

Curriculum Vitae

WAYNE MAGRIN (b. 1961. Sydney, Australia)

Lives and works on the Northern Beaches, Sydney, Australia.

SOCIAL MEDIA

Instagram: **Wayne Magrin** Artist

<https://www.instagram.com/waynemagrin?igsh=NTc4MTIwNjQ2YQ==>

SOLO EXHIBITIONS

2022 ***NEW SURFER AND BOAT PAINTINGS*** EDWINA CORLETTE GALLERY New Farm
Brisbane Australia (Curated by Julian Schnabel)

2022 ***YOU ALWAYS WANT THE WIND AND THE TIDE WITH YOU*** NANDA HOBBS
Erskineville Sydney Australia (Curated by Julian Schnabel)

2021 ***HIS BROTHER FROM ANOTHER MOTHER - MARITIME SEASCAPES*** THE ARTS
CENTRE AT DUCK CREEK East Hampton, New York USA (Curated by Julian Schnabel)

2020 ***TIME FOR A BREAK - PAINTINGS OF SOUL SURFERS AND A LEGENDARY
BUSHRANGER*** OFFICE REINER OPOKU SHOWROOM Berlin Germany (Curated by
Reiner Opoku)

2018 ***THE FARAWAY AND THE FAMILIAR (NARRATIVE PAINTINGS OF SURFERS,
SAILORS AND BUSHRANGERS)***. IBID GALLERY Los Angeles, California USA
(Curated by Julian Schnabel)

GROUP EXHIBITIONS

2024 ***WHERE DELUSION MEETS THE SUN // SCHNABEL, CONSALVO, MAGRIN***
THE LOCK-UP ART SPACE Newcastle Australia. Supported by the University of
Newcastle (Curated by James Drinkwater)

2024 ***PANEL*** NANDA HOBBS Erskineville Sydney Australia

2022 ***THE SUMMER SHOW*** EDWINA CORLETTE GALLERY New Farm Brisbane
Australia (Curated by Edwina Corlette)

2020 **RELISHING THE RAW: CONTEMPORARY ARTISTS COLLECTING OUTSIDER ART** THE OUTSIDER ART FAIR New York City New York USA (Curated by Paul Laster)

2016 **UNKNOWN - THE MAGNIFICENT 10.** THE LUDWIG MUSEUM
KOBLENZ Koblenz Germany (Curated by Julian Schnabel)

ARTIST RESIDENCIES

2024 THE LOCK-UP ART SPACE Newcastle Australia

COLLECTIONS

Works held in private collections and institutions in the United States, United Kingdom, Germany, Australia and New Zealand.

EXCERPTS FROM TEXTS

“...In the end, the paintings are undeniably his own: unaffected and pure. His brain and his heart are fused together. When his vision flows from his mind, through his heart, and onto the canvas, it resonates with an undeniable truth.”

Excerpt: James Drinkwater Australian painter and artist *WHERE DELUSION MEETS THE SUN // SCHNABEL, CONSALVO, MAGRIN* THE LOCK-UP Newcastle Australia May - July 2024

[WDMTS_Catalogue.pdf \(thelockup.org.au\)](#)

“The way Wayne Magrin put the paint down on that sail told me I had to look!”

Excerpt: Julian Schnabel American artist and filmmaker *NEW SURFER AND BOAT PAINTINGS* Edwina Corlette Gallery New Farm Brisbane Australia August/September 2022
https://edwinacorlette.com/exhibitions/55541_wayne-magrin-new-surfer-and-boat-paintings#~t_ext

“Magrin's persona occupies the half-light between the real and imagined”...“It was a stream of consciousness and the directness in paint application that broke like a metaphoric wave over me—unlike anything I had encountered.”

Excerpt: Ralph Hobbs Gallery Director *YOU ALWAYS WANT THE WIND AND THE TIDE WITH YOU* Nanda Hobbs Erskineville Sydney, April 2022
<https://nandahobbs.com/exhibition/you-always-want-the-wind-and-the-tide-with-you>

“Look to Wayne for peace, truth, freedom, invention, storytelling and talent! You’ll find it all there in his work: something worth doing, something worth looking at. Keep looking!”

Excerpt: Julian Schnabel - American artist and filmmaker April 18, 2022, Mexico *YOU ALWAYS WANT THE WIND AND THE TIDE WITH YOU* Nanda Hobbs Erskineville Sydney, April 2022
<https://nandahobbs.com/exhibition/you-always-want-the-wind-and-the-tide-with-you>

“Wayne's paintings and his life are one. He has an internal narrator that maps his days sailing and painting where embellishments and storytelling are part of the performance of life and art.”

Excerpt: James Drinkwater Australian painter and artist April 2022 *YOU ALWAYS WANT THE WIND AND THE TIDE WITH YOU* Nanda Hobbs Erskineville Sydney, April 2022
<https://nandahobbs.com/exhibition/you-always-want-the-wind-and-the-tide-with-you>

“...painted on the wood of the sign painter - a durable and sturdy surface that receives the physical nature of Wayne’s free and succinct hand. The translation of what is seen and what it becomes is pure painting, direct, the original sin.”

Excerpt: Julian Schnabel American artist and filmmaker May 11, 2021 *HIS BROTHER FROM ANOTHER MOTHER MARITIME SEASCAPES* The Arts Centre at Duck Creek East Hampton, New York August/September 2021
<https://www.duckcreekarts.org/2021-manionmagrin>

“Wayne Magrin’s large scale representations of seafaring culture are painted in a style that combines the drama and energy of Marsden Hartley’s seascapes, with the flattened depth of field and minimal compositions employed by Milton Avery, and the emotional impact of Australian painter Sidney Nolan.”

Excerpt: Charles Manion, American Painter and Artist Montauk New York USA
HIS BROTHER FROM ANOTHER MOTHER - MARITIME SEASCAPES
 The Arts Centre at Duck Creek East Hampton, New York August 2021
<https://www.duckcreekarts.org/2021-manionmagrin>

‘I said “Let me look at the painting. I don’t need to hear the story first.” I did. And loved the small paintings that he had made in his tower. And after looking, I read the stories. And the stories were good. Wayne is a narrative painter – inhabiting and traveling along in his imagination.”

Excerpt: Julian Schnabel American artist and filmmaker *The Far Away and the Familiar* (Narrative Paintings of Surfers, Sailors and Bushrangers) IBID Gallery Los Angeles California USA 2018

<https://www.galleriesnow.net/shows/wayne-magrin-the-far-away-and-the-familiar-narrative-paintings-of-surfers-sailors-and-bushrangers-paintings-selected-by-julian-schnabel/>

“Wayne Magrin: Seventy-one percent of the earth is covered by water. Wayne is going to paint all of it. You’ve had to have been out there in the water to paint the sea like that. Ingrained in seafaring Wayne, imagined stories, remembered stories of being in the boat. He is the mountain, the sky, God’s painted hand”.

Excerpt: Julian Schnabel. American artist and filmmaker *UNKNOWN - THE MAGNIFICENT 10* exhibition catalogue, The Ludwig Museum of Koblenz Germany, 2016.

FULL TEXTS

“The exquisite and the damned

I thank Julian for introducing me to the art of Wayne Magrin. Wayne’s art came into my life at an intersection where I needed to learn to see again, and his works renew my vision every time I see them. His paintings, original and unclassifiable, defy current trends and resist the pressures of popular culture and transient idioms. They embody a naturalness in every sense, with Wayne’s mastery evident in his handling of form, color, and tone. His art offers insights into the human condition that transcend traditional avenues of learning, surpassing the confines of art schools, Master’s degrees, or residency programs.

In his latest series, medieval imagery and narrative saturate the canvas, inspired by Daniel Kehlmann’s 2017 novel *Tyll*, which revolves around the folkloric figure Tyll Eulenspiegel amidst the Thirty Years’ War. Wayne’s paintings transport us into foreboding interiors, scenes of debauchery in towns, and chilling landscapes, introducing a new dimension of subjectivity and sensitivity to his oeuvre. Oscillating between beauty and horror, the exquisite and the damned, the celebrated and the downtrodden, Wayne skilfully balances on a tightrope. Tyll Eulenspiegel, the jester and trickster of widespread lore, serves as a central motif. In works like *That’s my shoe*, Tyll’s antics spark chaos as locals, in a comical frenzy, engage in a quarrel over tossed shoes, oblivious to their rightful owners. It’s a scene both profoundly odd and subversive, providing fertile ground for Wayne’s artistic exploration.

There is a relaxed correspondence with art history at play, but it is never obvious. One

thinks of Pieter Bruegel – maybe Sidney Nolan – but these citations require teasing out, should you decide to take that route. What sets the art of Wayne Magrin outside such categorisation is his ability to avoid the usual doubt and self-conscious affectations almost synonymous with such referencing and visual quoting. In the end, the paintings are undeniably his own: unaffected and pure. His brain and his heart are fused together. When his vision flows from his mind, through his heart, and onto the canvas, it resonates with an undeniable truth.”

James Drinkwater 26th April 2024

James Drinkwater Australian painter and artist *WHERE DELUSION MEETS THE SUN // SCHNABEL, CONSALVO, MAGRIN* THE LOCK-UP Newcastle Australia May - July 2024
[WDMTS Catalogue.pdf \(thelockup.org.au\)](https://www.thelockup.org.au/WDMTS_Catalogue.pdf)

“What possesses people to make art? What to paint and how to paint it? Paintings can take on so many different appearances. When does the act of painting become something profound for the painter and the audience? I have found that the best work is the most personal.

Some years back I found myself in Palm Beach Australia in a friend’s home with many large paintings, none of which I was attracted to; but in a corner, a very tiny painting in a frame that was much bigger and thicker than the painting of a sailboat grabbed my attention. I asked to meet its author. The way Wayne Magrin put the paint down on that sail told me I had to look!

We met. Wayne paints narrative paintings on wood like a sign painter. Painting signs of life near and on the water. The manner and strength of these works invoke a memory of the 20th century, ribbons of fleeting moments of joy transformed into sturdy undecipherable narratives that take you along for the ride!

Since our first meeting, I have been constantly surprised and moved by Wayne’s imagination and the way he expresses it in paint on wood!

At first, I saw his small paintings and I begged him to make some larger works.

I have quite a few! You should see them.

Thank you, Wayne.”

Julian Schnabel August 22, 2022 li Galli Italy.

Julian Schnabel American artist and filmmaker *NEW SURFER AND BOAT PAINTINGS*

Edwina Corlette Gallery New Farm Brisbane Australia August/September 2022

https://edwinacorlette.com/exhibitions/55541_wayne-magrin-new-surfer-and-boat-paintings#~t_ext

“On my first memorable visit to Wayne Magrin’s studio (a seconded part of the lounge room), I realised the artist’s obsessive outpouring spoke of his unique relationship with the world. Magrin’s persona occupies the half-light between the real and imagined. I was immediately drawn into his narratives—conceived from a life buried in chronicled history and sailing on the open ocean. The paintings recounted in focused detail stories from pagan times. Norse sagas and pirate fables, coupled with paintings of sailing ships heading upwind were scattered about. It was a stream of consciousness and the directness in paint application that broke like a metaphoric wave over me—unlike anything I had encountered.

One could consider the paintings of Magrin as ‘outsider.’ His works ignore many of the conventions of formal painting. His vision has remained unaffected by the fastidiousness of the art world despite great exhibiting success in America. For years, Magrin has painted to tell stories to himself. If others liked them, that was a bonus. He tells tales in paint that speak of his passions. There is an unfiltered correlation between his mind’s eye and his paintings. In a world awash with manicured imagery, it is refreshing to know the artist’s mind and to feel what the artist feels.

When considering the art of Magrin, it is useful, by way of the historical location, to consider the work of the French Post-Impressionist, Henri Rousseau. Painting in the later part of the 19th century, Rousseau’s inspiration from children’s books and his fervent imagination would lay the foundation for the Modernist pursuit of a new world cultural order. Untrained yet intoxicatingly direct in his image making, the narrative reigned supreme. There is a Nolaesque urgency to his practice—the works speak of the places that are ubiquitous to us, yet he crafts in his own pictorial compositions to which we can escape.”

Ralph Hobbs Gallery Director *YOU ALWAYS WANT THE WIND AND THE TIDE WITH YOU*
Nanda Hobbs Erskineville Sydney, April 2022

<https://nandahobbs.com/exhibition/you-always-want-the-wind-and-the-tide-with-you>

“With the war going on and senseless killing every day, I read the news. I look at my five-month-old daughter Esme’ and look at the world we have brought her into.

The filmmaker Jean Renoir said, “the problem with the world is everyone’s got their reasons.”

It is distracting and overwhelming. But at the same time, in a small room on the Australian coast and in his backyard, one could discover a gesture sweet and pure, optimistic and hopeful, that counters the lunacy of mankind.

It can be found in the painted gesture. In the simple clarity of paint intention and imagination.

I came across a small painting on wood the size of my hand some years ago at a friend’s house. “Who made this,” says I. The guy who lives up the road who has a sandwich shop!

“Let’s go see him,” says I.

That was the first painting I saw of Wayne’s and that led me to his studio, and it opened up a painted world that I needed to see. When you come across a painted mark like that of a small sail, you pause. Anyway, I did. I wanted to see more. And then he made some big ones all on wood—powerful marks, full of humanness.

I have encouraged Wayne a bit and the marvels he has been spinning have generated other painted worlds that are a true gift to this crazy world that is hell bent on disaster!

Look to Wayne for peace, truth, freedom, invention, storytelling and talent! You’ll find it all there in his work: something worth doing, something worth looking at. Keep looking!”

Julian Schnabel - American artist and filmmaker April 18, 2022, Mexico *YOU ALWAYS WANT THE WIND AND THE TIDE WITH YOU* Nanda Hobbs Erskineville Sydney, April 2022
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“I know a surfer from Sydney who has carved beautiful line drawings across swells all over the world. He introduced me to a painter in America who I admire greatly, and this painter introduced me to another painter, Wayne Magrin, with whom I have become very close. I find it hard to remember life without his friendship. He has a wife named Sharon. Sharon is a writer and animal advocate who I also have great affection for. Wayne and Sharon love each other in a powerful way which I find restoring. They have a gorgeous dog named Daisy, they live by the sea, and they also have an enchanting tree house. Their life is the stuff of myth.

Wayne's paintings and his life are one. He has an internal narrator that maps his days sailing and painting where embellishments and storytelling are part of the performance of life and art.

The strong elemental base of our relationship is that our lives are both given value by their proximity to the sea. He is taking me sailing soon—something I have never done. I feel that being out there at sea in his domain will place us on the interior plane of his work so that in a plastic sense we become a part of the paintings, we become material. When I think of the seascapes, I can't help but imagine the voyeur. A telescope from the headland moves down into the bay and across chopped water that sprays up onto the vessel. On sharpening its lens, it locates two friends—two friends drawing lines across swells”

James Drinkwater Australian painter and artist April 2022 *YOU ALWAYS WANT THE WIND AND THE TIDE WITH YOU* Nanda Hobbs Erskineville Sydney, April 2022

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“On the other side of the North Pacific looking out to the port of Palm Beach Australia from the dock through weather and wind, Wayne has tried to paint every version and shape of spray and white water, in the frothy thick of it and in the distance too, painted on the wood of the sign painter - a durable and sturdy surface that receives the physical nature of Wayne's free and succinct hand. The translation of what is seen and what it becomes is pure painting, direct, the original sin.”

Julian Schnabel American artist and filmmaker May 11, 2021 *HIS BROTHER FROM ANOTHER MOTHER MARITIME SEASCAPES* The Arts Centre at Duck Creek East Hampton, New York August/September 2021 <https://www.duckcreekarts.org/2021-manionmagrin>

“Wayne Magrin’s large scale representations of seafaring culture are painted in a style that combines the drama and energy of Marsden Hartley’s seascapes, with the flattened depth of field and minimal compositions employed by Milton Avery, and the emotional impact of Australian painter Sidney Nolan. “What is it about seascapes that pulls people in? When I was a child I used to draw boats over and over. Wayne’s paintings brought back the kid looking through a telescope searching for boats down by the water. The idea of it, trying to comprehend the sea with an accumulation of marks, light bouncing around, figuring out the shadows, the physical quality of the paintings painted on wood, like a sign painter, filling in the space of the memory and the desire to be part of the water. To be in it. I don’t understand it but I am drawn in. It is something like falling out of a tree when we are dreaming. They say it comes from our ancestors who used to live in trees.”

Charles Manion, Painter and Artist Montauk New York USA
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“Wayne was painting in a small widow's walk on the top of his house, and when I visited him the friend who had brought me there volunteered that Wayne had a story to go with each painting. I said “Let me look at the painting. I don't need to hear the story first.” I did. And loved the small paintings that he had made in his tower. And after looking, I read the stories. And the stories were good. Wayne is a narrative painter – inhabiting and traveling along in his imagination. The narration is a source of life, life at sea, imagery, content and the joy and discovery of the painted world.”

Julian Schnabel American artist and filmmaker *The Far Away and the Familiar (Narrative Paintings of Surfers, Sailors and Bushrangers)* IBID Gallery Los Angeles California USA 2018
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