

For immediate release
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Inman Gallery is pleased to present

**Emily Joyce &
Dorothy Antoinette LaSelle**
Parallel Visions

January 11 – February 23, 2019

Opening reception January 11, 6–8pm

Inman Gallery is pleased to present a two-person exhibition of works on paper by **Emily Joyce** and **Dorothy Antoinette (Toni) LaSelle** entitled *Parallel Visions*. Opening with a reception from 6–8pm on Friday, January 11, the exhibition will be on view through February 23, 2018.

Parallel Visions brings together works by two artists informed as much by their close study of modernism as by their thoughtful divergences from it. LaSelle first studied Post-Impressionism and Cubism in the early 1920s, writing her master's thesis in 1926 about the Cubist appropriation of New Guinean masks. She subsequently studied with European expatriates Hans Hofmann, as well as László Moholy-Nagy and Gyorgy Kepes at the New Bauhaus. In this selection of charcoal on paper from the 1950s, we find LaSelle working with geometric shapes to break pictorial space. The 1950s signaled a period of significant transformation for the artist, and her drawings of this period show her close study with Hofmann during summers at the Provincetown artist colony. Here, LaSelle moves away from the horizon line, ungrounding her geometric compositions. "My drawings are Space and Movement Compositions," she observed. "The plane of the paper, the planes in the drawings, and the space in the drawings are all one thing. They cannot be separated. It takes all three together to create a plastic unit.... They look abstract but they are concrete."



Emily Joyce, *Dynamism Descending 2*, 2018
Flashe, acrylic and pencil on paper, 22 x 15 inches



Dorothy Antoinette LaSelle, *Untitled*, 1964
Cray-pas and watercolor on paper, 14 x 11 inches

LaSelle's untitled oil pastel drawing from 1964 breaks entirely from the rigidity of geometry, creating a spiral of brightly colored shapes that move through an undefined space. Like many of her contemporaries working in abstraction in Caracas, Paris, Mexico City, and Buenos Aires,

LaSelle's investigations of space and movement had wider implications and drew influence from architectural concerns, dance, science fiction and the space race.

Pairing LaSelle's work with new work by Los Angeles-based artist Emily Joyce, the exhibition makes a case for the contemporariness of rethinking modernism. "I'm a voracious and unfiltered student of art history," Emily Joyce notes, as she describes two works, *Dynamism Descending 1* and *2* (2017, 2018). Here, the artist looks to Italian Futurist Giacomo Balla and Duchamp's early Cubist works. "I am exploring the mathematics that underlie our world, specifically the geometry—the patterns of cells, the symmetry found in nature, and the patterns of invisible forces like sound and light. In *Dynamism Descending 1* I use overlapping shapes, 'blank' spaces and color shifts to play with the idea of movement. *Dynamism Descending 2* is expressing the same impulse, but instead of using 'blank' space, I imposed a grid over and through the circles." While *Dynamism Descending 1* and *2* cite Futurist and Cubist precedents, works like *Fuchsia Rose in Mike Kelley's Garden or Schooner AP* (2012) make a more overt nod to artists Mike Kelley and Joseph Cornell, both significant references in Joyce's *Fuchsia Rose* series.

Although separated by more than 60 years, the works in *Parallel Visions* indicate the persistent and rewarding relationship between geometric forms, dynamic movement, and the picture plane. These two artists—both working at a distance just beyond European modernism—suggest that such concerns are endlessly diverse, even timeless, and certainly not limited to one region or gender. Indeed, by telescoping the time between them, these works on paper place a teleological art history to the side, in favor of found resonances and parallel narratives across space and time.

Emily Joyce (born 1976, Arlington Heights, IL) studied at Glasgow School of Art, earned a BFA at Rhode Island School of Design (1998) and participated in the Core Artist Residency program at The Museum of Fine Arts, Houston. Other residencies have included Le Pavillon, Palais de Tokyo, Paris (2001-2002); Ucross Foundation, Clearmont, WY (2005); Bemis Center for Contemporary Art, Omaha, NE (2005); and the Harwood Museum of Art residency, Taos, NM (2008). Joyce's work is included 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; the Ulrich Museum of Art, Wichita, KS; and the Plains Art Museum, Fargo, ND. Joyce lives in Los Angeles. In February of this year Joyce will have four paintings in the group exhibition *Aftereffect: Georgia O'Keeffe and Contemporary Painting* at the Museum of Contemporary Art, Denver. The exhibition was curated by Elissa Auther of the Museum of Arts and Design in New York working in close consultation over the past 7 years with Joyce herself. And in April Hesse Press (Los Angeles) will release Joyce's first book of poetry *A Cigar Caught In The Lilies*.

Dorothy Antoinette (Toni) LaSelle (born 1901, Beatrice, NE, died 2002 Denton, TX) earned a BA from Nebraska Wesleyan University in 1923 and an MA from the University of Chicago in 1926. LaSelle moved to Denton, Texas in 1928 for a temporary position at Texas State College for Women (now Texas Women's University), and eventually led the school's art history program for 44 years. In 1944, she enrolled in Hofmann's summer school in Provincetown, MA. In the summers of 1942 and 1943 she studied with László Moholy-Nagy, Gyorgy Kepes, and Robert Bruce Tague at The School of Design in Chicago. By the late 1940s, LaSelle gained some critical attention, with a solo exhibition of drawings at the Dallas Museum of Art (1948) and a New York solo exhibition at the Pinacotheca (Rose Fried Gallery) in June 1950. In 1959, the Fort Worth Art Center (now the Modern Art Museum of Fort Worth) mounted a retrospective of LaSelle's work, and Hans Hofmann wrote the foreword to the catalogue. LaSelle's work is included in the permanent collections of the Dallas Museum of Art The Museum of Fine Arts, Houston, the San Antonio Museum of Art, the Modern Art Museum of Fort Worth, the Menil Collection and most recently, the Davis Museum at Wellesley College. Inman Gallery has represented her estate since 2016.

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