitzpatrick teases our sureness of where we are, what we know, and how we see. What happens if the walls our senses try to describe become transparent, reflective, or unstable? Looking to Josef Albers's lectures on color and perception, Fitzpatrick alludes to a contemporary moment in which even seemingly stable knowledge is called into question. "In visual perception a color is almost never seen as it really is — as it physically is," Albers writes in his 1963 experimental guide *Interaction of Color*, "In order to use color effectively it is necessary to recognize that color deceives continually."

In *Pavilion*, Fitzpatrick's shades of pink, salmon, red, and peach create a window-like rectangular form, against which leans a panel that seems to reflect a two-shelved Plexi display case, its shelves with tones of teal, gray, green, and crimson-pink. The seemingly dual-tone palette of the canvas is infinitely complex, its surfaces and assumptions shimmering into unreliability. In *Box Frame*, Fitzpatrick's choice of an orange and yellow color spectrum paired with grays, whites, and blacks construct not only a mysterious form, but also a complex relationship to the composition's space. Surfaces seem to move in and out of each other, any solidity dissolving into reflection.



Tommy Fitzpatrick, *Monolith*, 2018
Acrylic on canvas, 72 x 60 inches

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What is factual and what is actually fact? In this case, the *factual*, Fitzpatrick says, are the Plexiglas maquettes he constructs to develop the painting's composition. And the *actual* facts are the paintings themselves, an endlessly dynamic and yet often indecipherable series of seemingly transparent forms. Sight and perception are at the root of the artist's investigations, and he pushes toward a kind of insoluble discrepancy between the two. Indeed, he wants to cause an experience of visual doubt. It's an experience one also often finds in contemporary political discourse: think you know something and the palace of mirrors shifts and shimmers into something else, a visual quicksand in which meaning is unclear and structure is indescribable. "In my paintings, a structural solution is offered to the spectator—yet, even while one is still looking, even before the solution can be comprehended, it has already been put in question," Fitzpatrick writes.

Jim Richard (born 1943, Port Arthur, TX) received a BFA from Lamar State College of Technology, Beaumont, TX (1965) and an MFA from the University of Colorado (1968). He has exhibited his work internationally for the last 25 years, including most recently solo exhibitions at Arthur Roger Gallery, New Orleans, LA (2016); the New Orleans Museum of Art, New Orleans, LA (2012); Jeff Bailey Gallery, New York, NY (2011); and Inman Gallery, Houston, TX (2010 and 2004). Richard received a Pollack-Krasner Foundation Award (2006) and a Joan Mitchell Foundation Award (2004). His work is in the collections of the Solomon R. Guggenheim Museum, New York, NY; the Museum of Fine Arts, Houston, TX; and the New Orleans Museum of Art, New Orleans, LA, among others. He lives in New Orleans, LA.

Tommy Fitzpatrick (born 1969, Dallas, TX) earned his BA from The University of Texas at Austin in 1991 and his MFA from Yale University in 1993. He has exhibited his work in 20 solo exhibitions, including *Crystal Cities*, Holly Johnson Gallery, Dallas (2017); *CITY FACES*, Michael Schultz Gallery, Seoul, South Korea (2010); and *Geometry in Reflection*: Tommy Fitzpatrick and Margo Sawyer, The Gallery at the University of Texas at Arlington (2009). In 2004-05 the exhibition *Object Lessons: a Survey of Work from 1997-2004*, organized by the Galveston Arts Center, traveled to the Arlington Museum of Art. A companion exhibition, *Observations: 1997-2004*, was on view at Charles Cowles Gallery, New York. Fitzpatrick's paintings are in the public collections of the Museum of Fine Arts, Houston, as well as the Modern Art Museum of Fort Worth. He is an Assistant Professor of painting at Texas State University in San Marcos. Fitzpatrick lives in New Braunfels, TX.