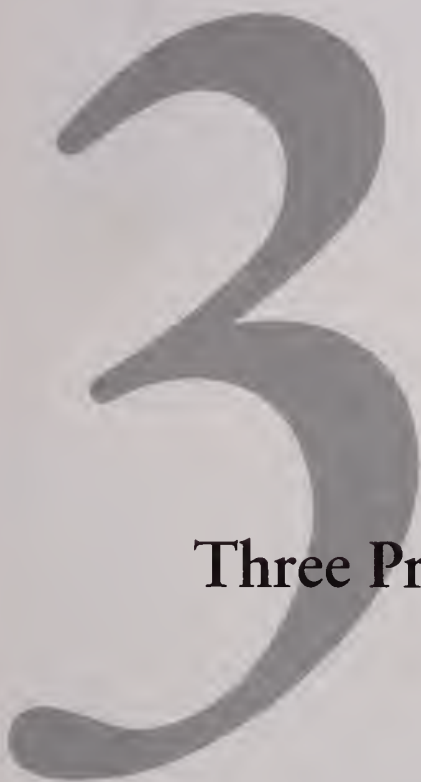


Whitney Museum of American Art
February 12–April 27, 1986



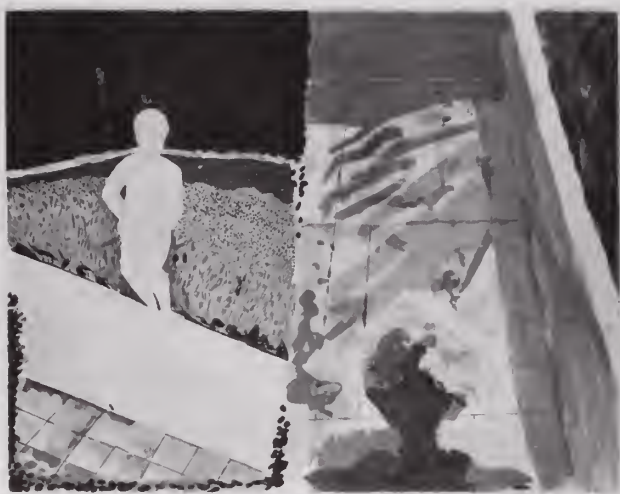
Three Printmakers:

Jennifer Bartlett

Susan Rothenberg

Terry Winters

Supported by grants from
Mr. and Mrs. Edwin A. Malloy
and the Lobby Gallery Associates.



Jennifer Bartlett
In the Garden #116, 1982-83

Jennifer Bartlett

Jennifer Bartlett's prints are calculated, controlled, cool-looking images. Her subjects—landscapes and seascapes (she does not depict people)—consist of a plain house as rudimentary as those children draw; blue water punctuated by darting elliptical shapes that represent swimmers; and a formal garden that has seen better days. These subjects hold special meaning for Bartlett. The house stands in for the artist and her friends, and its simple geometric shape reminds us of her beginnings as a Minimalist. The ocean is where she spent most of her California childhood; and the garden is a real one outside of a house the artist rented during a damp winter in the south of France.

The personal nature of Bartlett's subjects hide behind her systematic methods. She has the sensibility of a cataloguer and, to present variations on a theme, Bartlett composes in sections. When she paints, she works on small metal plates or multiple canvases, creating large works that fill walls and whole rooms. In most works, she relies on a grid. The grid provides structure; it also, by dividing a picture into parts, emphasizes the abstract quality of a thing.

Often following her paintings exactly, Bartlett prints images across separate sheets of paper, rendering a house or pool from different but not necessarily sequential angles and perspectives. In her first etching, *Day and Night*, she presents three houses in different patterns and colors. In *Graceland Mansion*, her most ambitious print, Bartlett's systematic methods reach their zenith. The house in *Graceland Mansion* is shown in time (as the sun moves, its shadows change) and—in each of its appearances—in a different style and medium.

After *Graceland Mansion*, Bartlett's methods relax as she moves away from her Minimalist beginnings toward a decorative realism. The prints show this progress. In *At Sea Japan*, the artist abandons geometry, opting instead for a dappled blue surface that recalls Impressionism. But it is not until Bartlett turns toward nature that her transition is complete. Only in *Shadow*, when she depicts a real garden and attempts to catch the look of time, does the sensualist take charge of the Minimalist.



Susan Rothenberg
Missing Corners (H), 1984

Susan Rothenberg

In the mid-1970s, Susan Rothenberg began painting large canvases of a linear horse on an intensely worked ground. Shown in profile, divided in half, the horse neither dominated the surface nor the structure. Early horses, in fact, exuded a cool balance that gave them an odd neutrality. At the same time, the horse's surface was charged with feeling, with a heightened, disquieting expressiveness.

Until 1980, Rothenberg painted horses every which way: frontally, upside-down, galloping. Isolating parts, she focused on the horse's legs and head, which eventually led to paintings of fragments: bones, a human head, a hand. Soon an anxious face appeared—a desolate, nervous smoker—painted, like the horse, in a crude line reminiscent of Dubuffet's. Packing more emotion than the horse, the smoker transmitted angst, isolation, something of the loneliness of Giacometti. In the last few years, Rothenberg has taken subjects from life: from summer sunlight or boats on a Long Island pond. These seemingly benign images travel a private, subconscious axis and often appear to grow out of the messy surface of the paintings.

Rothenberg's prints restate her paintings, but she does not attempt to repeat imagery exactly, as Jennifer Bartlett does. Rothenberg's approach is intuitive, improvisational, where Bartlett's is determined and precise. Rothenberg feels her way, struggling with materials until she dredges images from them. In her first print, *Untitled (Horses)*, a hand-colored lithograph, Rothenberg so marked its surface with pastel that it ended up closer to a drawing than a print. Since that first foray, Rothenberg has worked with the properties of the medium, transforming familiar subjects with each change in materials and scale. The horse in *Doubles*, seen frontally and combined with upside-down legs, looks otherworldly, like a mummy or a devil. The same subject in *Untitled (Hartford)* maintains its eerie presence and, rendered large and close up, becomes an abstraction. The prints reveal how one image leads to another. The painterly bones in *Five-Color Wishbone* can be found as linear reflections in *Doubles*; and in *Four Rays*, the frontal horse can be read either as a negative image or as shafts of light.



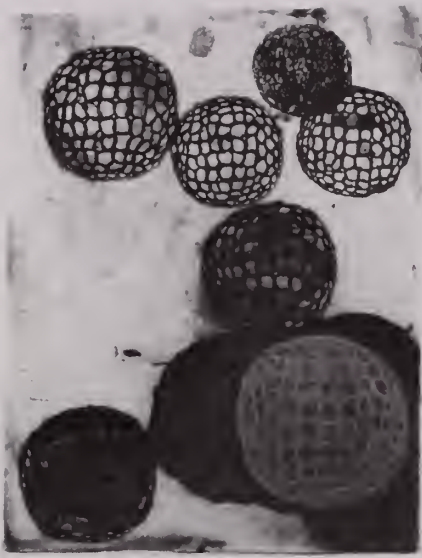
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Terry Winters
Morula III, 1983–84

Terry Winters

Terry Winters takes his subject matter from natural things. He builds compositions out of plant and animal structures and devises patterns out of cellular units, molecules, spores, sperms. The forms are imprecise, hard to identify. They are not meant to be specific, measured or botanically correct. Metaphors for art and life, they move, mingle, flit, and are overtly sexual. In Winters' art, molecules come together, cells unite and shapes explode. Every imaginable kind of merging transpires and all this activity occurs on a thick and sensuously painted ground.

Winters groups his organic forms in dramatic configurations, but the visual theatrics that ensue are nonspecific. Two scarab shapes collide, one cellular mass cracks open to subsume another; yet no real story is being told. For Winters, organic forms are a way to create an energetic, active surface. More of a diarist than a naturalist, his real subject is not plant or animal life; it is the act of making art, of building a vital image which, as his pictures evidence, involves false starts, ideas which run amok, and forms that do not turn out right. Flaunting what might have been, Winters' pictures—their backgrounds marked with erasures and abandoned forms—record the process of his art.

Like pages from a notebook, Winters' prints are marked with drawings, smudged, and rubbed with crayon. Printed in the blackest blacks, thick as velvet, the lithographic surface shows the effort he brings to printmaking. Winters, like Jennifer Bartlett, is a sensualist, but Bartlett is a cerebral one whose taste for lushness is reflected by her choice of subject matter. Winters, in contrast, is unabashedly physical, with a penchant for excess that is palpable in his opulent blacks.

The prints feature organic forms, the larva-like shapes and cellular masses, which Winters renders in close up. They sit on the surface, appearing enlarged and animate the way they might under a microscope. Winters fills his printed images with extraordinary movement. In *Morula I*, a circular shape, resembling a very large berry, moves toward the viewer. In *Morula III*, a cascade of berries comes forward from the depths of the print, and sperms and cells swim and meet across the surface of *Double Standard*.

Judith Goldman

Works in the Exhibition

Dimensions are in inches;
height precedes width.

Jennifer Bartlett (b. 1941)

Day and Night, from the series *Day and Night*, 1978

Drypoint, 31 × 21

Edition: 35

Published by Multiples, Inc., New York

Whitney Museum of American Art; Purchase, with funds from Mr. and Mrs. Frederic M. Roberts in memory of their son, James Reed Roberts 79.34.1

Day and Night, from the series *Day and Night*, 1978

Drypoint, 30 $\frac{3}{4}$ × 20 $\frac{5}{16}$

Edition: 35

Published by Multiples, Inc., New York

Whitney Museum of American Art; Purchase with funds from Mr. and Mrs. Frederic M. Roberts in memory of their son, James Reed Roberts 79.34.3

Graceland Mansion, 1978-79

Drypoint, aquatint, silk-screen, woodcut, and lithograph on five sheets, 24 × 120 overall

Edition: 40

Published by Paula Cooper Gallery, New York, and Brooke Alexander, Inc., New York

Paula Cooper Gallery, New York

At Sea Japan, 1980

Screenprint with woodcut on six sheets, 22 $\frac{1}{2}$ × 100 $\frac{1}{2}$ overall

Edition: 58

Published by the artist and Simca Print Artists, Inc., New York
Paula Cooper Gallery, New York

In the Garden #190, 1982

Screenprint and woodblock on two sheets, 35 × 22 $\frac{1}{4}$ overall

Edition: 52

Published by the artist and Simca Print Artists, Inc., New York
Paula Cooper Gallery, New York

In the Garden #40, 1982-83

Screenprint on four sheets, 92 × 30 overall

Edition: 68

Published by the artist and Simca Print Artists, Inc., New York
Paula Cooper Gallery, New York

In the Garden #116, 1982-83

Screenprint, 29 $\frac{1}{4}$ × 38 $\frac{1}{4}$

Edition: 100

Published by Simca Print Artists, Inc., New York
Paula Cooper Gallery, New York

Shadow, 1984

Etching with softground, aquatint, and drypoint on four sheets, 30 × 88 overall

Edition: 60

Published by Multiples, Inc. and Paula Cooper Gallery, New York
Whitney Museum of American Art; Purchase, with funds from the Print Committee 85.6a-d

Susan Rothenberg (b. 1945)

Untitled (Horses), 1977

Lithograph with hand-coloring, 12 × 15 $\frac{1}{2}$

Edition: 18

Published by the artist
Willard Gallery, New York

Untitled (Horses), 1977

Lithograph with hand-coloring, 12 × 15 $\frac{1}{2}$

Edition: 18

Published by the artist
Willard Gallery, New York

Doubles, 1980

Woodcut, 25 $\frac{1}{2}$ × 40

Edition: 20

Published by Multiples, Inc., New York
Chase Manhattan Bank, N.A., New York

Untitled (Hartford), 1980

Lithograph, 35 × 29 $\frac{1}{4}$

Edition: 23

Published by the artist and Hartford Art School
Willard Gallery, New York

Five-Color Wishbone, 1980-81

Lithograph, 25 $\frac{1}{2}$ × 25

Edition: 26

Published by the artist and Maurice Sanchez
Willard Gallery, New York

Four Rays, 1980-83

Lithograph, 21 × 24

Edition: 38

Published by the artist and Maurice Sanchez
Willard Gallery, New York

Plug, 1983

Lithograph, 30 × 22

Edition: 29

Published by Universal Limited Art Editions, West Islip, New York
Willard Gallery, New York

Between the Eyes, 1983-84

Lithograph with woodcut and collage,

57 $\frac{7}{16}$ × 33 $\frac{1}{16}$

Edition: 36

Published by Universal Limited Art Editions, West Islip, New York
Whitney Museum of American Art; Purchase, with funds from the Print Committee 85.67

Between the Eyes, 1984
Working proof

Lithograph with woodcut and collage,

31 $\frac{1}{16}$ × 48

Published by Universal Limited Art Editions, West Islip, New York
Whitney Museum of American Art; Purchase, with funds from the Print Committee 85.66

Four Green Lines, 1984
Lithograph, $30\frac{3}{4} \times 35$
Edition: 30
Published by Universal
Limited Art Editions,
West Islip, New York
Whitney Museum of
American Art; Gift of
Mr. and Mrs. Thomas
H. Dittmer 84.29

Missing Corners (H),
1984
Monotype, $21\frac{3}{4} \times 15$
Published by Universal
Limited Art Editions,
West Islip, New York
Willard Gallery, New
York

Missing Corners (K),
1984
Monotype, 22×15
Published by Universal
Limited Art Editions,
West Islip, New York
Collection of Mr. and
Mrs. Peter Ralston,
New York

Stumblebum, 1986
Lithograph, $86\frac{1}{2} \times 42\frac{1}{2}$
Published by Universal
Limited Art Editions,
West Islip, New York
Universal Limited Art
Editions, West Islip,
New York

Terry Winters (b. 1949)
Factors of Increase, 1983
Lithograph, 31×22
Edition: 30
Published by Universal
Limited Art Editions,
West Islip, New York
Private collection

Morula I, 1983-84
Lithograph, $41\frac{3}{8} \times 31\frac{3}{8}$
Edition: 38
Published by Universal
Limited Art Editions,
West Islip, New York
Whitney Museum of
American Art; Gift of
Robert and Susan
Sosnick 84.76.1

Morula II, 1983-84
Lithograph $42\frac{1}{8} \times 32\frac{1}{16}$
Edition: 37
Published by Universal
Limited Art Editions,
West Islip, New York
Whitney Museum of
American Art; Prom-
ised gift of Raymond J.
Leary P.3.84

Morula III, 1983-84
Lithograph, $42\frac{1}{2} \times 32\frac{1}{8}$
Edition: 36
Published by Universal
Limited Art Editions,
West Islip, New York
Whitney Museum of
American Art; Gift of
Robert and Susan
Sosnick 84.76.2

Double Standard, 1984
Lithograph, $78 \times 42\frac{3}{8}$
Edition: 40
Published by Universal
Limited Art Editions,
West Islip, New York
Whitney Museum of
American Art; Gift of
Robert and Susan
Sosnick 85.10

Two from Folio, 1985
Lithograph, $31 \times 22\frac{1}{4}$
Published by Universal
Limited Art Editions,
West Islip, New York
Universal Limited Art
Editions, West Islip,
New York

Three from Folio, 1985
Lithograph, $31 \times 22\frac{1}{2}$
Published by Universal
Limited Art Editions,
West Islip, New York
Universal Limited Art
Editions, West Islip,
New York

Five from Folio, 1985
Lithograph, $30\frac{3}{4} \times 22\frac{1}{2}$
Published by Universal
Limited Art Editions,
West Islip, New York
Universal Limited Art
Editions, West Islip,
New York

Seven from Folio, 1985
Lithograph, $30\frac{3}{4} \times 22\frac{1}{2}$
Published by Universal
Limited Art Editions,
West Islip, New York
Universal Limited Art
Editions, West Islip,
New York

Primer, 1985
Lithograph, 31×23
Edition: 66
Published by Universal
Limited Art Editions,
West Islip, New York
Universal Limited Art
Editions, West Islip,
New York

Untitled, 1985
Working proof
Lithograph with water-
color, charcoal, and
black crayon,
 $30 \times 22\frac{3}{4}$
Published by Universal
Limited Art Editions,
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Universal Limited Art
Editions, West Islip,
New York

Untitled, 1985
Working proof
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chalk, and pastel,
 $42\frac{3}{4} \times 29\frac{3}{4}$
Published by Universal
Limited Art Editions,
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Editions, West Islip,
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Photographs by
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