

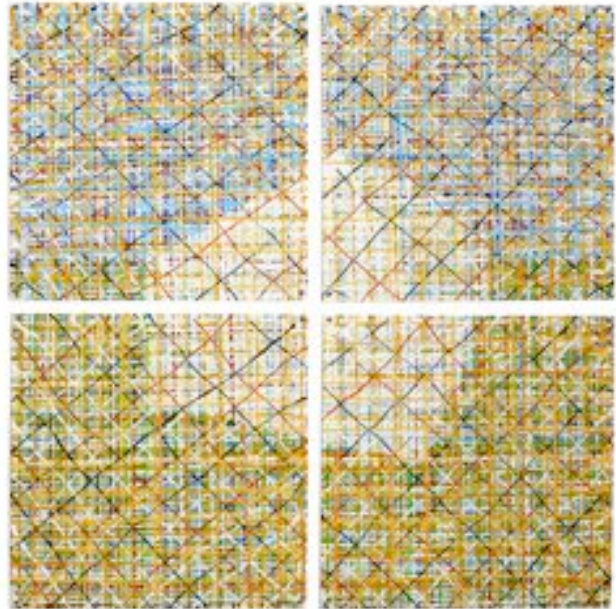
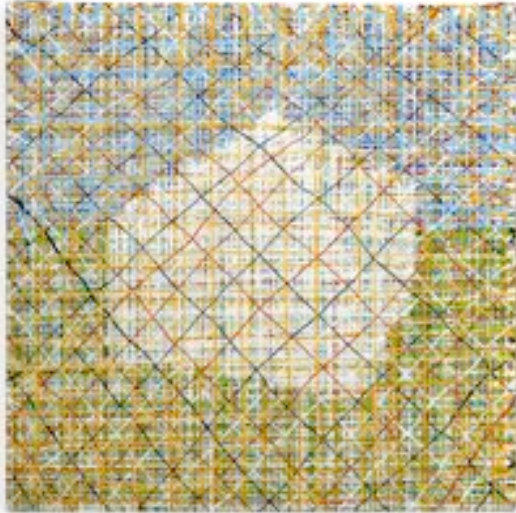
FOR IMMEDIATE RELEASE

June 2014

JENNIFER BARTLETT

June 27 – July 28, 2014

selected work 1970 – 2003



House: *Small Pastel Plaid*, 1998, oil on canvas and steel plates, 20 x 20 x 2 in (canvas), 24 x 24 inches (steel plates overall)

From June 27 through July 28, The Drawing Room in East Hampton is pleased to present a small selection of works by **JENNIFER BARTLETT** that spotlights salient aspects of her practice over more than four decades. The show coincides with The Parrish Art Museum's extensive survey, *JENNIFER BARTLETT: History of the Universe – Works 1970-2011*, on view in Water Mill, New York through July 13, 2014. A separate press release is available for the gallery's concurrent exhibition, **ANTONIO ASIS**, which focuses on the Argentine artist's gouache paintings of the 1960s and 1970s.

After completing her MFA at Yale University and moving to New York in 1967, Jennifer Bartlett developed an important new painting methodology that became central within her expansive oeuvre. Inspired by Minimalism, Conceptualism and her search for a resilient graphed painting surface, the artist fabricated 12" square steel plates coated with baked white enamel and screen printed with a grid. On these smooth surfaces, Bartlett applied vibrant dots of enamel paint, guided by a series of self-imposed and systematic rules. Her early paintings, which quickly drew broad critical acclaim, ranged from individual panels to enormous modular configurations such as *Rhapsody* (1975-76), a seminal work comprising 987 plates now in the collection of the Museum of Modern Art. A classic example of Bartlett's signature plate work from the period is a vertical arrangement of six abstract square panels titled *One Through Six System Using Six Colors* (1970). This meticulous dotted painting celebrates mathematical precision and infinite pattern in a form remarkably prescient of the digital pixel now ubiquitous in the 21st century.

Three paintings on handmade paper from the 1995 *Homan-ji* series reveal another technique the artist devised to satisfy her preference for the grid as the underpinning for her compositions across a variety of

mediums. Returning to the graphed armature of the 1970s plate paintings, Bartlett screen printed a network of intersecting grey lines onto 24 x 24 inch sheets that provided an inviting new surface for her brushwork. Painted with mineral pigments she encountered while working on a commission for a temple ceiling in Japan, the *Homan-ji* imagery illustrates Bartlett's ease of movement between figuration and abstraction, a duality that first emerged in her work in the 1970s. While one robust plaid composition in saturated colors references Japanese textiles, another more lyrical *Homan-ji* presents a scattering of scallop shells brightened by shimmering squares of gold and silver leaf.

Throughout her career, Bartlett has revisited the house as subject countless times, often approaching the motif with a new medium or system of rendering that introduces fresh energy to an emblem charged with both personal and universal meaning. Two screen prints from the 2003 edition titled *House* capture the iconic domestic structure in a lucid reduction of form and palette. Pared down to its essential geometric components, a red rectangle topped by a black rectangle floats on horizontal planes of green and blue. In the companion silkscreen printed on metal, the familiar image dissolves into an abstract array of glossy dots.

Bartlett transforms the architectural volume into a transparent white prism veiled in color in *House: Small Pastel Plaid* (1998), a work that pairs a 20 inch square canvas with a quadrant of oil paintings on steel plates. Here, the artist's enduring symbol for home reappears in adjacent mirror images that invoke powerful metaphors of family, domesticity and the essential role of place in human memory.

Jennifer Bartlett (b. 1941, California) studied at Mills College before attending Yale University. Her work is represented in private and public collections including the Houston Museum of Fine Arts, TX; the Los Angeles County Museum of Art, CA; The Metropolitan Museum of Art, NY; 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. Bartlett's first survey exhibition was held in 1985 and traveled to Walker Art Center, MN; the Brooklyn Museum, NY; and the Museum of Art, Carnegie Institute, PA. In 2013–14, Klaus Ottmann curated her second traveling survey, now on view at the Parrish Art Museum, NY. An upcoming Bartlett exhibition at the Cleveland Museum of Art will present three of the artist's monumental plate works. Jennifer Bartlett lives in New York and Amagansett.

Gallery hours: Monday, Tuesday, Thursday, Friday and Saturday 10-5; Sunday 11-5

For further information and reproduction quality images, please contact Janet Goleas at 631.324.5016 or info@drawingroom-gallery.com