

JACK SHAINMAN GALLERY

LESLIE WAYNE

What's Inside

February 22 – March 30, 2019

Opening reception for the exhibition: **Friday, February 22nd**, from **6-8 PM** at **513 West 20th Street**.

Jack Shainman Gallery is proud to present *What's Inside*, an exhibition of new work by **Leslie Wayne**. In a tectonic shift from the easy play with pictorial representation in Wayne's previous bodies of work, *What's Inside* introduces an all-embracing magnetic pull towards trompe l'oeil and verisimilitude.

In two distinct, yet related bodies of work depicting containers and windows, shaped panels in exaggerated and skewed perspectives determine the painted object. Door and window frames, armoires, closets and shelves are rendered through constructed panels and an abstract and three-dimensional handling of paint. With this practice, Wayne explores conventional representation and figure-ground relationships. What is illusion and what is, in fact, real becomes tensely blurred. The large scale of these paintings invites further questioning as one could envision stepping across the threshold and into their imagined interiors.

Though Wayne's new work marks a departure in her practice, still there remains a continuity that, whether abstract or pictorial, has always explored portals to the other side. Also presented within this exhibition is Wayne's 1990 painting, *Come In*, an inverted doorknob and oil on panel work, indicative of motifs further probed by the artist to this day. This new series of paintings takes stock of the many iterations of this thread and comes back full circle to a world of images where abstraction holds a firm grip on ambiguity.

Wayne's closets and containers are zones of refuge and comfort from the outside world; but they also contain the artist's secrets and anxieties about the current state of political affairs: climate denial, nuclear proliferation, immigration, and ongoing institutionalized racism that point to a breakdown of the cultural and moral fabric of our society. Paintings of broken and boarded up windows, or those in which a sort of toxic ooze seeps through the blinds, serve as metaphors for this unease. Large-scale paintings of cabinets, closets and shelves can be seen from the point of view of a small child peering into a forbidden space or up towards something just out of reach. These paintings take on an almost German Expressionist perspective of an environment that is not quite right.

In the creation of this series, Wayne relied on process over planning. Her driving impetus often stemmed from the result of something unanticipated – an encounter with another work of art, a technical "mistake" in the studio, a word or passage in a book, or a deeply personal event – rather than a deliberate blueprint for a specific outcome. These new paintings allow space for all those moments to coalesce into a body of work that looks both outward to the world and towards Wayne's inner life. Wayne reflects, "Though these paintings represent my political anxiety, I am also not a bleak person by nature. So for me, the idea of a broken window is also an invitation for some sort of renewal. A window can be fixed, new histories can be made."

Concurrently on view is *Correspondences*, an exhibition of new work by **Carlos Vega** at 524 W. 24th Street, and *Parking on Pavement* at **The School**. Upcoming exhibitions at Jack Shainman Gallery include **Paul Anthony Smith** at 513 W. 20th Street, opening April 4, 2019.

Gallery hours are Tuesday through Saturday from 10 am to 6 pm. For press inquiries please contact Katherine Wisniewski, Sutton, katherine@suttonpr.com, +1 212 202 3402. For other inquiries please contact the gallery at info@jackshainman.com.