

In February 2021, I made a special trip to **Marinero Gallery** to see "A Shift In the House," a solo exhibition of paintings and works on paper by Lindsay Burke. In 2017, Burke's dynamic paintings were stand-outs at Hunter College's second-year, MFA group exhibition, and the provocative, semi-figurative, semi-abstract paintings she'd produced for her 2018 debut at Marinero were subversively seductive and sophisticated. Burke's most recent exhibition marked a turning point for the artist and, for art audiences, it represented a major highlight of the season.

Burke's paintings revolved around the sleight of mind, eye, and hand in the conception, production, and reception of visual and physical creations. Homes, details of fixtures and studio implements, and landscapes are depicted amidst levels of abstractions that alternately draw the viewer towards the recognition of overall patterns and minute and discrete details.

Close examinations reveal brush strokes that resemble the kind that are made as test markings – what an artist daubs on an errant surface before making a commitment onto an actual work-in-progress. However, the marks that Burke makes are decisive. They are closely rendered, and they are what altogether becomes each overall work, a marvel that is astonishingly self-referential. They can remind a viewer of many things, but they are unique and exceptional unto themselves.

To compare Burke's paintings to those of the modern pointillists would be reasonable but off-target. More aptly, one might compare the paintings from "A Shift In the House" to those of Jasper Johns; taken individually and altogether, they can enchant and impress in their entirety, and from up-close, they can truly engage the eye and the mind.

Neuman, Barry N. "Abyss Contemporary," Tumblr, February 2020.