

# Glasstire

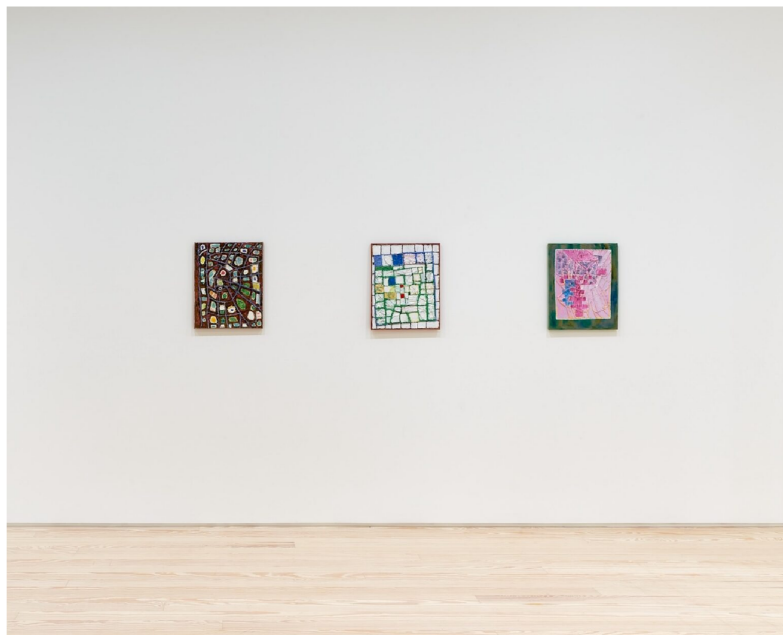
{25 years of Texas visual art}

## Review: Yevgeniya Baras: “Ever Ever, More More” at Inman Gallery, Houston

DOUG WELSH | JUNE 20, 2026

In her artist talk, Yevgeniya Baras used physical language to describe her practice. She talked about massaging, touching, hugging, squeezing, and even dressing up her paintings, drawing a connection between the body and her work. Often created in concert with other paintings across many years, each is part of a family tree. They rely on one another in their making yet appear very different from their siblings when completed. In her solo exhibition, *Ever Ever, More More*, at Inman Gallery, Baras explores the physicality of painting, the body as a conduit for and subject within abstraction, and a psychic symbolism that evokes Forrest Bess, Arthur Dove, and others, yet is entirely her own visual language.

Baras’ artist talk led me to consider a connection between her paintings and the art of drag. To be clear, I don’t mean to imply that these paintings are overtly about drag. Rather, I see in her paintings the same raw expression, defiant power, and unbound joy that I admire in drag. And in both cases, the body is central to form and expression.



*An installation view of Yevgeniya Baras’ “Ever Ever, More More,” at Inman Gallery. Photo: Thomas R. DuBrock, courtesy of the artist and Inman Gallery*

This connection with drag was most striking in a particular grouping of three paintings, each *Untitled*. In the painting on the left, a lavender webbing stretches across a reddish brown and dark green crust. Pooling in the negative spaces are small white and pastel forms, cellular and yolklke. This painting feels more masculine than the others, like a drag king whose beard is erupting through layers of makeup. The central painting contains two gridlike structures, one a bit off kilter. This image is more geometric and ordered in its construction, and the spaces between the red, blue, and green lines feel more like tiles rather than portals. Of the trio, this painting is the polished pageant queen, one with a flair for camp and irreverence.



*Yevgeniya Baras, "Untitled," 2023-2026, oil and mixed media on canvas, 20 x 16 x 1 1/4 inches. Photo: Thomas R. DuBrock, courtesy of the artist and Inman Gallery*

*Yevgeniya Baras, "Untitled," 2023-2026, oil and mixed media on canvas, 20 x 16 x 1 1/4 inches. Photo: Thomas R. DuBrock, courtesy of the artist and Inman Gallery*



Baras described the painting on the right as having a “skirt,” the hazy green ombré that encases the central image and is stapled at the front. Contained within is a wash of material, texture, color, and two shapes (one pink and one blue) that embrace each other tenderly. This painting feels like the look queen of the three, one who can serve on the runway, yet is soft beneath her fierce veneer.

With each of Baras’ paintings, I am made aware of my own body and orientation to them. Sometimes I am looking down at a textured map or slice of the earth. At other times I am looking out across an abstracted and dreamy landscape. Occasionally both occur simultaneously, which is delightfully disorienting. For example, in *Untitled*, Baras superimposes a more traditional landscape over a topographical surface. There is a pastel flatness to the mountainous and sunset landscape, recalling the work of Etel Adnan. Yet buried beneath the surface is an architectural trove of material and texture, challenging me to look down, as if gazing on the excavation of Machu Picchu, or some other ancient rubble.



Yevgeniya Baras, “Untitled,” 2023-2026, oil and mixed media on linen, 48 x 40 x 1 5/8 inches. Photo: Thomas R. DuBrock, courtesy of the artist and Inman Gallery

Ultimately I find the most satisfying aspect of Baras' paintings to be the physical application of paint and material. Combining various speeds of making across many years, these singular compositions are arrived at slowly. Baras' paintings meander, deposit, accumulate, and shroud, revealing windows, portals, gaps, and folds across textured surfaces. I can imagine many versions of paintings beneath their facades. Like ruptures in the earth or scars on the body, these paintings are the result of experiences and interventions, gradually repeated and resolved over time.

Yevgeniya Baras' *Ever Ever, More More* is on view at Inman Gallery in Houston through July 3, 2026.

Doug Welsh lives in Houston and teaches at Lone Star Community College. His work was presented with F at Untitled Art, Houston (2025) and the Independent Art Fair in New York City (2024). Recent exhibitions in Houston include "re-rite" (Art League Houston), "Angel Dust" (Pablo Cardoza Gallery), "Ignition" (The Jung Center), and "HARRY SMITH'S SHIRT" (F). Welsh has organized numerous shows, including "a way to mend" at the Blaffer Art Museum (2025), "Leftovers" at landSPACE: a kunsthalle in Austin (2024), and "Its OK To Feel This" at LAR Gallery in Houston (2024). His art criticism appears regularly in Glasstire, where he has been writing since 2023.