

INMAN GALLERY

FOR IMMEDIATE RELEASE
June 27, 2013

Inman Gallery is pleased to present
the exhibitions:

**Emily Joyce: *Some Tree Rings,
a Vision, and the Third of May***

and in the South Gallery:

Tommy Fitzpatrick: *Flatland*

June 28 – August 17, 2013

Opening Reception:
Friday June 28th
6 – 8 pm

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



Emily Joyce, *Tree Rings for Judith Pancake (Gold) 3*, 2013; unique silkscreen and hand painted gouache, acrylic, and Flashe on paper; 48 x 48 inches

Inman Gallery is pleased to announce **Emily Joyce: *Some Tree Rings, a Vision, and the Third of May***, an exhibition of new screenprints by the Los Angeles-based artist. In the south gallery we are pleased to concurrently present **Tommy Fitzpatrick: *Flatland***, a selection from the Austin-based artist's newest series of acrylic paintings. Both exhibitions open **Friday, June 28** with a reception for the artists from 6 to 8 pm and will be on view at 3901 Main Street through August 17, 2013. The exhibitions, Joyce's sixth solo presentation with the gallery and Fitzpatrick's eighth, are part of **ArtHOUSTON 2013** and **PrintHOUSTON 2013**.

In ***Some Tree Rings, a Vision, and the Third of May***, Emily Joyce presents two new serial silkscreen projects that reconstruct familiar forms into bold visual studies in continuity and variation. Both series are produced in collaboration with master printer Maggie White Lomeli, with whom Joyce has been working since 2009. Joyce's *Tree Rings for Judith Pancake (Gold)* consist of a quartet of large-scale, unique works that interpret the formal properties of tree trunks as optical graphic abstractions. Each work begins with a central motif of concentric but irregular gold and white circles (rings), onto which Joyce burns holes (knots), or adds colorful triangular and burst shapes (cuts and holes). Joyce pictures each cross-section flat and facing the viewer, creating the optical illusion of a concave depth or a convex mound seen from above. The prints are dedicated to Judith Pancake, the painter of panoramic summits in René Daumal's early 20th century novel *Mount Analogue*, an allegory of Alpine climbing, art, and objects that are only revealed to those who search for them.

Joyce similarly reconfigures a well-known form into dynamic graphic permutations in *The Third of May*, an edition published by Lomeli's Gray Area Print (Los Angeles, CA). Each of the six prints displays one or more columnar sets of shapes (a deconstructed peace sign) on different-colored paper in two to ten ink colors. The printed pie sections, arches, and wedges can be read as positive forms as well as negative spaces defining similar shapes of colored paper, together creating compositions with a range of figurative and architectural associations. *The Vision*, Joyce's largest silkscreen to date, reimagines Piero della Francesca's *Vision of Constantine* (c.1455) through a repetition of its dominant triangular tent forms—

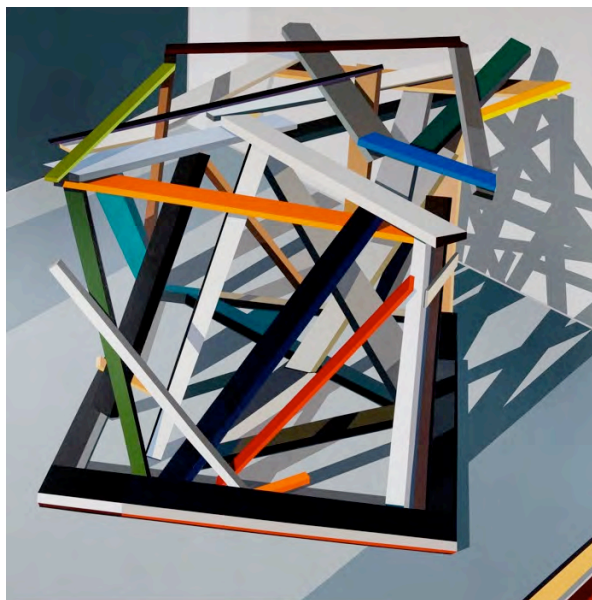
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developing an original, modern image that exists somewhere between luminous skyspace and manmade fixture.

In the South Gallery, Tommy Fitzpatrick's *Flatland* comprises a new series of paintings depicting artist-made geometric sculptures inspired by Edwin Abbott Abbot's 1884 novella *Flatland*. In the story, a fanciful satire of Victorian social structures, a square living in two-dimensional Flatland contemplates the existence of additional (and fewer) dimensions following a series of dreams and an encounter with a sphere from three-dimensional Spaceland. Fitzpatrick's acrylic on canvas paintings, each titled after a chapter in the book, recreate the liberties and limitations in comprehending a perspective other than that of one's experience, and the interplay between dimensions in painting. Each image is a 2D representation of a framework 3D object that, in turn, imperfectly expresses fourth and fifth dimensions. As with Fitzpatrick's previous paintings of glass and steel architectural facades, light plays a significant role, here casting strong shadows that create additional 2D representations within each painting. Fitzpatrick's abstract, pictorially dimensional *Flatland* paintings also play with Clement Greenberg's Modernist ideal of flatness as a defining characteristic and aspiration of painting.



Tommy Fitzpatrick, *Ancient Practice of Painting*, 2013; acrylic on canvas, 69 x 69 inches

exhibited his work in 20 solo exhibitions, including the recent shows *Electric Labyrinth*, Holly Johnson Gallery, Dallas, Texas; *CITY FACES*, Michael Schultz Gallery, Seoul, Korea (2010); and *Geometry in Reflection: Tommy Fitzpatrick and Margo Sawyer*, The Gallery at the University of Texas at Arlington, Texas (2009). In 2004-05 the two part exhibition *Object lessons: a Survey of Work from 1997-2004* and *Observations, 1997-2004* traveled to the Galveston Arts Center, Texas; Arlington Museum of Art, Texas; and Charles Cowles Gallery, New York, New York. Fitzpatrick's paintings are in the public collections of the Museum of Fine Arts, Houston, Texas, as well as the Modern Art Museum of Fort Worth, Texas. He is an Assistant Professor of painting at Texas State University in San Marcos.

Emily Joyce (born 1976 in Chicago, Illinois) lives and works in Los Angeles, California. Joyce received her BFA from the Rhode Island School of Design, Providence, in 1998. From 1999-2001 she was a Core Artist-in-residence at the Glassell School of Art, Museum of Fine Arts Houston, Texas. Joyce has exhibited her prints, paintings, and collages internationally for the last 15 years, including recent solo exhibitions at Compact Gallery, San Luis Obispo, California (2012); *Sea & Space Explorations*, Los Angeles, California (2008) and Sara Meltzer Gallery, New York, New York (2004). Her recent group exhibitions include: *XYZ: The Geometric Impulse in Abstract Art*, The Torrance Art Museum, California (2012), which she curated with Jessica Halonen; *This & That*, Ricard Foundation, Paris, France (2012); and *Wall Power*, Brand Library and Art Galleries, Glendale, California (2011). Joyce's works are in the public collections of the Museum of Fine Arts, Houston, Texas; The Walker Art Center, Minneapolis, Minnesota; and the Hammer Museum, Los Angeles, California, among others.

Tommy Fitzpatrick (born 1969 in Dallas, Texas) lives and works in Austin, Texas. Fitzpatrick earned his BA from The University of Texas at Austin in 1991 and an MFA from Yale University, New Haven, Connecticut, in 1993. He has since

Special Gallery Event: Saturday, June 29th, 1 pm

Please join us as **Emily Joyce** discusses her new work in the exhibition ***Some Tree Rings, a Vision, and the Third of May***.

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