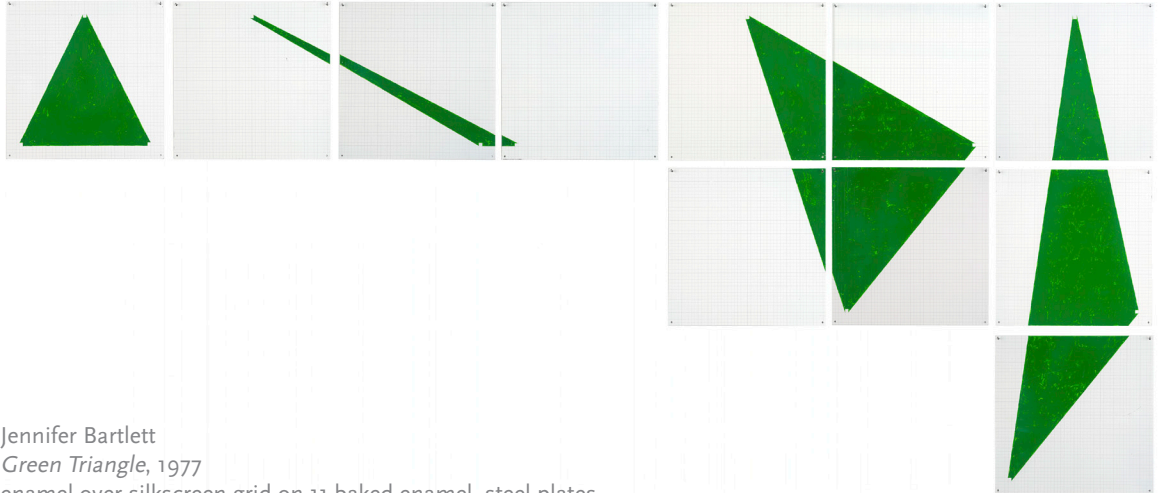


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Jennifer Bartlett
Green Triangle, 1977
enamel over silkscreen grid on 11 baked enamel steel plates
38 x 123 inches

Jennifer Bartlett *Point, Line, Square, Getting Somewhere*
Steel Plate Paintings from the 1970s

February 21 - March 31, 2017
Reception: Friday, March 3rd, 5:30 - 7:30 pm

Locks Gallery is pleased to present an exhibition of plate paintings from a formative period of Jennifer Bartlett's career. Dating from 1969-1977, the paintings all adhere to a 1-foot square, gridded plate format, yet Bartlett's experimental approach is reflected by their varying sequencing and number of plates. A new, comprehensive catalogue of the artist's 1970s plate painting and studies, including works in museum collections, accompanies the exhibit.

These serial works, each with imagery derived from individual dots on steel plates, develop a rich progression that conjures up the essence of Kandinsky's influential 1926 essay entitled *Point and Line to Plane*, Kandinsky's essay maps out a philosophical blueprint for Bartlett in the 1970s. Bartlett's evolving subject and sequencing culminated in *Rhapsody*, a 987-plate painting and seminal work created in 1975- 1976.

[continued on reverse side]

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Throughout her career, Bartlett's work has resisted easy categorization. The early, investigative works in this exhibition relate to Minimalism and Conceptual Art while also quietly transgressing the rules that defined other works of this era. Recalling the conceptual approach of Sol LeWitt, Bartlett's plate paintings were created by following specific directions set forth by the artist herself. The gridded dot paintings rely on a methodical system of applying dots to a one-foot square unit, but the act is not merely perfunctory. Bartlett maintained a rigorous process pairing the application of paint with periods of thoughtful reflection, often wiping the work clean and starting over if the results were unsatisfactory. The emergent work is at once logical and lyrical, minimal and expressive, and moves fluidly between abstraction and figurative representation.

Jennifer Losch Bartlett (b. Long Beach, CA, 1941) received her B.A. from Mills College, CA, and her B.F.A. (1964) and M.F.A. (1965) from Yale University, CT.

Her works are in the collections of Baltimore Museum of Art, MD; Berkeley Art Museum, CA; Brooklyn Museum, NY; Cleveland Museum of Art, OH; Dallas Museum of Art, TX; Denver Art Museum, CO; de Young Museum, CA; Fogg Art Museum, MA; The Metropolitan Museum of Art, NY; The Museum of Fine Arts, Houston, TX; The Museum of Modern Art, NY; Nelson-Atkins Museum of Art, MO; North Carolina Museum of Art, NC; Pennsylvania Academy of Fine Arts, PA; Philadelphia Museum of Art, PA; Princeton Art Museum, NJ; San Francisco Museum of Modern Art, CA; Smithsonian American Art Museum, Washington, D.C.; Virginia Museum of Fine Arts, VA; Walker Art Center, MN; Whitney Museum of American Art, NY; Yale University Art Gallery, New Haven, CT; and The Tate Gallery, London, England, among others.

Her work was the focus of an exhibition and monograph *Epic Systems: Three Monumental Paintings* at the Cleveland Museum of Art in 2015. Her recent retrospective *History of the Universe*, curated by Klaus Ottman traveled to the Pennsylvania Academy of the Fine Arts, PA and Parrish Art Museum, NY, with an accompanying catalog. Other solo exhibitions have taken place at the Addison Gallery of American Art, Andover, MA; Walker Art Center, Minneapolis, MN; The Brooklyn Museum, NY; The Tate Gallery, London, England; Baltimore Art Museum, MD; and The Wadsworth Atheneum, Hartford, CT.

Locks Gallery is located at 600 Washington Square South in Philadelphia, PA. Gallery hours are Tuesday through Saturday, 10am to 6pm.

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