

Leslie Wayne

Jack Shainman

Leslie Wayne united the mediums of painting and sculpture in this elegant and cerebral show of eleven painted “studio rags.” Using heavy applications of viscous oil paint, she molded, shaped, and otherwise manipulated the medium until it took on a particular guise. Each “Paint/Rag” was hung in isolation from the others on a blank wall, underscoring its elevation from an everyday functional object into a complex one with multiple meanings and associations, as well as into a thing of beauty.

Perhaps the most compelling aspect of these “Paint/Rags” is that they convincingly adopt the underlying properties of a common cloth. The modest pieces maintain the size and basic tactile properties of rags, while they take on their various new capabilities. In works such as *Paint/Rag #34* (2014) and *Paint/Rag #31* (2013), Wayne elevates the constructions into sumptuous-looking fabrics. Her paint simulates the rich texture and ornate patterns of scarves one might find in an open-air market.

In *Paint/Rag #29* (2013), she used an egg-white paint, and then accented it with only a few bursts of blue and yellow



Leslie Wayne, *Paint/Rag #31*, 2013, oil on panel, 14" x 9" x 4½". Jack Shainman.

between the folds. Thus the painting assumed a glossy veneer and took on an architectural form and attitude. In the right light, it looked as though it were moving subtly—coming alive in some way. But lying at the core of this multifaceted construction is nothing more than the idea of an ordinary rag.

Wayne inventively demonstrates in these constructions the unexpected dual nature and dynamism to be found in seemingly humble articles, and by extension, everyday activities. —**Stephanie Strasnick**

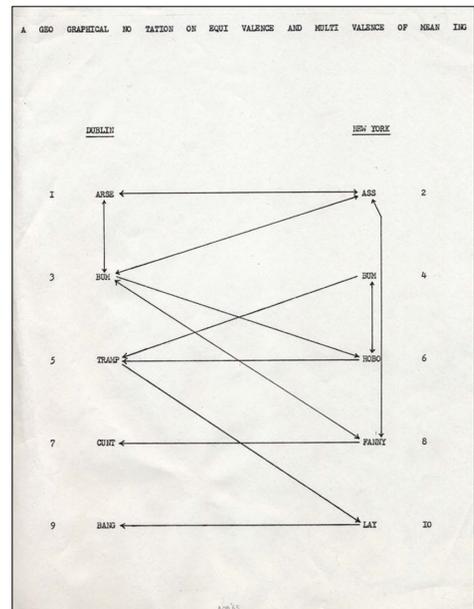
Brian O'Doherty

P! and Simone Subal

A pair of overlapping exhibitions brought fresh attention to the entertaining conceptual output of Brian O'Doherty, an Irish artist, writer, educator, and one-time editor of *Art in America*. Works from 1951 to a new, site-specific installation were included in the exhibitions. O'Doherty has inhabited several fictional personae, including a British bon vivant and a female art critic, though certainly his best-known alter ego was Patrick Ireland. The name was adopted as a political protest in 1972, and the artist vowed to use it proudly until the last British soldier left Ireland. (He used the moniker until 2008 when a mock funeral for Ireland was held.)

At P! a mixed-media tower stood at the center of the small gallery. Viewers were to peek into the eye-level hexagonal structure of the work, titled *Sight (Narcissus)*, 1966, and witness several reflected reflections of reflections of a classical bust of Narcissus. The work, perhaps a sly reference to Marcel Duchamp's mysterious, erotic *Étant donnés* (1946–66), was also viewable only through a peephole.

Duchamp and O'Doherty were friends and collaborators, sharing an interest in chess, sex, and language. O'Doherty was an early champion of video as a medium for art. Playing on a monitor set on the floor was the video



Brian O'Doherty, *A Geographical Notation on Equivalence and Multivalence of Meaning (Arse / Ass)*, 1965, typewriter and ink on paper, 11" x 8½". Simone Subal.

Structural Play: Vowel Grid (1970), in which two men are acting out an apparently absurd biomechanical theater piece on a grid. They wear white outfits and cones over their faces and shout instructions in an abstracted form of Ogham, an ancient Celtic language denoted by notches or hash marks on stone. All human interaction in O'Doherty's world is subject to instructions and restrictions. The rules laid down in his artworks are based on empirical observations of humankind as well as on an approach that mingles logic and perception. A sound can become a painting, and human sexual intercourse might be reducible to a handmade spreadsheet.

Simone Subal presented a new installation in acrylic, titled *Rope Drawing #122: Here/Now* (2014). Geometric forms painted on the gallery walls were “framed” by rope tied at angles from the ceiling to the floor. The fractal-like lines of rope outlined the portal shapes, and the work was best experienced with a partner to walk through it while you watched that person with one eye closed. Beside the drawings, sculptures, and the same video that was being looped at P! gallery, there was O'Doherty's 1966 “portrait” of Duchamp—a wood construction with glass and motor and a round hole through which could be viewed the French master's heartbeat.

—**Doug McClellom**