

# The New York Times



Jennifer Bartlett's "Untitled" (1971), in the show "Works on Paper, 1970–1973" at Marianne Boesky Gallery.  
Credit...via Marianne Boesky Gallery, New York and Aspen, Paula Cooper Gallery, New York, and The Jennifer Bartlett 2013 Trust; Photo by  
Lance Brewer

## Art Gallery Shows to See in February

By: Travis Diehl  
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### CHELSEA

Jennifer Bartlett

Through Feb. 18. Marianne Boesky, 507 West 24th Street, Manhattan; 212-680-9889, [marianneboeskygallery.com](http://marianneboeskygallery.com)

From the 1970s until her death in 2022, Jennifer Bartlett melded the expressive tics of painting with the rigid grids of Conceptual Art. Whether slotting daubs of paint between the lines or sweeping color across them, the grid both confines and energizes simple subjects like mountains or trees, and intensifies elemental studies of form and color. Bartlett's encyclopedic and wandering "Rhapsody," from 1976, covers hundreds of square enameled panels printed with quarter-inch grids.

This show presents 77 of the artist's early, obscure serial drawings on graph paper made from 1970 to 1973. They bare the systemic underpinnings of her more polished work. In one grouping, she experiments with iterative ways of filling the squares, or shading a given area with stripes and stipples. Another prismatic series arrays little swatches of colored pencil on fields of metallic silver paint. You can sense Bartlett's restlessness in the way she colors outside the lines and allows mistakes to edge in.

A third series on view explores her favorite motif, the iconic house: a box with a triangle on top, inset with window and door. The sky is blue and the lawn is green. The progression of house drawings starts simply, plugging the component shapes dutifully into the grid. Then, several drawings in, Bartlett begins labeling the parts longhand, sometimes in ways that contradict the program — the word "sky" on a green triangle. The tangle of language at the top of one page trails off into a sparse gradient. In the rhythm of the plan's unwinding comes pleasure in constraint.

*TRAVIS DIEHL*