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Henry Glavin  
*Between Rooms*

07.10-  
07.11.21

Opening :

Thursday, October 7,  
2021  
5pm - 9pm

# Henry Glavin

## *Between Rooms*

*"Solitude is independence. It had been my wish and with the years I had attained it. It was cold. Oh, cold enough! But it was also still, wonderfully still and vast like the cold stillness of space in which the stars revolve."*

Hermann Hesse, *Steppenwolf*

Knotty hardwood floors are bathed in harsh light, doors give the impression of an impending creak, and the ceilings recede into a vast open space... there is no doubt: we are in the middle of a Henry Glavin painting. The young artist (Born 1991, New York) invites us to lose ourselves in the uninhabited, silent yet charged atmosphere of his interior and exterior scenes. Devoid of human figures, Glavin's compositions are far from deserted. A backgammon board without pieces, an uprooted cherry tree, and a collection of unlucky horseshoes are a poetic allusion to the psychology of characters just out of view.

Navigating us through architectural perspectives, the works of *Between Rooms* recall the meticulousness of Flemish painting while offering a loose, process orientated approach to material and surface. Like Samuel van Hoogstraten's philosophically laden paintings where an ajar door, melting candle, or a pair of forgotten slippers hint at an unfolding domestic life, Henry Glavin's paintings say as much about our suspended daily lives as they do about our moods, imaginations and inner storms. The thin washes of paint, sanded panel, and glaze-like ink transfers transform into transparent walls and severe clear skies, existing in a timeless constructed temporality. In addition to the architecture of these created spaces,

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Glavin constantly pulls us towards the landscape they inhabit. The roots of an uprooted tree echo the burgundy paint hastily applied to a board and batten barn. A distorted shadow in the painting of a church mimics the sprawling form of a leafless maple. An obstructed view of a beaver pond probes through the walls of a living room. Glavin's wooden panels communicate with each other and create a circuit of windows, trompe l'oeil paintings, and trap doors that lead us through the room.

Familiar to the artist, and imbued with North American folklore, these landscapes belong to the collective imagination of the United States and reference his family history. Glavin discreetly deposits glimpses of his own experiences, imbedding the panels with memory and expression. The tension between the imagined and observed is slowly revealed with extended viewing. In Glavin's work, every window and doorway is a gateway to the intimate and universal. Silently, the works of Henry Glavin speak to us.

In Henry Glavin's paintings of barns, gardens, and living rooms, oddly specific objects are found littered throughout the picture plane. These carefully placed items act as silent nods to a presence just out of view that suggest an intimate connection with the places he depicts. At first glance, the absence of people is striking, as if a main character has just exited the stage left. This lack of the human figure creates a mysterious aura where static order mingles with a stream of clues. The geometric, almost mathematical framing of the paintings accentuates certain details: a door ajar, a rough attic, a displaced frame, an unfolded stepladder or a light left on, generate strange and evocative atmospheres. This peculiar mapping of space elicits a disquieting tension in these seemingly tranquil spaces that builds with extended viewing. Glavin's work engages in a permanent dialogue between «in» and «out», interior and exterior, both in the painted spaces and, more metaphorically, of the «id» and the «self».

The disquieting sense of space in Glavin's paintings is also strongly driven by his use of materials. By sanding down layers of acrylic on panel, the surfaces have a worn and labored texture. Areas of thick opac and plastic feeling acrylic contrast with sanded areas that expose wood grain and pencil lines from the underpainting. Rigid and precise lines create convincing perspectives while areas of glaze like ink-transfer send the viewer deep into space, often breaking the logic of these architectural spaces. These techniques create alluring surfaces while also breaking trust with the normal preconceptions of how a domestic interior or rural exterior space is painted.

Often these scenes inhabit the entire surface of

the painting, however other times the same image is repeated and arranged into a multi-panel grid. Far from forming independent works, these images are part of a single pictorial space and exist as a whole. Their gridded format reminds of a window frame, where the negative space between panels correspond to uprights and pictorial surfaces to glass panes. A complex game takes place between these works various polarities: past and present, presence and absence, reality and illusion, singularity and seriality. It is in this dueling cacophony of impressions, references, and techniques that lies the evocative force of Henry Glavin's paintings.

Henry Glavin was born in New York, NY in 1991. He earned his BFA in Painting and Ceramics from Alfred University where he was granted the Outstanding BFA Thesis Award, The Daniel Joseph Murphy II Memorial Award, and the Fred H. Wertz Award for writing. Glavin was awarded a St. Botolph Club Foundation Emerging Artist Award and Vermont Studio Center residency. He is a current MFA candidate at Hunter College, NY. Recent solo exhibitions have been with Halsey McKay Gallery in New York. He was included in the group exhibitions In My Room: Artists Paint the Interior 1950-Now at The Fralin Museum of Art, UVA, Charlottesville, VA; NADA House, Governors Island, New York; Glade Hits, and Ten Years, at Halsey McKay Gallery, New York. Glavin lives and works in Brooklyn, NY.

# Henry Glavin artworks' list



Henry Glavin  
*«Between Rooms»*  
acrylic, ink, and graphite on panel  
60 x 72 inches (152.4 x 182.9 cm)  
2021

# Henry Glavin artworks' list



Henry Glavin  
*«Fallen Tree, Open Barn»*  
acrylic, ink, and graphite on panel  
40 x 50 inches (101.6 x 127 cm)  
2021

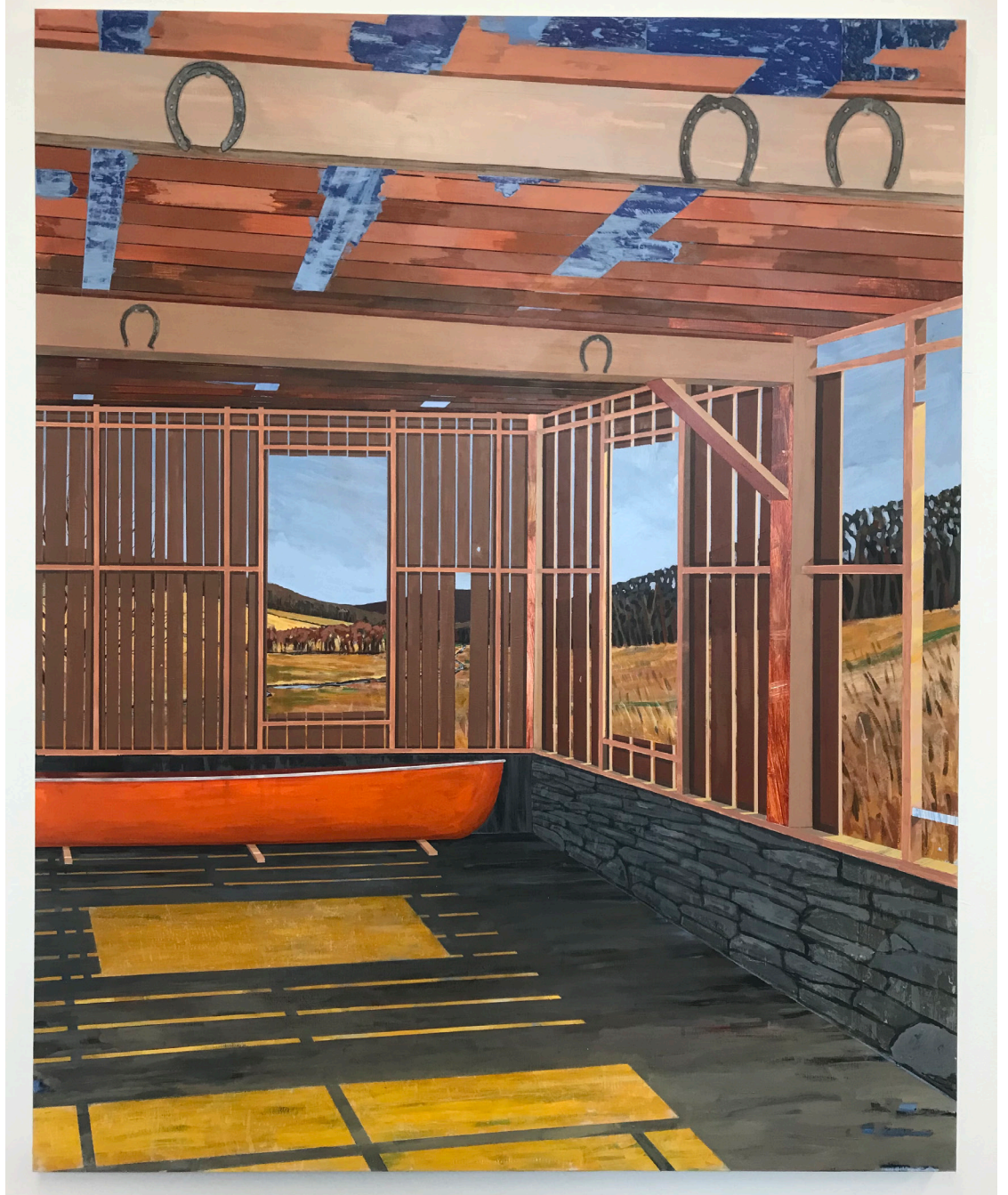
# Henry Glavin artworks' list



Henry Glavin  
*«Moe's Window»*  
acrylic, ink, and graphite on panel  
55 x 45 inches (139.7 x 114.3 cm)  
2021



# Henry Glavin artworks' list



Henry Glavin  
*«Boat in Barn»*  
acrylic, ink, and graphite on panel  
48 x 60 inches (121.9 x 152.4 cm)  
2021

# Henry Glavin artworks' list



Henry Glavin  
«*Twin Trees (Horse Barn)*»  
acrylic, ink, and graphite on panel  
48 x 60 inches (121.9 x 152.4 cm)  
2021

# Henry Glavin artworks' list



Henry Glavin  
*«Attic Ladder»*  
acrylic, ink, and graphite on panel  
30 x 40 inches (76.2 x 101.6 cm)  
2020

# Henry Glavin artworks' list



Henry Glavin  
«Clay Studio»  
acrylic, ink, and graphite on panel  
24 x 30 inches (61 x 76.3 cm)  
2020

# Henry Glavin artworks' list



Henry Glavin  
*«Summer Martha Shed I»*  
acrylic, ink, and graphite on panel  
16 x 20 inches (40.6 x 50.8 cm)  
2021

# Henry Glavin artworks' list



Henry Glavin  
«*Summer Martha Shed II*»  
acrylic, ink, and graphite on panel  
16 x 20 inches (40.6 x 50.8 cm)  
2021

# Henry Glavin artworks' list



Henry Glavin  
«*Summer Martha Shed III*»  
acrylic, ink, and graphite on panel  
16 x 20 inches (40.6 x 50.8 cm)  
2021

# Henry Glavin artworks ' list



Henry Glavin  
*«Spring Woodshed»*  
acrylic, ink, and graphite on panel  
50 x 62 inches (127 x 157.5 cm)  
2020



# Henry Glavin artworks' list



Henry Glavin  
*«Falling Wall»*  
acrylic, ink, and graphite on panel  
50 x 60 inches (127 x 152.4 cm)  
2020

# Henry Glavin artworks ' list



Henry Glavin  
*«Never Paint a Ladder»*  
acrylic, ink, and graphite on panel  
50 x 62 inches (127 x 157.5 cm)  
2020

# Henry Glavin artworks ' list



Henry Glavin  
«*Winter Fireplace*»  
acrylic, ink, and graphite on panel  
127 x 158 cm (grille de 9 panneaux de 40 x 52 cm)  
2020