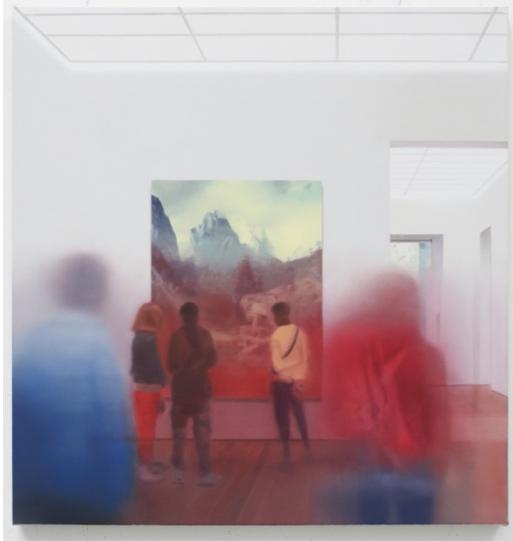


# MITCHELL-INNES & NASH

PAUL WINSTANLEY: *My Heart's in the Highlands*  
534 West 26<sup>th</sup> Street, New York  
October 20 – December 3, 2022  
Opening Reception: October 20, 6–8 PM



**NEW YORK – (October 4, 2022)** – Mitchell-Innes & Nash is pleased to present its fourth solo exhibition of work by British artist Paul Winstanley (b. 1954) on view October 20 through December 3, 2022. The exhibition will include 12 new paintings, all produced over the course of the past year, on view for the first time.

In his essay for the exhibition catalogue, Ben Street writes:

“Looking at a painting of a mountain isn’t much like looking at a real mountain. This is something we can probably all agree on. What the nature of that difference is, and why it might be worth paying attention to, is one of the subjects of Paul Winstanley’s new body of

paintings. While we might all agree on that distinction, though – might see it as self-explanatory, even an obvious thing to say – that gap, between being there and not, between closeness and distance, between seeing something and saying something, is the place where Winstanley’s art makes its home.”

Winstanley continues his career-long investigation into the relationship between painting and photography. In these new works he updates and re-paints images of early 19th century Alpine landscape paintings. The process involves initial layers of intervention using physical and digital printing processes that appear to incur damage and trauma to otherwise sublime images. Winstanley then re-constitutes and re-makes these images as new paintings for a more skeptical and problematic age.

Two works, *At the Gallery 1* and *At the Gallery 2*, feature two of these paintings in a modernist gallery setting with anonymous engaged viewers and others, passing-by, making blurry progress. This marks a subtle shift from a group of earlier works by Winstanley featuring Renaissance paintings in similar, contemporary gallery settings being admired or ignored in equal measure. Ben Street writes:

“The Romantic convention of *riickenfigur* – a human figure seen from behind, gazing into the depths of a landscape – is a proxy for the viewer, a kind of avatar, that gets reanimated in these images. What these paintings offer to them and to us is the possibility of an experience that might not yet be foreclosed, something to which the act of painting might, even now, so late in the day, grant us access.”

The new works included in *My Heart's in the Highlands* present moments of intimacy and universality, offering comfort in the unknown. Winstanley’s photographic realism combined with painterly

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softness results in a sense of dreamlike wonder and ethereal openness, a certain romantic longing that Winstanley has mastered in his work and continues to build upon.

## About Paul Winstanley

Paul Winstanley is best known for his delicate paintings from photographs, which pull beauty from quotidian environs with tactile precision. Wavering between photographic realism and painterly softness, Winstanley's works call into question the quiet psychology of public and private spaces. Born in Manchester in 1954, Paul Winstanley lives and works in London. His work has been included in exhibitions since the 1970s, and over the past two decades it has been shown throughout the United Kingdom, Germany, France, and the United States. Recent solo exhibitions include *After the War the Renaissance* at 1301PE, Los Angeles, CA (2020); *Altered States* at Vera Munro Gallery, London, UK (2019); *Faith After Saenredam And Other Paintings* at Kerlin Gallery, Dublin, Ireland (2017); *Art School* at Mitchell-Innes & Nash, New York, NY (2015); *Everyone Thinks This is Nowhere* at Alan Cristea, London, UK (2012); and *Paintings 1989-2007* at ArtSpace, Auckland, New Zealand (2008). His work has also been featured in numerous group shows, including *Realitätscheck* at Kunstraum, Potsdam, Germany (2019); *Summer Show* at the Royal Academy, London, UK (2018); *Geometrics* at Andreas Binder Gallery, Munich, Germany (2017); *Conversations* at the Irish Museum of Modern Art, Dublin, Ireland (2015); *Art and Existence* at Esbjerg Kunstmuseum, Esbjerg, Denmark (2013); and *Window to the World* at Museo Cantonale d'arte and Museum d'arte, Lugano, Italy (2012). His first retrospective was held at the Auckland Art Space in New Zealand in 2008 and was accompanied by a fully illustrated catalogue. Winstanley's work is represented in numerous public and private collections, including the collections of The Irish Museum of Modern Art, Dublin; Tate Gallery, Great Britain; New York City Public Library, New York and the Museum of Contemporary Art, Los Angeles.

## About Mitchell-Innes & Nash

Founded by Lucy Mitchell-Innes and David Nash, who previously headed the worldwide Contemporary and Impressionist & Modern Art divisions of Sotheby's, Mitchell-Innes & Nash places exemplary contemporary artists within a historical context, revealing a continuity of ideas and aesthetic virtuosity from the Modern era through the present day. Lucy Mitchell-Innes is also a member of the selection committee of Art Basel and a former president of the Art Dealers Association of America. Mitchell-Innes & Nash's renowned exhibition program fosters excellence within artistic practice, while forging an informed dialogue between emerging and established internationally recognized artists. From acclaimed surveys of 20th century masters, such as Jean Arp, Anthony Caro, Jay DeFeo, Willem de Kooning, Leon Kossoff, Kenneth Noland, Roy Lichtenstein, and Nicolas de Stael, to solo exhibitions of Sarah Braman, Keltie Ferris, Daniel Lefcourt, Eddie Martinez, Pope.L, Martha Rosler, and Jessica Stockholder, Mitchell-Innes & Nash has proven expertise in both advancing the careers of emerging artists and maintaining the superior standard set by established artists.

**Caption:** Paul Winstanley, *At the Gallery 2*, 2022, Oil on linen, 35 3/8 by 33 7/8 in. 90 by 86 cm. © Paul Winstanley. Courtesy of the artist and Mitchell-Innes & Nash, New York

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