

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

For immediate release
June 30, 2018

Inman Gallery is pleased to
present

CHARIS AMMON
Still Hot in the Shade

and

night walk
a group exhibition

July 13 – August 25, 2018



Charis Ammon, *Under and Under*, 2018
encaustic on canvas, 5-1/8 x 7-1/8in

Opening reception Friday, July 13, 6–8pm

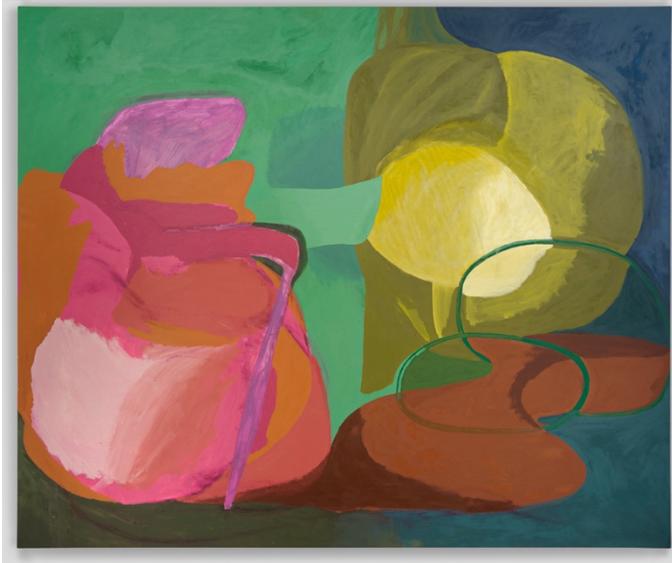
Inman Gallery is pleased to present its first solo show of paintings by Charis Ammon, *Still Hot in the Shade*. Taken from Ammon's daily walks through Houston neighborhoods, these paintings explore the materiality of the city's structure, seen from the street and sidewalk. Thinking of "concrete as a quilt over the city," Ammon finds relationships between painting and construction, and between the contours of the cityscape and the surface of a painted canvas. Including a dozen paintings, most of them no larger than a book, the exhibition is populated with works whose jewel-like scale and imagery is suggestive of narrative. From the shady underpasses of Houston highways to bent traffic cones and abandoned shopping carts, these paintings speak of people moving through space, and a city whose concrete landscape is in a constant state of flux.

The word 'pedestrian' can be used to describe both a person who is walking and what that person might see on her walk, and one might even be tempted to describe these paintings as pedestrian themselves. As Ammon notes, however, they also contain a paradox: "These are everyday things, but there's nothing boring about them." Indeed, in the paintings that contain objects for example, Ammon animates the objects into an emotionally suggestive state, dreaming the interior life of each found thing. *Doofus*, for example, teases the clumsiness of two traffic barricades, knocked over on the street they supposedly guard. Ammon describes her walks as a form of mindfulness, a way of placing the body in a heightened sense of awareness and place. An unusual activity in Houston's bustling automobile culture, Ammon's walks recalibrate the scale of the city for the artist and the viewer, making it intimate, knowable, and allowing it to reveal itself in its details.

Charis Ammon (born 1992, Dallas, TX) graduated from Texas State University with a BFA in Painting. She completed her MFA in Painting at The University of Houston in May 2018. In 2017, she participated in the DUST Residency Program in Marfa, TX. She is currently based in Houston and New York.

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Odessa Straub, *Dead Hand Spilling Cistern on the Swallowed*, 2017
acrylic, dye, enamel, 90 x 108 in
Courtesy September Gallery

For *night walk*, Inman Gallery presents a selection of paintings by five artists: **Tomory Dodge, Robert Ruello, Sigrid Sandström, Odessa Straub, and Darren Waterston**. Ranging from abstractions to gently suggestive scenes, these paintings share a full-canvas color, and an absence of white space in which to breathe. Here, blues predominate, suggesting some of the coolness we seek, a respite from this heat in which we find ourselves. Out of the blues, light radiates from explosive orbs: pools at night, starry skies, dreamscapes, forms pregnant with possibility.

Los Angeles-based artist **Tomory Dodge's** *Night Pools* (2014), a suite of nine oil-on-canvas paintings, exude a corporeal wateriness. These pools of

bright blue in black nightscapes are spaces for immersion, offering escape from the day. Rich surfaces of aquamarines broken by navy, black, and green seem incandescent, and we see them from changing angles of entry. In their mystery, they radiate possibility and respite.

Bulge #3 (2018) by Houston-based artist **Robert Ruello** takes the emergence of form from a grid as its subject. The *Bulge* paintings have a flat, bitmap pattern with a distorting, curved, shape emerging within the picture plane. While continuing his investigation into pictorial/illusionistic space, the artist has reduced his palette to just blue, creating an internal, quiet sensibility.

Stockholm-based artist **Sigrid Sandström's** *Untitled* (2015) is filled with spectral possibilities. Sandström's paintings often embrace what she describes as "under-determinacy," and she writes that these spaces allow for nothingness, for imperfect theoretical conditions, and for the vagaries of complex processes of consciousness. Here, light infuses an orb of blues and purples on a gray ground. Much like a ghost photograph, we are left with a heated impression, a flash, and the idea of lightness.

Brooklyn-based artist **Odessa Straub**, showing for the first time at Inman with *Dead Hand Spilling Cistern on the Swallowed* (2017), paints dreamscapes of "jostling figures... cloaked in distinctive textures, self-possessed." Working in acrylic, dye, and enamel on this large-scale canvas, Straub's richly evocative figurative forms show the movements of the brush as her colors bump and collide in unexpected conversations. A bar of purple slides downward, breaking apart umbers, pinks, fuchsias, and roses until it reaches green.

Verge (2015), by New York-based artist **Darren Waterston**, moves in the ambiguity between a watery world or a night sky, daubs of color exploding in firework-like forms, or as imaginary jellyfish. The painting's surface is at once smoothly polished and broken by thick daubs. The result is a delicate tension between light and dark, smoothness and texture, imagined worlds, and between the heat of summer and the coolness of water.

For information contact the gallery at kerry@inmangallery.com, or 713-526-7800.