

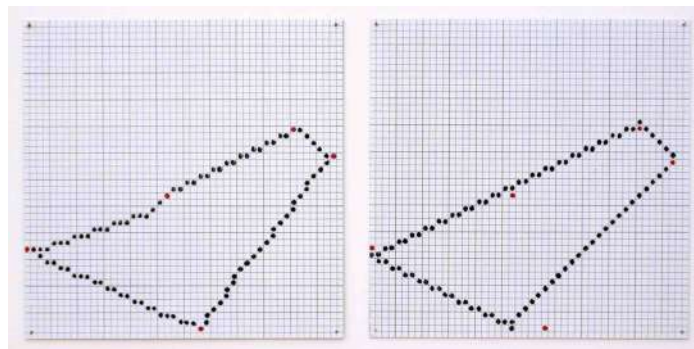
JENNIFER BARTLETT

July 1 – August 8, 2022

Reflections on the Grid 1970–2004

paintings & prints on steel plates, glass and paper

The Drawing Room is pleased to announce an exhibition of Jennifer Bartlett's work, opening in East Hampton on July 1. The show spotlights iconic motifs and conceptual explorations across the artist's oeuvre, from enamel paintings on steel plates and glass to related print editions. Also on view are several *Homan-ji* paintings on hand-made paper from the early 1990s. At every turn, Bartlett mines her mediums and the infinite iterations of her distinctive imagery to their utmost potential.



Swimming Pool, c. 1970 -1972

Inspired by the metal subway signs she encountered in New York City in the late 1960s, Bartlett fabricated 12-inch square steel plates with white enamel surfaces to paint upon. The slick plates were then silkscreened with linear grids, resulting in innovative and resilient "graph paper" that could be cleaned and reworked. Bartlett's new painting substrate served her ambition to create monumental serial works in multiple units that bridged different interior elevations in an array of gallery and museum spaces. Early shows of these groundbreaking works quickly drew critical acclaim.

Among the exhibition highlights are three enamel plate paintings from early in Bartlett's career. Created between 1970 and 1972, these seminal works range from hypnotic abstractions that pulse with primary colors to a minimalist black and white diptych titled *Swimming Pool*.

Perhaps the most recognizable and revisited subject in Bartlett's 50-year oeuvre is "the house", a theme she has riffed on in a myriad of unique evocations and mediums. Her geometric shorthand for architectural forms – walls and rooftops reduced to rectangles, triangles and trapezoids – channels an immediacy and universal resonance completely her own. This signature motif is represented in five works on view.



House: Dots, Dashes, 1999

House: Small Pastel Plaid (1998) is a composition of interlaced linear brushstrokes that pairs a 24 x 24 inch canvas with four paintings on enamel plates. A small double-sided painting on glass presents the artist's simplified pictogram wrapped in a tangerine and blue plaid pattern. Both *House* (2003), a boxed museum edition of 25 silkscreens, and *House: Dots, Dashes* (1999) are striking for the dazzling array of mark-making techniques and buoyant primary palettes.

By contrast, a nine-plate work nearby is splattered in sprays of softer blue, greens and earthen hues. A cluster of transparent glass houses suspended above the central panel floats over gestural marks that evoke Jackson Pollock's Abstract Expressionist paintings. Elements of chance and fragility converge in both process and subject.

(over)

In the gallery's adjacent room several works from the artist's *Homan-ji* series provide a window into another aspect Bartlett's exploration of geometric abstraction, Minimalist repetition and seriality. Prompted by a commission for a temple ceiling in Japan, the artist embraced her host country's imagery and materials, using traditional mineral pigments created by local artisans, as well as silver and gold leaf. Composed on sheets of handmade paper, colorful patterns of matte dots and plaids are punctuated by shimmering metallic square patches. A *Homan-ji* triptych edition combines three silkscreen elements in a single tableau, moving left to right from a lush floral still life, to an undulating black and white pattern, to a graphic multicolored plaid.

Born in Long Beach, CA, Jennifer Bartlett moved to New York City in 1967 after receiving her MFA from Yale University. Her work has been the subject of several museum retrospectives and is represented in numerous public collections including the Dallas Museum of Fine Arts, TX; the Los Angeles County Museum of Art, CA; the Metropolitan Museum of Art, NY; the Museum of Fine Arts, Houston, TX; the Museum of Modern Art, NY; the Philadelphia Museum of Art, PA; the San Francisco Museum of Modern Art, CA; the Tate Modern, London; and the Whitney Museum of American Art, NY.



Untitled, 1999

Hours: Thursday through Monday 11-5 & by appointment

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