

Jennifer Bartlett (American, b. 1941) – Artist Resources

[Bartlett at Locks Gallery, Philadelphia: artwork, exhibition history, writing and publications](#)

[Bartlett at Paula Cooper Gallery, New York](#)

[Bartlett at Marianne Boesky Gallery, New York](#)

Friend and fellow artist [Elizabeth Murray](#) talks with Bartlett for [BOMB Magazine](#) in 1995 about Bartlett’s time at Mills College and at Yale in the 1960s before beginning her professional practice in New York. Speaking of her breakout work, [Rhapsody](#) and her affection for grids, Bartlett explains, “I began thinking about pieces not having edges: how do you know when a painting ends? I thought, what if it doesn’t end? What if a painting is like a conversation between the elements in the painting?...I asked, What can you have in art? I decided you could have lines...you can have shapes; you can have colors. You can have figurative images.”



Bartlett, 2018
Photograph: Takaaki Matsumoto/Jennifer Bartlett Trust

[The Brooklyn Rail](#) [spoke with Bartlett](#) in 2011 about her artistic and literary influences, and the progression of her painting.

Donald Kuspit discusses Bartlett’s affection for dots, the optical experience of her work, and her ability to merge figuration and abstraction in a [2016 review for Artnet](#).

[The Brooklyn Museum](#) celebrated honored Bartlett with an early-career retrospective in 1985, tracing her first 15 years as an artist with over 40 paintings, 50 drawings, and large-scale hybrids like *Rhapsody*.

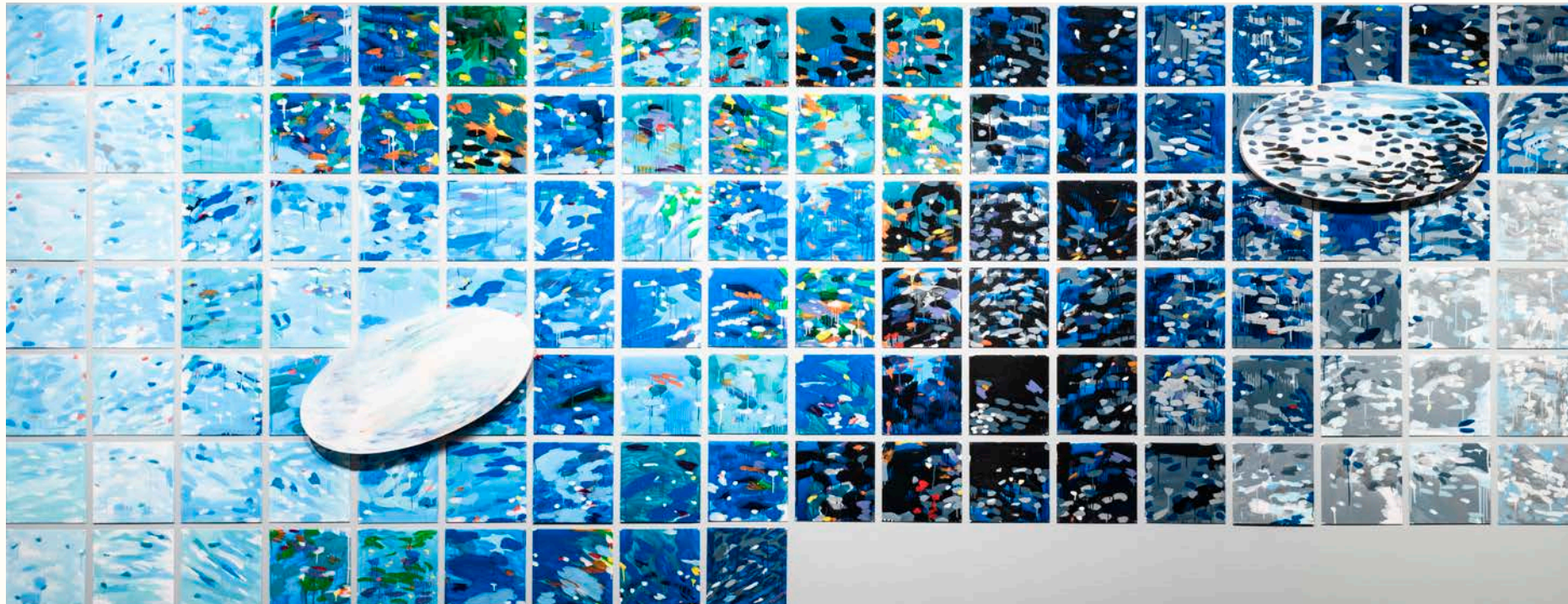
The Cleveland Museum of Art brought together Bartlett’s three most ambitious grid paintings to date in the [2004 exhibition, Epic Systems](#).

In 2016, [The Drawing Center](#) in New York featured the first exhibition of Bartlett’s *Hospital* pastels series, drawn from photographs taken by Bartlett during her time New York-Presbyterian Hospital / Weill Cornell Medical Center in 2012.

In 2019, the Locks Gallery featured Bartlett’s [In the Garden](#) series (1982-83) of large multi-panel paintings inspired by Bartlett’s time in Nice. Meanwhile, Marianne Boesky brought explored the affinity between Bartlett, Yayoi Kusama, and Atsuko Tanaka in [Fallout](#).



Bartlett in her studio, ca. late 1960s
Locks Gallery



Jennifer Bartlett (American, b. 1941)

At Sea, 1979

Silkscreen and paint on enamel-baked steel plates, with two oval oil canvases

On view February 8 – May 13, 2020

The Komal Shah & Gaurav Garg Collection; L2019:92.1

Jennifer Bartlett emerged as a central figure of New Image Painting in the late 1970s, which marked a return to painting as a new generation of contemporary artists disengaged from the purely conceptual, installation and performance-based work of the previous decade. Bartlett's oeuvre embodies the movement's embrace of the expressive and sensorial potential of painting without negating its physical object-hood or conceptual potential. Representational and abstract motifs coexist harmoniously, often in multi-media grid systems. Bartlett creates her grids from scratch, a method of her own invention in which she bakes steel panels with white enamel before finishing the surface with silkscreen ink or paint. **At Sea** expands her breakout series, *Rhapsody* (1975-76), which explored the motifs of houses, trees, mountains, and oceans – subjects to which she still returns. Each steel square provides a fleeting, fragmented vision of water, welcoming viewers with an intimacy that balances the overwhelming monumentality of the entire seascape. The oscillation between abstracted parts and a representational whole recalls impressionist landscapes and creates a viewing experience that, for Bartlett, mimics a conversation “in which people digress from one thing and maybe come back to the subject, then do the same with the next thing.”