

FOR IMMEDIATE RELEASE
November 6, 2009

Inman Gallery presents two exhibitions:

David Aylsworth

Marie Antoinette with or without Napoleon

and in the north gallery

Beth Secor

Riffing on Langer's Lines

November 6, 2009 – January 9, 2010

Opening Reception

Friday November 6th, 6 – 8pm



David Aylsworth, **Louder Than God Save The Queen**, 2009;
oil on canvas, 26 x 26 inches

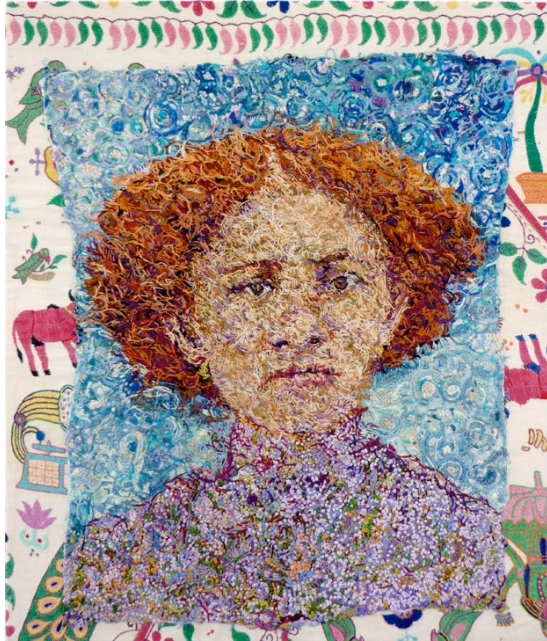
Inman Gallery is pleased to present two exhibitions of recent work by Houston-based artists **David Aylsworth** and **Beth Secor**. Opening with artists' receptions on Friday November 6th, from 6:00 – 8:00 pm, they will continue through January 9, 2010.

A wide view of the artist's prolific studio practice over the past year, the canvases in **DAVID AYLSWORTH: Marie Antoinette with or without Napoleon** range from exuberant zigzagging stripes to an exploration of triangular edges. The theatricality of Aylsworth's painterly abstraction (and titles!) is on full display, as each canvas presents a unique unbalancing act, a stage-setting for a dynamic interplay of form, color and metaphor.

In several canvases on view, Aylsworth antagonizes his compositions with broad applications of white paint. Functioning simultaneously as an erasure—a "whiting out"—and a build up of paint surface, Aylsworth's whites—really white-pinks and white-greens—invert easy figure to ground relationships. Brushy whitish swaths open shallow, receding voids, revealing layer upon layer of colored paint. They also close, or outline shapes, pushing forms into figuration. Reading depth and surface becomes, literally, a dizzying optical and tactile puzzle.

In the North Gallery we present two portrait series by Houston artist **Beth Secor**. Pulling from both found and artist-created source material, Secor re-imagines friends and strangers as pictorial intimates, re-constructing their images through the patient accumulation of sewn and drawn line. Four embroidery on fabric works render the faces of a Houston family descended from slaves. Secor collected their visages from an abandoned box of photographs discovered in a Houston home. By carefully rendering each portrait with colored thread, she connects this fading and tattered history—part of Secor's and the city's story—to a new generation of Houstonians.

Three drawings in Higgins ink and correction fluid capture the countenances of the artist's contemporaries. Secor photographed artist friends and acquaintances, asking each sitter to not smile. Simultaneously engaged but distant, her images suggest the closeness and comfort of community without denying the complexity of social exchange.



Beth Secor, **Exoduster, Kansas (sometime in the 1870's)**, 2008
Embroidery on textile, 25 x 22 inches

About the artists:

Beth Secor is a Houston-based artist, writer, and curator. She is an adjunct professor at University of Houston Downtown and Houston Community College Central. In her position as Partnership Coordinator for Art League Houston she curates exhibitions for its "Celebrating Diversity Through Art" series, a partnership with JPMorgan Chase. Her blog "Every Friggin' Gallery in the Whole Damn Town" can be read at glasstire.com. In 2008, her embroidered portraits were included in the exhibition **Landfall** at the Museum of London, England. She has a daughter, Claudia, who inexplicably is a Senior Tax Accountant at Deloitte and Touche in New York.

David Aylsworth was born in Tiffin, Ohio in 1966, and lives and works in Houston. He received a BFA from Kent State University in 1989 and was a Core Artist-in-Residence at the Glassell School, Museum of Fine Arts, from 1989-1991. Aylsworth's paintings are included in the permanent collections of the Museum of Fine Arts, Houston, The Dallas Museum of Art, the El Paso Museum of Art, and the Museum of South Texas, Corpus Christi. Recent exhibitions include **David Aylsworth: Fugue for Tinhorns Sounds like Frere Jacques**, (2008) at the Ellen Noël Art Museum, Odessa, Texas, and **Is It the real turtle soup?** (2008), Holly Johnson Gallery, Dallas, Texas.

Other gallery projects:

Dario Robleto: Some Longings Survive Death, on view at 3917 Main St (at the south end of Isabella Court buildings) will be open Saturdays from 11 am – 6 pm through the end of the year. Private tours are also available by appointment through Inman Gallery. **Some Longings Survive Death** is a unique exhibition which presents a major new body of work by Dario Robleto, the artist's most ambitious to date. The eight large-scale works on view were developed for two unique, site-inspired exhibitions: **Human/Nature: Artists Respond to a Changing Planet** (Museum of Contemporary Art, San Diego; and Berkeley Art Museum, Berkeley, CA) and **Heaven is Being a Memory to Others** (Frye Art Museum, Seattle, WA). Presented together for the first time, the sculptures trace the limits of mortality and extinction. Robleto proposes regenerative narratives, mixing natural history and tokens of desire into remedies for the inevitable losses of time.



Dario Robleto, **Some Longings Survive Death**, 2008
Glacially released 50,000-year old woolly mammoth tusks, nineteenth-century braided hair flowers of various colors intertwined with glacially released woolly mammoth hair, carved ivory and bone, bocote, colored paper, silk, ribbon, typeset 57 x 8 x 53 inches

For more images or information, please contact the gallery at info@inmangallery.com.