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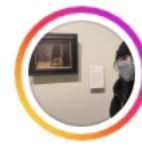
Thomas Erben Gallery



margaretmurray Loved the small, fluid paintings by Janice Nowinski at Thomas Erben. Sensuous in subject and paint texture. The simplicity and directness reminded me a little of Albert York and some figures of Cézanne. A fair amount of humor in there too, adding to their charm. Last week, closes Saturday!

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janicenowinski Thank you [@margaretmurray](#)

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past.the.sun Loved

3h 1 like Reply



simonevanstm Love em too

23h 1 like Reply



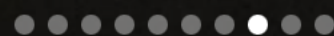
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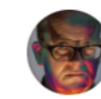
1 DAY AGO



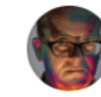
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matthewhiggs2015



matthewhiggs2015 Janice Nowinski at Thomas Erben. Amazing show of small-scale paintings mostly based on found photographs. This is one of the best painting shows we will see this year in New York. On view through May 27. & I've said it before, but Thomas Erben has one of the best and most prescient programs of any gallery anywhere: e.g. Mike Cloud, Senga Nengudi, Dona Nelson, Harriet Korman, Tom Wood, etc., and he previously presented Rose Wylie (2010), Jutta Koether (2005), Adrian Piper (1997, 1999, 2001), Lorraine O'Grady (1993, 1998), among much more besides! 🙌
[@thomaserbengallery](#) [#janicenowinski](#) [@janicenowinski](#)

Edited · 45m



past.the.sun The touch!

22m Reply



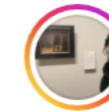
kylestaver ❤️❤️🔥🔥

29m 1 like Reply



harkawik 🙌🙌🙌

33m 1 like Reply



janicenowinski I'm so honored, thank you so much
[@matthewhiggs2015](#)

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pam_glick Great painter!

1h 1 like Reply



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2 HOURS AGO



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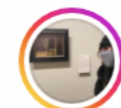
dagcentral



dagcentral Janice Nowinski's first solo show at Thomas Erben in Chelsea was a breakout success, followed by her inclusion in major group shows at Venus Over Manhattan and D. C. Moore. Her second exhibition of small-scale paintings at Thomas Erben should bring her even greater acclaim. *Upside Down Nude* (2022), in many ways, epitomizes her style. The naked female figure slumps limply—almost as if her salmon-colored body has fallen in battle. Nowinski's figuration is extremely loose. The woman's nipples are two dabs of red, a light black triangle serves as her crotch, a faint uneven line separates her legs, while a horizontal swipe of black defines her hair, which presses against the bottom on the canvas. For the Brooklyn artist, abstraction—how shapes work compositionally—trumps realistic details, such as hands or fingers or facial features, which seem unimportant to her. The subject's right arm is merely a horizontal smear of paint. By itself, her ear could be mistaken for a cup handle. The background consists of three large bands of color: dark alizarin on the top layer; a mixture of teal, blue, and hints of red in the middle; black, brown, and gray on the bottom. From the underpainting, there is a hint of a doorway or window behind her. What matters most in Nowinski's paintings are the gestural marks that energize the picture plane, as well as the small details. The light reflected on the sprinting man's left arm, butt cheek, and foot, makes "Runner" (2023) intriguing, along with the brushstrokes that blur his right arm. Nowinski's paintings have a sensuousness but also a certain crudeness that gives them a feeling of immediacy. In discussing her own work, Rose Wylie suggests that "there's a point where inelegance becomes elegance." Nowinski seems to agree. She told Jennifer Samet in *Hyperallergic*, "There should be something a little bit wrong with all paintings—and that makes them good."

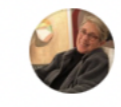
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janicenowinski Thank you so much [@dagcentral](#) ❤️

1d 1 like Reply



brengoodman Fantastic ❤️

1d 2 likes Reply



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1 DAY AGO



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alice.zinnes · [Follow](#)



alice.zinnes Janice Nowinski has remained true to her vision of figurative painting for years. Her current paintings, now hanging at Thomas Erben Gallery through May 27, have an immediacy and seeming ease of execution, as if made in just one sitting, but apparently the flowing marks and colors been hard-earned through exploratory paintings not exhibited publicly. Working from snapshots, found photos, and art historical paintings, Nowinski's small – generally around 5x7 inches represent not only private moments in time, but also vehicles of voyeurism, as if we are looking through the (generally nude) bodies straight into the psyches. On some level Janice is a formalist, contorting anatomical structures to conform to the needs of the painting's internal constructions, finding exact color relationships that hold the painting's space, including a sense of facial features more to interact with the painting's rhythm than define an actual human being. But these distortions, along with the intimacy of the small scale and the quiet of the unsaturated color turn each painting into a visual metaphor, or perhaps parable, where the single instant caught in the original photo or Old Master painting becomes an eternal moment, a type rather than a portrait, a genuinely warm portrayal of the plight of the figures portrayed. The paintings of Nowinsky's grandmother even more deeply show this empathy, as these paintings so clearly suggest a loving nostalgia, feelings of memory perhaps from the artist's childhood, and an embrace of her grandmother and the place where she lived. Posted here are only a very few of the many paintings on view. To see all photos, as well as past reviews, please go to Instagram link in bio at [@entropvisions](#) or my website: www.alicezinnes.com/entropvisions--blog-@thomaserbengallery [#alicezinnes](#) [@nyartistscircle](#)

33w



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May 25, 2023



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