

FOR IMMEDIATE RELEASE
May 23, 2012

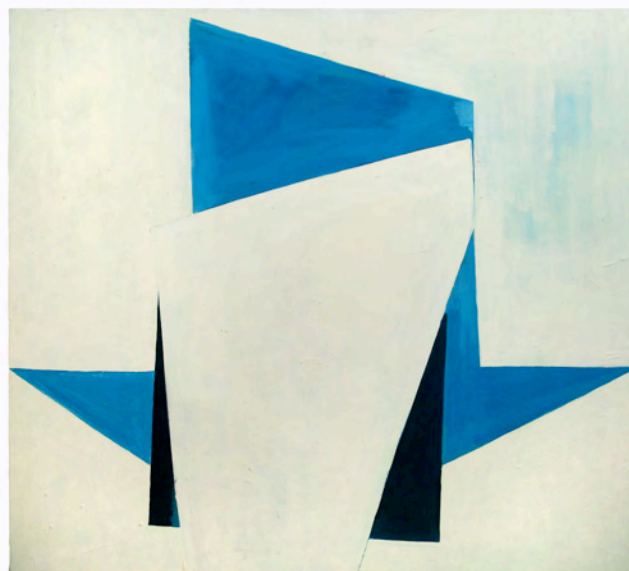
Inman Gallery is pleased to present
the exhibition:

David Aylsworth
*The Reverses Wiped
Away*

May 25 – July 7, 2012

Opening Reception:
Friday May 25th
6 – 8pm

*Gallery hours: Tues. – Sat., 11 – 6
and by appointment*



David Aylsworth, *Down and Down I Go*, 2011
Oil on canvas, 36 x 40 inches

Inman Gallery is pleased to present ***The Reverses Wiped Away***, a solo exhibition of recent work by Houston artist **David Aylsworth**. The exhibition opens Friday, May 25, with a reception from 6 to 8 pm. This is the artist's seventh solo exhibition with the gallery since 1992. Inman Gallery is excited and honored to celebrate twenty years of working with David Aylsworth.

The Reverses Wiped Away comprises twenty-four oil on canvas paintings produced in the past three years. In nearly every work Aylsworth applies white paint over layers of color paint to delimit compositions of angular shapes and bulbous forms. The surface of each painting evidences this process of additive erasure. White expanses cover but also reveal the edges of previously painted forms. Aylsworth's brushed white paint features a range of pale hues, the result of mixing with neighboring and underlying color.

In some works Aylsworth's use of white feels almost aggressive, seeming to blot out whole sections, if not the entirety of a painting. In others, his whites, or off-whites, can look structural, appearing to buttress and enclose polygons with thick calcifications. They also can look empty and receding, like thin washes requiring the containment of adjacent or subsurface color forms. Aylsworth's white areas visually oscillate between the illusion of convex reliefs and concave depths. Compositionally they function as both subject and space.

In *Down and Down I Go*, 2011, for instance, an angular swath of white eclipses the blue and black shapes layered underneath, seeming to pin them between itself and a borderless white background. The white shape's vertices meet the underlying white field with the slightest distinction. These barely perceptible edges threaten to give way and visually unify top and bottom whites as a single flat plane. The effect is to open a dynamic sense of pictorial depth. The composition slips between appearing as stacked forms, a tight puzzle of abutting shapes, and a free for all of edges suspended in relatively shallow space.

A further visual contradiction confronts the viewer in the way Aylsworth applies white as the last layer materially, therefore bringing it to the physical fore of the painting. Compositionally, however, the same white paint often serves as a backdrop and negative space. As a result, even the few monochromatic

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off-white works on view resist being viewed as objects. Instead they engage the viewer with a complex retinal and physical push and pull of subtly built and distinguished forms. Throughout *The Reverses Wiped Away* Aylsworth furthers the assertive optical play of his off-kilter geometric abstraction with highlighted material idiosyncrasy.

David Aylsworth: *The Reverses Wiped Away* will be accompanied by a full-color 64-page hardcover catalogue featuring an essay by Kurt Mueller and an interview between the artist and Toby Kamps, Curator of Modern and Contemporary Art at the Menil Collection. A book release event will be held at the gallery on Saturday, July 7.

David Aylsworth (born 1966, Tiffin, OH) lives and works in Houston. He earned a B.F.A. from Kent State University, Ohio, in 1989 and was an artist resident at the Core Program, Museum of Fine Arts, Houston, 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. His recent solo exhibitions include *The Thing That Makes Vines Prefer To Cling*, Holly Johnson Gallery, Dallas (2010); *Marie Antoinette with or Without Napoleon*, Inman Gallery (2009); and *Fugue for Tinhorns Sound Like Frère Jacques*, Ellen Noel Art Museum of the Permian Basin, Odessa (2008). In 2011 his paintings were included in the group exhibitions *Soft Math*, Bryan Miller Gallery, Houston, and *Working in the Abstract: Rethinking the Literal*, Glassell School of Art, Museum of Fine Arts, Houston.

Special Isabella Court programming:

Saturday May 26th

12:00pm: Hebert at Devin Borden Gallery

1:00pm: Aylsworth and Kamps in Conversation at Inman Gallery

Please join us on Saturday, May 26th for two events at the Isabella Court galleries. First, at 12:00 noon artist Todd Hebert discusses the new work on view in his exhibition *Rhythm* at Devin Borden Gallery.

Then, at 1:00pm at Inman Gallery artist David Aylsworth joins Toby Kamps, Curator of Modern and Contemporary Art at the Curator at the Menil Collection, in a conversation about the exhibition *The Reserves Wipe Away*. A light lunch will follow at Inman Gallery.

For more information, please contact the gallery at 713.526.7800 or info@inmangallery.com.