

# TRIANGOLO

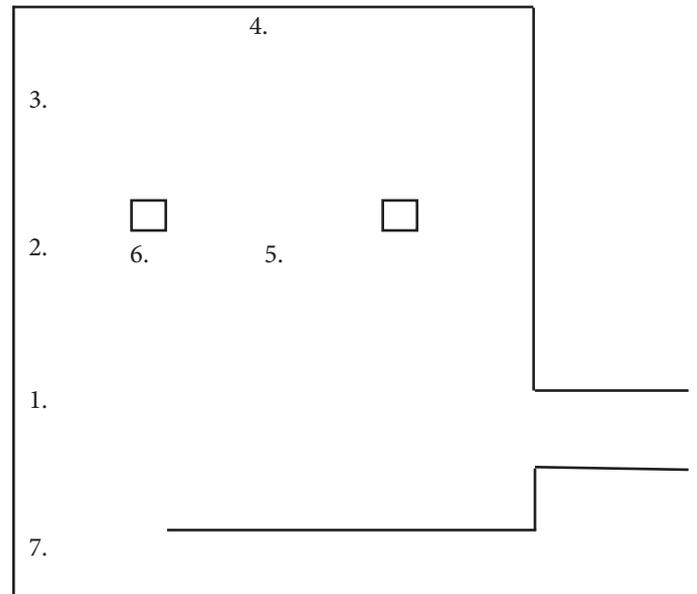
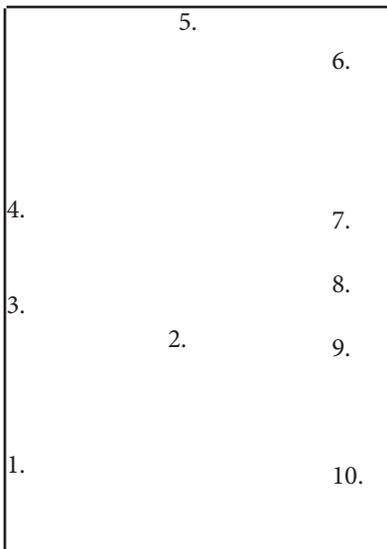
I.W. Payne & Beatrice Wood  
He Does Not Have a Chance

## First Floor

1. **Beatrice Wood**, *He Does Not Have a Chance*, 1980  
292 x 381mm | Graphite and coloured pencil on paper
2. **I.W. Payne**, *He Does Not Have a Chance*, 2026  
1190 x 1629mm | Brass sheet and brass wire brazed by Enzo Randolfi, melamine plywood, UV print
3. **I.W. Payne**, *Bohemian*, 2026  
1380 x 1550mm | Painted dead-stock leather, MDF, painted silver rings, painted aluminium wire
4. **I.W. Payne**, *The Invention of Man*, 2026  
420 x 593mm without frame | Coloured pencil on paper
5. **I.W. Payne**, *Widows*, 2026  
1640 x 1094mm | Melamine plywood with UV print
6. **Beatrice Wood**, *J'accuse*, 1988  
295 x 245mm | Colored pencil and graphite on paper
7. **I.W. Payne**, *The Dominion of the Dream*, 2026  
420 x 593mm without frame | Coloured pencil on paper
8. **Beatrice Wood**, *The New Boyfriend*, 1928  
273 x 346mm | Coloured pencil and graphite on paper
9. **I.W. Payne**, *Pegasus*, 2025  
419 x 296.5mm without frame | Coloured pencil and pastel pencil on paper
10. **I.W. Payne**, *The Swing*, 2025  
420 x 296mm without frame | Coloured pencil, oil pastels, dried four leaf clovers on paper

## Second Floor

1. **I.W. Payne**, *Double Trouble*, 2025  
420 x 297.5mm without frame | Coloured pencil on embossed flower paper
2. **I.W. Payne**, *Margarine 5*, 2026  
190 x 140 x 45mm | Cast plaster, gloss paint, old fish hooks
3. **I.W. Payne**, *Head-magic*, 2026  
209.4 x 297 mm without frame | Coloured pencil on paper
4. **Beatrice Wood**, *Al fresco*, 1977  
353 x 279mm | Coloured pencil and graphite on paper
5. **I.W. Payne**, *Allow us to rely on our instincts*, 2026  
1950 x 1180mm | MDF, gloss paint, satin paint, posca pen
6. **I.W. Payne**, *I Pity People*, 2026  
380 x 210mm | Melamine plywood with UV print
7. **I.W. Payne**, Study for the sculpture 'Bohemian', 2026  
297 x 209.4 mm | Coloured pencil on paper



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I.W. Payne & Beatrice Wood  
**He Does Not Have a Chance**

“For a long time I hesitated writing about my life. For the mind is tricky, colors with infinite subtlety the ramifications of any act.

In the early part of my life, it is as if I made nothing but mistakes. I am convinced we would not be on earth, if we did not make mistakes, only through them do we learn. But through the bad I was always battling for the light.

“No” may be the most important word in the English language. Now near the end of my days, it falls glibly from my tongue. Much protected in childhood, I wanted to know what the world was like, willing to pay any price to understand humanity. I paid the price.”

An extract from the introduction to Beatrice Wood’s autobiography *I Shock Myself*.

*Omen of Victory* by Mina Loy published 1958

Women in uniform

relaxed for tea

under a shady garden tree

discover

a dove’s feather

fallen in the sugar.

*In Dream* by Anna Akhmatova 1946

Black and enduring separation

I share equally with you.

Why weep? Give me your hand,

Promise me you will come again.

You and I are like high

Mountains and we can’t move closer.

Just send me word

At midnight sometime through the stars.

Oh, what a lark! *He Does Not Have a Chance* brings together the work of I.W. Payne and Beatrice Wood. The exhibition offers brief glimpses into a mischievous femme life. Connected through dry humour and the subtlety of line drawings; a whole world of eroticism, love and untethered radical spirit emerges. The dinner scene and the obvious domesticity of the *BOHEMIAN* ironing board together speak to Berthe Morisor’s *The Cradle* or Marie Bracquemond’s *Under the Lamp*. Except there is more contempt towards the masculine! The spider *Widows* are distant lovers scuttling up the wall whilst the almost religious power of the skipping sculpture confronts you on entering; its title taken from Wood’s drawing of the same name *He Does Not Have a Chance*.

This exhibition is dedicated to Grace Payne, I.W. Payne’s grandmother who left this world in December 2025 at the age of 101.

A special thanks to Andrew Kreps Gallery, New York.