

Dallas Art Fair 2023

Booth D3

Charis Ammon

JooYoung Choi

Jamal Cyrus

David McGee

Shaun O'Dell

Alexis Pye

Dorothy Antoinette (Toni) LaSelle

INMAN GALLERY



Jamal Cyrus

Lest you be swept away, 2023

denim, cotton thread, cotton batting, metal, burlap

61 x 47 in (154.9 x 119.4 cm)

JCY 196

\$32,000

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I N M A N G A L L E R Y

Jamal Cyrus' (b. 1973, Houston) expansive practice draws on the languages of collage and assemblage to explore the evolution of African American identity within Black political movements and the African diaspora. He is engaged with an aesthetic practice that aims to transform the most mundane materials into objects with rich, densely packed networks of meaning and purpose.

While Cyrus had been working with textiles more broadly since 2016, he began utilizing denim as a raw material in 2019, when he saw a "work clothes" Gees Bend quilt made of denim at the Museum of Fine Arts, Houston. He began researching denim and found a rich conceptual history to pull from. Despite its modern ubiquity in American culture, denim originated as a principally working-class textile. Once relegated to Black Americans in the American South, denim was one of a handful of fabrics referred to as "negro cloth." The fabric's history coupled with its malleability offer Cyrus ample material to explore and dissect. While many of the denim works utilize FBI files as source material, increasingly, the artist has been pushing the characteristics of the medium to create rich painterly abstractions.

The new work ***Lest you be swept away*** (2023), explores subversion within Black American culture, and its potential to resist the capture of historical documentation. When reading accounts of the use of the quilt as coded devices along the Underground Railroad, Cyrus found that art historians discount this as a myth, because there is no explicit documentation of these codes. This is despite the fact that coding was used in and still is used in various aspects of Black American expressive culture, and that such documentation would have made the quilts powerless within the freedom struggle. The denim's white-on-white composition camouflages the elements from an FBI document chronicling the search mission for Black Panther Party leader Eldridge Cleaver.



Alexis Pye

Be Like a Vase and Stay Awhile, 2023
oil, oil stick, oil pastel and embroidery on canvas
48 ¹/₈ x 36 x 1 ⁵/₈ in (122.2 x 91.4 x 4.1 cm)

APY 42

\$6,000

SOLD

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Alexis Pye

Spilled tea is not only a thing to clean up, 2023

oil, oil stick and oil pastel on canvas

36 x 36 x 1 ⁵/₈ in (91.4 x 91.4 x 4.1 cm)

APY 44

\$5,200

Alexis Pye (born 1995, Detroit, MI) is a Houston-based artist whose practice explores the tradition of portraiture to express the Black body outside of its social constructs. Placing her subjects in leisurely, luscious, nature-rich and even fantastical settings, her works evoke playfulness, wonder and Blackness, as well as joys amidst adversity. Her formal strategies include an integration of mixed media within painting, including embroidery and punch-stitch needlework. We are presenting two new paintings at the fair. These new works mark a shift for Pye away from a strict focus on masculinity in the garden to an expansive eye towards gender roles at large, with a renewed lens towards the expectations of femininity.

In *Be Like a Vase and Stay Awhile* (2023), we see a conjoining of two scenes: a family picnic in the foreground with two towering, female forms carrying a large vase in the background. The two standing women are abstracted “embodiments,” as Pye refers to them, while the figures in the foreground are sourced from Pye’s own family photos. For Pye, the vase is an allegory for the burden of femininity; while the object is somewhat cumbersome – being both large and without handles – the women are strong and capable, unconcerned with both the viewer and the characters in the foreground, their backs turned as they walk into the forest.



Alexis Pye, *Be Like a Vase and Stay Awhile*, 2023
oil, oil stick, oil pastel and embroidery on canvas
48 1/8 x 36 x 1 5/8 in

This work draws upon our familiarity with imagery depicting picnics and luncheons from the Western art history canon, like Manet’s *Dejeuner Sur L’Herbe* and Seurat’s “*Un Dimanche après midi à l’Isle de la Grande Jatte*.” In her exhibition essay to accompany Pye’s recent solo exhibition *You Really Livin’*, Veronica Carleton states: “The subject of leisure in 19th century depictions of the French bourgeois was ubiquitous to the point of banality. However, the same theme becomes revolutionary when transposed onto Black bodies who have historically been denied room to rest. In this process, rebellion also emerges as a motif.”



Alexis Pye, *Spilled tea is not only a thing to clean up*, 2023
oil, oil stick, oil pastel and embroidery on canvas
36 x 36 x 1 5/8 in

Spilled tea is not only a thing to clean up (2023) depicts two seated women, engaged in conversation as they share a pot of tea. The title, a play on words, points towards socialized roles of femininity in both labor and leisure: on one hand domestic care (cleaning tea that has literally spilled) and gossiping (the idiomatic, 'spilling tea') on the other. Here Pye comments on the performance and expectations of femininity beyond labor, including rituals of gossiping as a means of passing time and building comradery coming of age within a family. At this table we see the two women bonding over a pot of tea, their gestures actively engaged with one another as they listen.

Loose, organic forms in gestural patterns formally characterize the composition, blending figure and environment—for example, the spirals of the right figure's beehive hairdo mirror the spirals of background. The women are abstracted, colored in black oil pastel with a single lashed eye. These trademark figures – or “embodiments” as Pye refers to them – exist as archetypes allowing room for reflection and superimposition from the viewer's own perspective and experiences, an invitation to see themselves in the work if they choose. *Spilled Tea is not only a thing to clean up* spotlights socialized rituals for women with complexity and nuance, subverting the judgmental stigma of 'gossiping' by casting the scene with care and joy.

Pye holds a BFA from the University of Houston. She lives and works in Houston, TX.

INMAN GALLERY



JooYoung Choi

And Someday Your Rainbow Will Come Smiling Through, 2022

acrylic and cut paper on canvas

62 ³/₄ x 68 ¹/₂ in (159.4 x 174 cm)

JYC 01

\$14,000

INMAN GALLERY



JooYoung Choi

Venatorious Stomp and the Courage Vampires, 2022

acrylic and cut paper on canvas

40 x 30 in (101.6 x 76.2 cm)

JYC 34

\$7,000

Astro-futurist world builder **JooYoung Choi** (b. 1982, Seoul, South Korea) documents the interconnecting narratives of a highly structured, expansive fictional land called the Cosmic Womb through painting, video, sculpture, animation, puppetry, music, interactive community projects, and installation art. Choi's complex and thoughtful interdisciplinary projects merge the autobiographic with the fantastic to form a dynamic, heartfelt, and imaginative aesthetic practice. Guided by this narrative, Choi explores themes such as anti-racism, gender inclusivity, trans-racial adoptee rights, post-traumatic growth, and spirituality rooted in social justice. For the fair, we are presenting two works from 2022.

In the painting *And Someday Your Rainbow Will Come Smiling Through*, we see "Pleasure Vision" –one of Choi's many characters within the Cosmic Womb– who is a force energy of sight and sound, visualized by the bands of color encircling her. Pleasure Vision represents the great promise of hope the artist found in the world of moving images and sound when she watched television as a child. Learning about animators, set designers, puppeteers, and song writers was transformative for Choi to know that it was possible to grow up and not lose one's creative passion to make art.



JooYoung Choi, *And Someday Your Rainbow Will Come Smiling Through*, 2022
acrylic and cut paper on canvas
62 3/4 x 68 1/2 in (159.4 x 174 cm)

In the lore of the Cosmic Womb, Pleasure Vision sends messages of hope in the form of images and songs to a character named C.S. Watson, a Korean adoptee from Concord, New Hampshire, who dreams of being reunited with her family and understanding her origins. To comfort the lost daughter of the Cosmic Womb, Pleasure Vision sang a song for C.S. Watson: "Have faith in your dreams and someday your rainbow will come smiling through. No matter how your heart is grieving, if you keep on believing, the dream that you wish will come true."

As seen in the painting, Pleasure Vision's messages take the form of a blue Gachi Bird, also known as a Korean Magpie. In Korean culture, spotting a Gachi bird is auspicious: their visit foreshadows the visit of someone special. When the artist went back to Korea

to reunite with her birth family in 2008, she saw a Gachi bird the day before finding her biological father. In honor of this, Choi includes a line from the song "A Dream is a Wish Your Heart Makes" from Disney's Cinderella translated into Korean in the lower right-hand corner of the tableau: 'Have faith in your dreams and someday your rainbow will come smiling through.'



JooYoung Choi, *Venatorious Stomp and the Courage Vampires*, 2022
acrylic and cut paper on canvas
40 x 30 in (101.6 x 76.2 cm)

The painting *Venatorious Stomp and the Courage Vampires* (2022) introduces the viewer to several characters in the Cosmic Womb and illustrates their role within the world's lore. The character Venatorious Stomp is in the center of the picture shown fighting creatures known as Courage Vampires, which are born whenever someone experiences fear. Venatorious Stomp is a bounty hunter who travels across the time-space continuum, maintaining the balance of the universe and stomps on Courage Vampires to harvest their ghosts and smother fear. Venatorious Stomp then returns the ghosts to the ocean, where they become nourishment for another character, the Cosmic Womb Creator Tourmaline and her faithful turtle Yul, the Gardener of Time, to expand the universe and create new planets.

Through this painting and others in Choi's universe, we see a triumph over fear and an active transformation of fear into growth. Choi writes: "I hope to share my belief that the ability to alchemize one's fears into worlds of limitless possibilities takes time. I like that we can use our imaginations to visualize our ability to grow and process fear through fantastic narratives."

Furthermore, Choi created this work in wake of renewed discourse surrounding the US Federal Government's sustained efforts to build a wall designating the US-Mexico border. This materializes in the background of the painting, where we see Venatorious Stomp breaking bricks of a background wall while she fights the Courage Vampires. Choi writes that "Although my work cannot change the world outside the confines of the canvas, I hope my work expresses a hope others can share. For every wall of oppression that is constructed, there will always be those ready to tear down those bricks and make way for justice rooted in wonder. There will always be people out there who will work for a world that values freedom and liberation led by the heart."

INMAN GALLERY



Shaun O'Dell

Disassembling How to See the Mourning of a Carolina Parakeet, 2022

gouache and acrylic ink on paper mounted on canvas over panel

40 x 56 x 1 in (101.6 x 142.2 x 2.5 cm)

SOD 146

\$16,500

I N M A N G A L L E R Y

Shaun O'Dell (b. 1968, Beeville, TX) creates drawings, videos, music, and sculpture that explore the intertwining realities of human and natural orders and critique the destructive nature of the American myth of manifest destiny. Since 2018, O'Dell has been exploring his own family history as a lens through which to view the roots of modern-day issues of environmental and climatological change. In these new works, O'Dell laments the pillaging of Native American land, peoples, and resources at the hands of colonial settlers, whose attitudes and perilous practices set the stage for subsequent generations of racialized oppression and environmental neglect. For the fair, we will have two works from this series.

Using gouache and acrylic ink on toned paper, O'Dell references the colonial histories of his ancestors while highlighting the indigenous flora and fauna of the Cumberland Plateau region, where his family settled from Germany in the early 1800s. Using this taxonomy of objects, plants, and animals, the artist tried to step into the eyes of his ancestors and see what they might have seen, and also what they were blind to, arriving amid the colonial devastation of the people and forests of the region.



Shaun O'Dell *Dissembling How to See the Mourning of a Carolina Parakeet*, 2022
gouache and acrylic ink on paper mounted on canvas ,
40 x 56 x 1 in (101.6 x 142.2 x 2.5 cm)

As O'Dell writes:

“The story articulated to me a kind of disconnected and problematic inability to see - a blindness - that ailed European colonizers and has flowed from them through generations of Americans which are incapable of taking in the complexity of the environment as a fluid, interwoven multi-species infinity of miraculous creativity - a consciousness that reveals more consciousness in its material articulation constantly erupting, emerging and displaying itself in front of our eyes, on the surface, visible and identifiable as a model of a way to live on the planet, with each other, in the cosmos.”

The painting *Dissembling How to See the Mourning of a Carolina Parakeet* reflects a close reading of Christopher Gist's journal, *Tour Through Ohio and Kentucky in 1751*. A passage in the journal that describes Gist's sadness after the death of his Carolina parakeet caught the artist's attention. During his journey, Gist made a close companion

of a Carolina parakeet given to him as a gift by Native Americans of the region. The Carolina parakeet was the only indigenous North American parakeet before going totally extinct in the 1920's. There is an Audubon painting of the birds and a long description of their demise that he wrote to accompany the painting. The parakeets were notoriously noisy and moved in large groups eating cockleburs - an invasive, inedible and poisonous relative of the sunflower. The parakeets also had a voracious appetite for fruit which made them an enemy of early colonial farmers and consequently were shot en masse. The birds were known to flock around and deeply mourn their fallen companions which then made them easy prey for the farmers to shoot again.

In the journal, the sadness and tenderness expressed by Gist as he mourns the loss of his Parakeet, while simultaneously describing the killing of many bears and bison and eating of just their tongues, stood out in stark counterpoint and were particularly poignant, ironic and emblematic of a kind of colonizer blindness or lack of seeing that the artist has been investigating.

INMAN GALLERY



David McGee

2 Tree's and 2 Flowers, 2021

verso: "2 TREE'S and 2 FLOWERS / 2021 / D.W.M / Oil , BurlAP

The Gloria Paintings

oil on burlap

24 x 18 ⁷/₈ x ³/₄ in (61 x 47.9 cm x 1.9 cm)

DMc 180

\$10,000

INMAN GALLERY



David McGee

Mother's Milk, 2021

verso: 2021 / D.W.M / MOTHER'S MILK"

The Gloria Paintings

oil on burlap

24 x 18 ⁷/₈ x ³/₄ in (61 x 47.9 cm x 1.9 cm)

DMc 183

\$10,000

I N M A N G A L L E R Y

Artist **David McGee** (born 1962 Lockhart, LA, lives in Houston, TX) creates a variety of two-dimensional work spanning painting, printmaking, watercolor, and drawing, ranging from highly figurative works on paper to abstract, material-forward works on canvas. Oscillating between abstraction and figuration, his work explores a variety of subjects encompassing the emotional weights of race, language, signs and signifiers, art history, and the recognition of existence, both individual and collective. For the Dallas Art Fair, we will be showing two paintings from McGee's *Gloria Paintings* series.

McGee's *Gloria Paintings* are an ode to the artist's mother, and the works are meant to signify what he calls "a continuous bouquet to her spirit and vigor." The subject of the paintings revolves around themes of nature, flowers, trees, modern art, the Harlem Renaissance, jazz improvisation, and the whimsical act of "first thought, best thought." For McGee, these paintings are meant to be about the act of healing but also deal with a serious look into human nature.

Since moving to Texas in the 1980s to attend Prairie View A&M University (BFA 1985), McGee has had solo exhibitions at numerous regional institutions, including The Contemporary Arts Museum, Houston, (Houston, TX), Museum of African American Culture (Houston, TX), The Art Museum of Southeast Texas, (Beaumont, TX), The Gallery at UT Arlington, Texas, The Galveston Art Center, (Galveston, TX), and others. His work is featured in numerous permanent collections, including the Grand Rapids Art Museum (Grand Rapids, MI); Addison Gallery of American Art at Phillips Academy (Andover, MA); Museum of Fine Arts, Boston (Boston, MA); Rhode Island School of Design Museum (Providence, RI); W. E. B. Du Bois Institute for Afro-American Research at Harvard University (Cambridge, MA); The Menil Collection (Houston, TX); The Museum of Fine Arts, Houston; and Dallas Museum of Art.



David McGee, *Mother's Milk*, 2021
From *The Gloria Paintings* series
oil on burlap
24 x 18 ⁷/₈ x ³/₄ in

INMAN GALLERY



Toni LaSelle

Provincetown no. 4, 1948

recto: LaSelle 1948

ink, watercolor, and Cray-pas (oil pastel) on paper

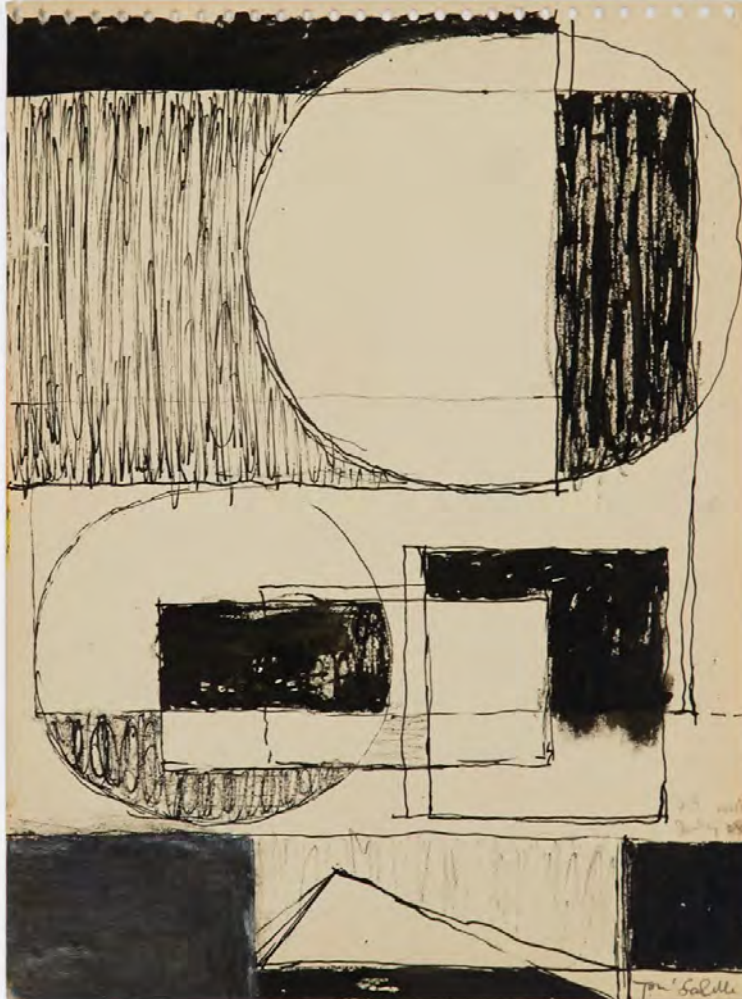
12 x 9 in (30.5 x 22.9 cm)

16 1/2 x 13 1/2 x 1 5/8 in (41.9 x 34.3 x 4.1 cm) framed

TL 787

\$9,000

INMAN GALLERY



Toni LaSelle

Provincetown no. 7, 1948

recto: 28 July 1948 / Toni LaSelle

ink on paper

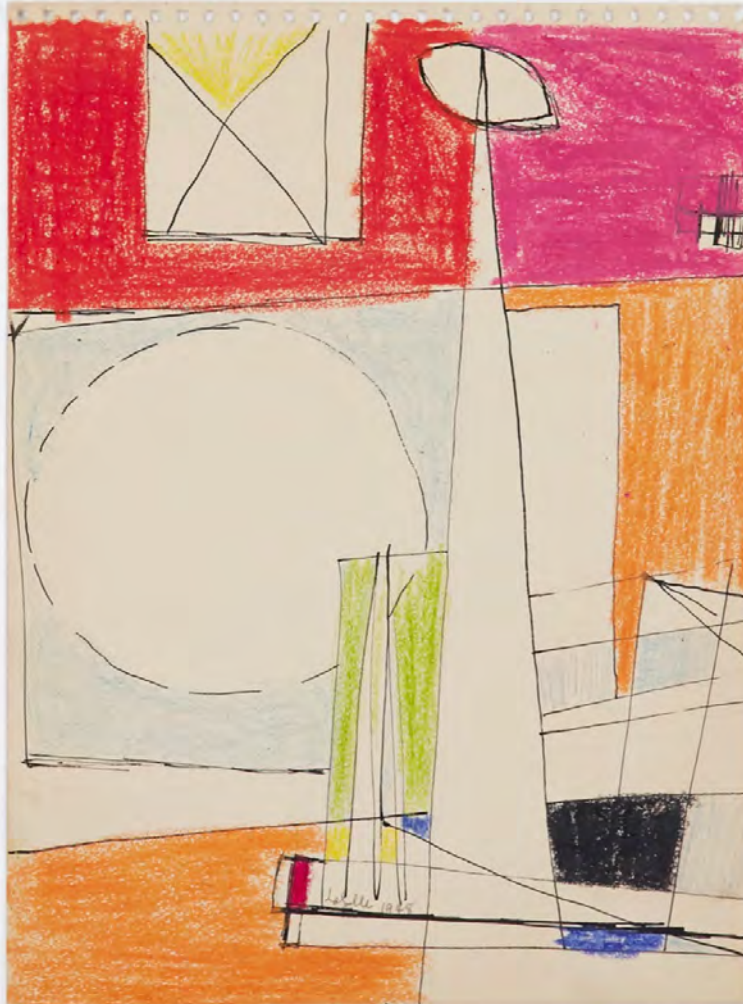
12 x 9 in (30.5 x 22.9 cm)

16 1/2 x 13 1/2 x 1 5/8 in (41.9 x 34.3 x 4.1 cm) framed

TL 790

\$9,000

INMAN GALLERY



Toni LaSelle

Provincetown no. 1, 1948

recto: LaSelle 1948

ink, watercolor, and Cray-pas (oil pastel) on paper

12 x 9 in (30.5 x 22.9 cm)

16 1/2 x 13 1/2 x 1 5/8 in (41.9 x 34.3 x 4.1 cm) framed

TL 784

\$9,000

I N M A N G A L L E R Y

For the 2023 Dallas Art Fair, we will present three works on paper from 1948 by American modernist **Dorothy Antoinette (Toni) LaSelle**, (1901–2002). Growing up in the American Midwest far from modern cultural centers, LaSelle was nevertheless a voracious and intuitive student of modernism, profoundly influenced by images of Post-Impressionism and Cubism she saw in university. LaSelle wrote her Master's thesis in art history (University of Chicago, 1926) on the indigenous masks of New Guinea in the Field Museum collection, due to the masks' influence on the development of Cubism in Paris. After graduating, she traveled to Europe and spent six months studying in England, Italy, and France.

From 1928–1972, she lived in Denton, Texas, and taught art and design at what is now known as Texas Woman's University, all the while seeking knowledge of and exposure to the burgeoning concepts and processes of modernism. During sabbaticals and summers, LaSelle sought out teachers and mentors, the most influential being European émigrés Hans Hofmann and László Moholy-Nagy. She became an acknowledged expert on the new trends in art in her region, periodically giving museum lectures on Hofmann, Mondrian as well as other European artists at the Dallas Museum of Fine Arts (now the Dallas Museum of Art). In 1942 Moholy-Nagy came to North Texas to teach workshops for LaSelle's students, and she facilitated a show at the DMFA for Hofmann in 1947.

The works on paper on view are taken from a notebook of drawings LaSelle completed in the summer of 1948, a time of significant artistic transformation and maturity for the artist. She was assimilating ideas from European modernism while also bearing witness to the cutting-edge developments in contemporary American painting, particularly in New York. She developed her own language of abstraction, one which was informed by geometry, nature, and in particular the landscape of the sea.

LaSelle constantly experimented with dynamic arrangements of shapes and colors. For her, the notebook in particular was a discrete space in which to work; several pages could be completed in one sitting as opposed to working on a canvas over time.

Although LaSelle spent the majority of her life in Texas, she was deeply involved with the burgeoning artistic energy in existence as the European and American avant-garde milieus mixed in New York. She embraced non-objective abstraction very early in her artistic career, taking her cue from the French fin-de-siecle painter Maurice Denis's dictum: "Remember that a painting - before it is a battle horse, a nude model, or some anecdote - is essentially a flat surface covered with colors assembled in a certain order."

INMAN GALLERY

Charis Ammon works for Dallas Art Fair



Charis Ammon

A Sudden Pour, 2021

oil on canvas on panel

6 x 8 x 1 in (15.2 x 20.3 x 2.5 cm)

CA 127

\$1,200



Charis Ammon

Brooklyn Rain, 2021

oil on canvas on panel

6 ¹/₈ x 8 x 1 in (15.6 x 20.3 x 2.5 cm)

CA 162

\$1,200



Charis Ammon

The Landscapers, 2022

oil on canvas on board

6 ¹/₈ x 8 x ⁷/₈ in (15.6 x 20.3 cm x 2.2 cm)

CA 186

\$1,200

I N M A N G A L L E R Y



Charis Ammon
Bayou Lines, 2022
oil on canvas on panel
5 x 7 x 1 in (12.7 x 17.8 x 2.5 cm)
CA 204
\$1,000



Charis Ammon
Elbow, 2022
oil on canvas on panel
5 x 7 x 1 in (12.7 x 17.8 x 2.5 cm)
CA 206
\$1,000



Charis Ammon
Mattress Warehouse, 2022
oil on canvas
6 x 8 in (15.2 x 20.3 cm)
CA 212
\$1,200

INMAN GALLERY



Charis Ammon

Sleep World, 2022

oil on canvas

6 x 8 in (15.2 x 20.3 cm)

CA 215

\$1,200



Charis Ammon

Signless Blue Frame, 2022

oil on canvas

6 x 8 in (15.2 x 20.3 cm)

CA 219

\$1,200



Charis Ammon

Housing by the Highway, 2022

oil on canvas

6 x 8 in (15.2 x 20.3 cm)

CA 227

\$1,200

I N M A N G A L L E R Y

Charis Ammon (b. 1992, Dallas, TX)'s practice is focused around quotidian encounters with the urban landscape—scenes of maintenance, destruction and rebuilding. These compositions ask us to consider sites of change we often overlook or disregard. Ammon's richly painted surfaces invite viewers into a new experience with the urban environment.

Ammon is also part of a long history of artists fascinated by the intersection of art and everyday life. As Robert Rauschenberg famously declared "Painting relates to both art and life. Neither can be made - I try to act in the gap." Ammon's impetus is to move through the urban environment and photograph everyday scenes from urban life, which she then translates into paintings that depict sites of production or work, such as construction scenes or sidewalks. She operates in a pictorial space that asks us to reconsider what we may otherwise disregard or ignore. Her works offer a deeper, more emotional engagement with seemingly neutral or pedestrian urban scenes, sites quietly rich in meaning for those who pause to look.

Ammon notes:

"Where do you go when you are on your way?" This is a question I find my paintings navigating. The medial spaces of my day give me time to reflect. As I take a moment to absorb the narratives held in the surfaces around me, I find my story also."

Charis Ammon graduated from Texas State University with a BFA in Painting, and she completed her MFA in Painting at The University of Houston in May 2018. Ammon's solo exhibitions include *Palm Trees and City Debris*, Texas State University Gallery, San Marcos, TX (2022), *Inheritance* at The Old Jail Art Center, Albany, TX (2020), and *Maintenance* at Art League Houston (2019), as well as two solo exhibitions at Inman Gallery (2021, 2018). Her work was recently included in *Urban Impressions: Experiencing the Global Contemporary Metropolis*, Moody Center For the Arts, Rice University, Houston, TX (2022) and *The Big Show*, Lawndale Art Center, Houston (2022). An artist book is included in the upcoming *Book Arts of Houston*, a survey of book arts in Houston opening Saturday, April 22, at The Printing Museum, Houston.