



# Inman Gallery at Dallas Art Fair

Booth D1, April 16 - 19, 2026

Jamal Cyrus, Angela Fraleigh, Toni LaSelle, Alexis Pye, Jana Vander Lee

**Alexis Pye** (born 1995, Detroit, MI) explores the tradition of portraiture to express the Black body outside of its social constructs. Placing her subjects in leisurely, luscious, nature-rich and even fantastical settings, her works evoke playfulness, wonder and Blackness, as well as the joys amidst adversity. Her formal strategies include an integration of mixed media within painting, including embroidery and punch-stitch needlework. Combining mediums, Pye challenges distinctions between art and craft by juxtaposing faster image-making with labor-intensive embroidery.

For the Dallas Art Fair, we are showing one major painting and a group of small works completed in the last year, several from the artist's research trip to Paris in the summer of 2025.

**Alexis Pye**

*June 14th, 2025, Paris, France (1:14 am), 2025*

oil, oil stick, oil pastel on canvas

15 <sup>7</sup>/<sub>8</sub> x 12 x 1 <sup>5</sup>/<sub>8</sub> in (40.3 x 30.5 x 4.1 cm)

APY 105

\$2,800



*"This painting is about a relationship between a father and a daughter. I have great memories of my father picking me up and going around Detroit parks, attending bbqs with his friends.*

*The guy in green is based on an old photo of my uncle Tootie from the Vietnam War."*

*-Alexis Pye, April 2026*

**Alexis Pye**  
*Do You Remember, 2024*  
oil, oil stick, oil pastel and embroidery on canvas  
36 x 48 x 1 1/2 in (91.4 x 121.9 x 3.8 cm)  
APY 62  
\$8,500



Jamal Cyrus' (b. Houston, TX) expansive practice draws on the languages of collage and assemblage to explore the evolution of African American identity within Black political movements and the African diaspora. He is engaged with an aesthetic practice that aims to transform the most mundane materials into objects with rich, densely packed networks of meaning and purpose.

While Cyrus had been working with textiles more broadly since 2016, he began utilizing denim as a raw material in 2019, when he saw a "work clothes" Gees Bend quilt made of denim at the Museum of Fine Arts, Houston. Utilizing denim as a raw material, the artist transforms old jeans and their cotton thread into rich painterly abstractions. In the artist's words, he is attempting "to use the materials and format of the quilt to document aspects of black political history." Whether mining FBI files of Black activists and artists, or exposing underknown corners of the Black American experience, Cyrus' project acknowledges how loss, failure, tragedy, and hardship function to fuel hope, resistance, and progress within Black American culture, presenting the viewer with an expanded understanding of American history.



Most recently, the artist has been referencing free jazz, especially the music of Texas icons such as Ornette Coleman, Julius Hemphill and more broadly issues of metaphysics within Black sound production..

*Bop is a Spaceship Melody* takes its title from a song by the musician/composer Sun Ra, and captures the futuristic, dynamic, and transformational energy that must have been part of the early Bebop Movement. This work connects Cyrus' denim pieces to a series of mural-sized text pieces he realized with Houston sign painter Walter Stanciell, which use transliteration to represent the lyrical content and style maneuvers of early Black performance of the metered hymn.

**Jamal Cyrus**

*Bop is a Spaceship Melody*, 2025

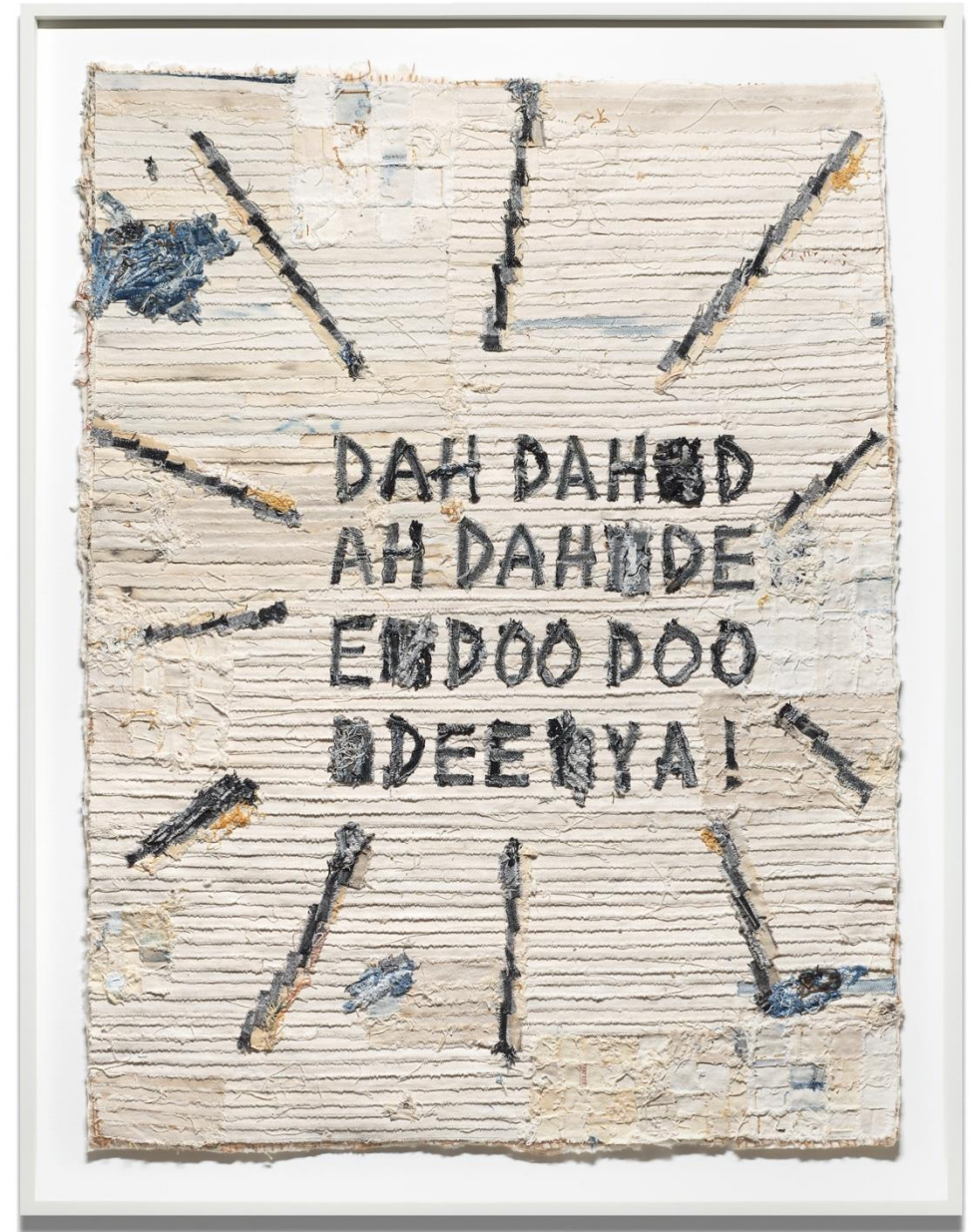
bleached denim, denim, burlap, cotton batting

39 x 29 1/2 in (99.1 x 74.9 cm) approx

44 1/2 x 34 1/2 x 1 3/4 in (113 x 87.6 x 4.4 cm) framed

JCY 217

\$24,000



**Angela Fraleigh's** (b. Beaufort, SC) paintings retrieve women from the margins of history, offering alternative, empowering visual narratives. Plucking figures from the art-historical canon and placing them in new, dreamlike compositions, she creates space for female agency and subversion. Over the last decade she has worked with institutions to create several site-specific solo exhibitions that reveal alternative accounts in their permanent collections. In rearranging the images of the past, the artist changes how we see ourselves in the present.

Many of the works included in the booth explore textile-making and weaving as an act of power. Pulling from Brothers Grimm fairy tales and Greek Mythology, as well as 20<sup>th</sup> century textile designers like Lucienne Day, Fraleigh parallels fable and history to model women as creators of their own narratives.

**Angela Fraleigh**

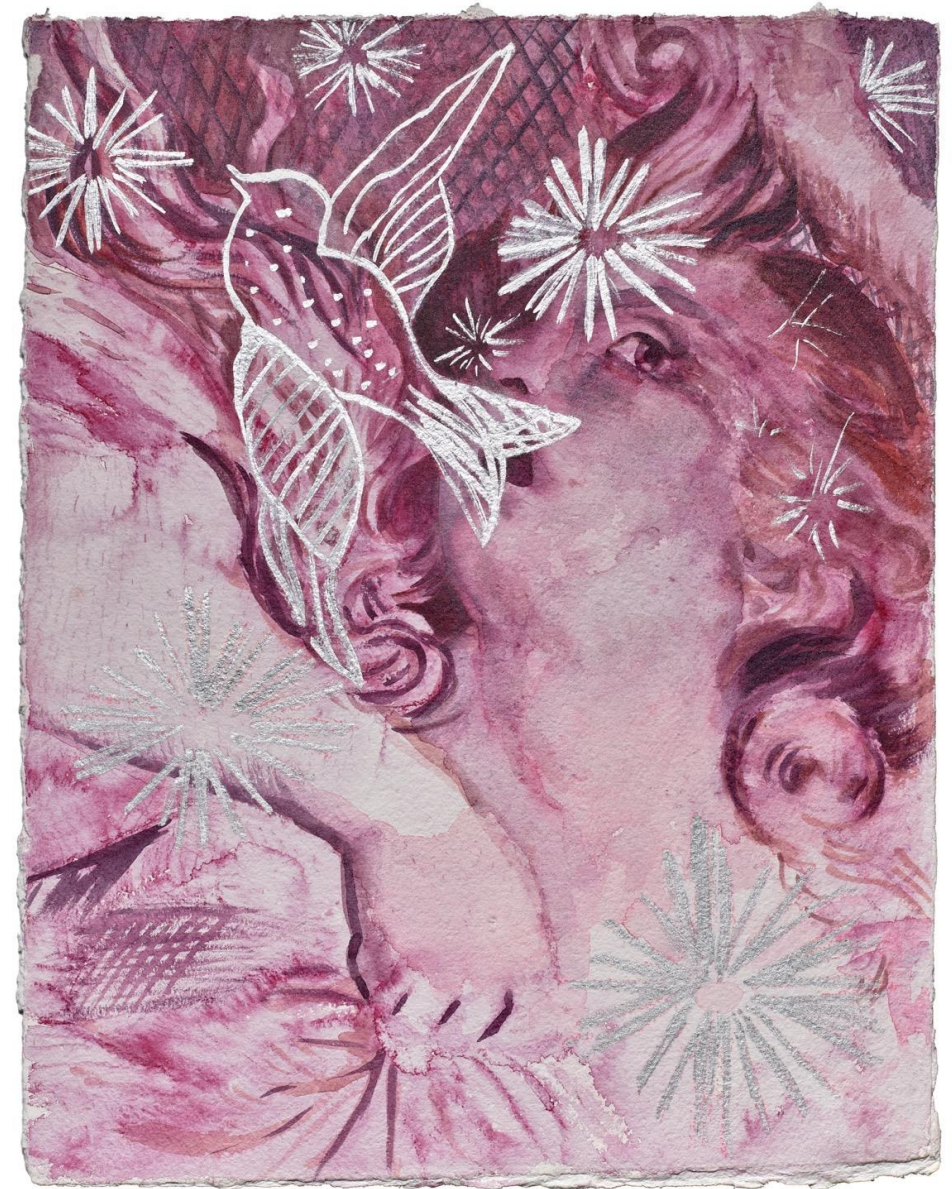
*Study of Philomela*, 2023

Amethyst, black tourmaline, hematite, watercolor, and aluminum on cotton, linen flax, hemp, esparto, seeds, flower petals, and recycled rag paper

19 1/2 x 15 in (49.5 x 38.1 cm)

AF 254

\$4,700



Fraleigh's *Shaking to sound the silent skies* emerges from a body of work that explores dreaming and awakening, whether it be spiritual, sexual, or social. The female figures populating these paintings languor in altered states; caught in a dormant and dreamlike state they are seen rousing one another from slumber, harnessing the seductive quality of beauty and opulence. Her protagonists, traditionally compressed for visual consumption in the art historical canon, emerge forth in these works larger than life.

Weaving realism with abstraction, Fraleigh pulls inspiration from turn-of-the-century illustrators such as Gerda Wegener and Ethel Reed to create a layered, liminal space, paying homage to women pioneers that upended social norms.

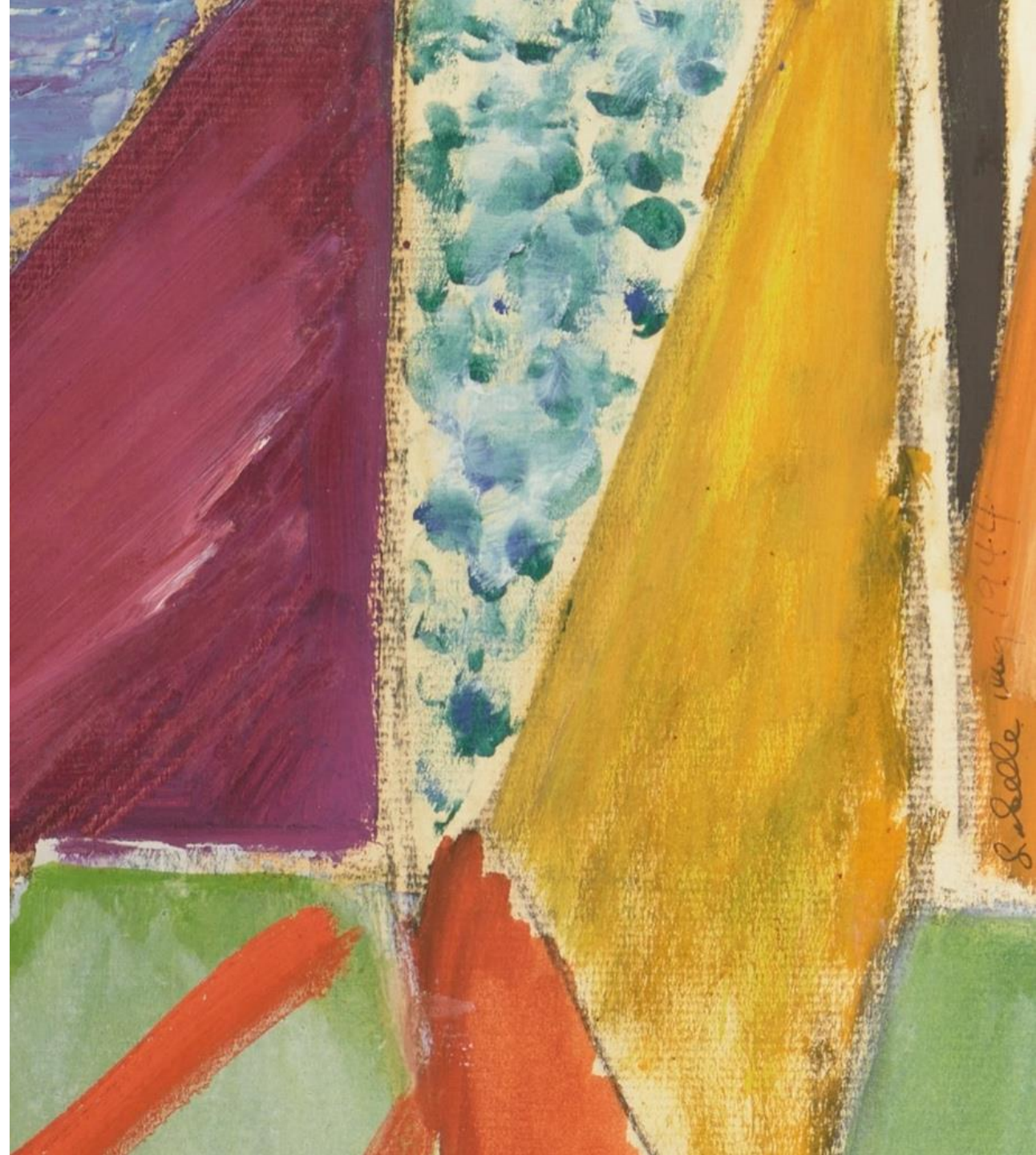
Angela Fraleigh  
*Shaking to sound the silent skies*, 2021  
oil and watercolor on linen over panel  
48 x 36 x 1 in (121.9 x 91.4 x 2.5 cm)  
AF 244  
\$20,000



American Modernist **Dorothy Antoinette "Toni" LaSelle**, (b. Beatrice, Nebraska 1901– d. Denton, Texas 2002) was an early and intuitive student of modernism. The artist discovered Post-Impressionism and Cubism while attending Nebraska Wesleyan University for her BA (1923). Images from the 1913 Armory Show, the iconic exhibition which introduced European modern art to the American public, served as a catalyst for LaSelle's artistic development.

In the 1940s, she sought out and studied with European emigrés László Moholy-Nagy and Hans Hofmann. Moholy-Nagy laid the groundwork for LaSelle's interest in geometry and shapes, while Hofmann's color theories influenced her space compositions. In New York and Provincetown in the late 1940s through the 1960s, LaSelle was a witness to and participant in the American Modernist revolution.

Provincetown became LaSelle's second home, with the majority of works in the estate holdings produced during summers in rented studios in this important artists' colony.



This spectacular oil on paper, *Untitled (Provincetown)*, was produced during LaSelle's first summer at the artists' colony, studying with Hans Hofmann. She had learned of Hofmann and his teachings in the early 1930s when she was on leave studying in San Francisco, but it took her 13 years to realize her dream of working with him. Despite W.W II, raging across the Atlantic, Provincetown's tourism and artist colony was relatively unaffected. Jackson Pollock was among the artists in attendance that year. This first summer changed LaSelle's life, as she returned almost every summer until old age prevented her travel.

**Toni LaSelle**

*Untitled (Provincetown)*, 1944

oil and charcoal on paper

19 x 22 <sup>3</sup>/<sub>4</sub> in (48.3 x 57.8 cm)

25 <sup>3</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>16</sub> x 1 <sup>5</sup>/<sub>8</sub> in (64.5 x 73.8 x 4.1 cm) framed

TL 828

\$28,000



By the early 1950s, LaSelle had achieved substantial recognition for her own work, even as she continued teaching at Texas Woman's University. In 1948, the Dallas Museum of Fine Arts (now the DMA) mounted a solo exhibition of LaSelle's charcoal drawings, and she had a solo exhibition of paintings in New York in the summer of 1950. Provincetown, MA continued to be her place of refuge and creative energy in the summers.

*Afterfruit of Sadness*, 1952 is part of a series of small paintings with restrained compositions, the most minimal paintings in her oeuvre. Four of the works from this series are in the collection of the Modern Art Museum of Fort Worth. Works from this time period often contain the trio of shapes seen here (triangle, quarter circle, half circle).

**Toni LaSelle**

*Afterfruit of Sadness*, 1952

oil on canvas board

24 x 20 in (61 x 50.8 cm)

28 1/2 x 24 1/2 x 1 1/4 in (72.4 x 62.2 x 3.2 cm) framed

TL 109

\$65,000



**Jana Vander Lee** (b. 1945, Hammond, IN), an American fiber artist, earned her BA from Calvin College in Grand Rapids, MI, in 1967 and soon after moved to Houston, TX, where she began her career as an artist, educator, writer, and curator. Her work is inspired by her early life in the Dutch Calvinist church, her travels to the American Southwest to study Navajo weaving, and her deep knowledge of the American Fiber Arts tradition through self-education.

In the 1970s and 1980s, Vander Lee exhibited widely in the region, including at the well-regarded Mattingly Baker Gallery in Dallas, the Graham Gallery, and Hadler-Rodriguez Gallery in Houston.

Vander Lee was instrumental in organizing important exhibitions introducing fiber art into the mainstream fine art field in Houston, helping to break down the barriers between craft and “fine” art.

**Jana Vander Lee**

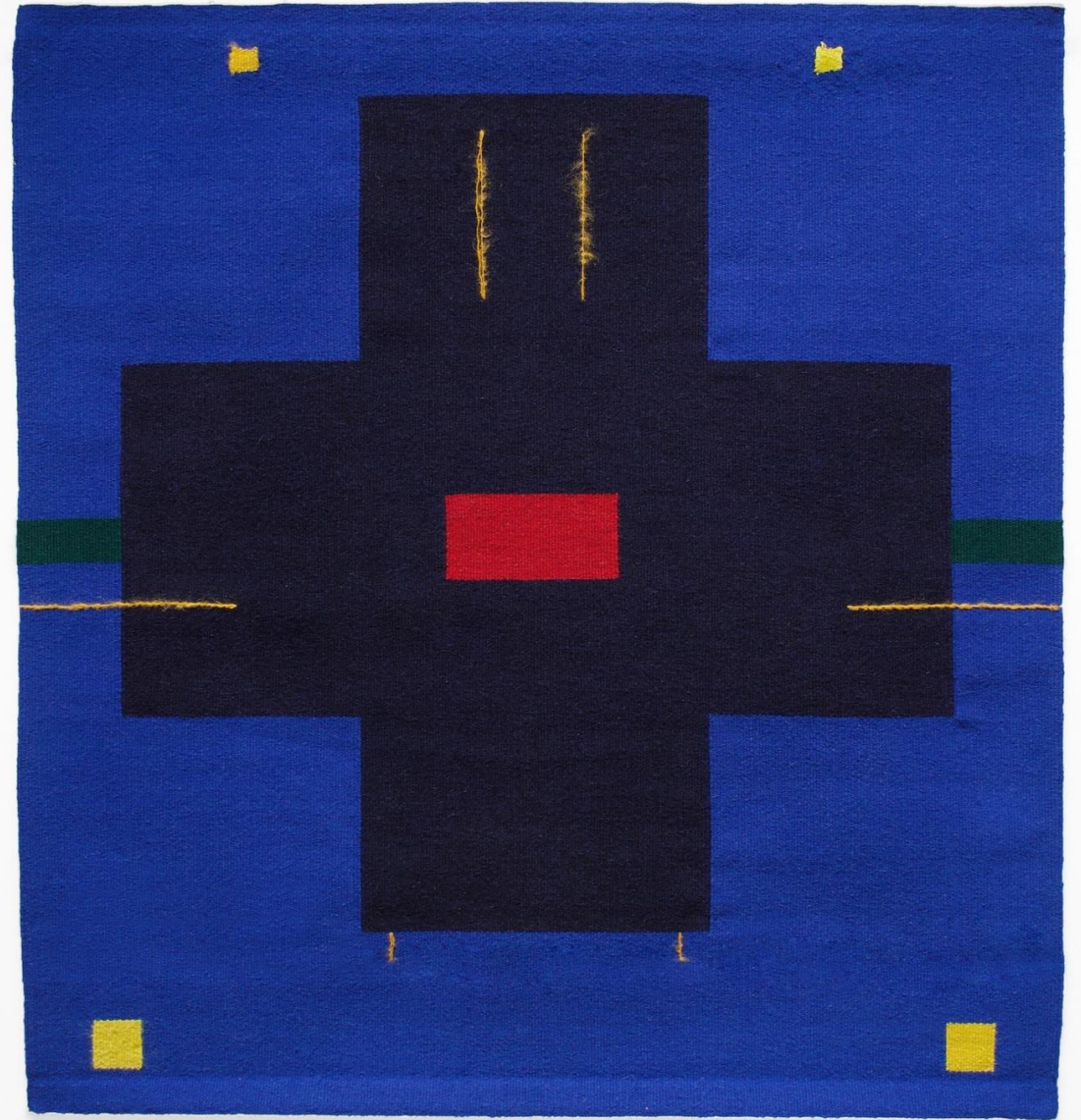
*As Always*, 1982

linen, wool, cotton, rayon, mohair, acrylic, orlon

49 1/2 x 47 1/4 in (125.7 x 120 cm)

JVL 46

\$25,000



In 1979, Vander Lee traveled to Albuquerque, New Mexico to study with British artist-weaver **Theo Moorman**, who pioneered a method of weaving that allowed curved lines. Vander Lee embraced the “Theo Moorman technique” producing a number of delicate, landscape-inspired works, which contrasted with her muscular tapestries.

Vander Lee produced over 100 tapestries in the 1980s, but her prolific period of artistic production stopped by 1990, due to almost complete vision loss in both eyes. Happily, her vision has substantially recovered. The artist relocated from Houston to Chicago in 2019 and has begun working again on new tapestries, and Theo Moorman weavings. As she has poignantly stated, her weavings are meant “to give people hope, to give people comfort, and to inspire and challenge people to think deeper and do more.”

**Jana Vander Lee**

*At the Break of Dawn 2*, 2021-2025

warp: 16/2 linen, polyester thread; weft: 16/2 linen, acrylic, cotton, rayon, wool, angelina fiber

22 x 17 in (55.9 x 43.2 cm)

28 <sup>7</sup>/<sub>16</sub> x 23 <sup>7</sup>/<sub>16</sub> x 1 <sup>5</sup>/<sub>8</sub> in (72.2 x 59.5 x 4.1 cm) framed

JVL 189

\$10,500



For decades, **Tommy Fitzpatrick** (b. Dallas, TX) has been inspired by American vernacular architecture. In his most recent work, he is exploring the home as a built structure, a refuge and a shelter, through paint application and color study. Using trowels and acrylic polymers to build up the surface, Fitzpatrick allows the materiality of the paint to take on a sculptural quality. Streamlined and elemental, the Dwellings series marks an important formal shift for the artist, depicting a more universal structure symbolic of utopian potential.

The paintings on view at the fair complement our current exhibition **Tommy Fitzpatrick: *Elsewhere***, on view in Houston through May 9, 2026. Fitzpatrick's work from this series is also currently on view in Dallas at Barry Whistler Gallery.

**Tommy Fitzpatrick**  
*Statement Piece*, 2025  
acrylic on canvas on panel  
40 1/2 x 30 1/2 x 2 1/2 in (102.9 x 77.5 x 6.4 cm)  
TF 256  
\$9,000



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For a full listing of work presented at the fair

[Click here for a viewing room](#)