

# Jennifer Bartlett

## In and Out of the Garden

February 10–April 30, 2024



[PRESS RELEASE](#)

[PRESS IMAGES](#)

[CHECKLIST](#)

[WALL TEXT](#)

[UPCOMING EXHIBITIONS](#)

Jennifer Bartlett, *Pool*, 1983, Oil on canvas, 84 x 140 in., Private Collection, Courtesy Locks Gallery, Philadelphia  
© Jennifer Bartlett. Courtesy Locks Gallery, Philadelphia and The Jennifer Bartlett 2013 Trust.

**UPDATED RELEASE**  
February 9, 2024

**Media Contacts:**

Lauryn Cantrell, 202.387.2151 x235  
[lcantrell@phillipscollection.org](mailto:lcantrell@phillipscollection.org)

Third Eye  
Tyler Mahowald, 212.335.9009 x311  
[tyler@hellothirdeye.com](mailto:tyler@hellothirdeye.com)

**Online Press Room:**

[www.phillipscollection.org/press](http://www.phillipscollection.org/press)

**The Phillips Collection Presents *Jennifer Bartlett: In and Out of the Garden***



Featuring works on paper and paintings from Bartlett’s acclaimed *In the Garden* series from 1980 to 1983

WASHINGTON, DC—This spring, The Phillips Collection showcases some of the most celebrated works by contemporary American artist Jennifer Bartlett (1941–2022) from her ambitious *In the Garden* series, exploring the artist’s dialogue with gardens and nature throughout her practice. Bringing together 14 paintings and works on paper made between 1980 and 1983, [\*Jennifer Bartlett: In and Out of the Garden\*](#) will be on view from February 10–April 30, 2024.

“The Phillips is renowned for its extensive collection of impressionist and post-impressionist paintings, and so it is especially fitting that we should present an exhibition of work by Jennifer Bartlett, who frequently referenced these historical styles in her art,” says **Vradenburg Director and CEO Jonathan P. Binstock**. “We are delighted to present this focused exhibition of Bartlett’s *In the Garden* series, which highlights the artist’s extraordinary talent and contributions as a painter and also the continuing relevance of the art historical traditions that inspired her.”

Jennifer Bartlett emerged in the mid-1970s to become one of the leading American artists of her time and was among the first female painters of her generation to be both commercially successful and critically acclaimed. In the winter of 1979–80, Bartlett stayed in the home of British novelist Piers Paul Read, a rented house with a small, run-down garden in Nice, France. Bartlett’s time there became the

inspiration for an ambitious series of almost 200 freehand drawings of the villa’s garden which she later titled *In the Garden*.

Drawing several views of the same scene, Bartlett employed numerous techniques, styles, and media, including pencil, charcoal, ink, Conté crayon, watercolor, pastel, and gouache, evoking the styles of artists throughout art history, particularly those of Van Gogh, Monet, Renoir, Bonnard, Miró, and Picasso. After returning to New York and presenting the works on paper at Paula Cooper Gallery in 1981, Bartlett embarked on a series of monumental paintings that experimented with serial perspectives and created psychologically charged re-imaginings of the garden. *In and Out of the Garden* presents a selection of these later paintings alongside drawings made in Nice.

“Bartlett’s reinvention of figurative painting in the 1970s and 80s was characterized by an unprecedented intellectual and visual acuity,” says **Klaus Ottmann, The Phillips Collection’s Chief Curator Emeritus**. “Alongside her work *Rhapsody* from 1975–76, *In the Garden* is one of Bartlett’s most important bodies of work. Bartlett continued to move emphatically from abstraction to figuration, from minimalist rigor to maximalist exuberance, and her early works mark a key point in the development of her practice.”

*Jennifer Bartlett: In and Out of the Garden* was originally conceived as an exhibition in 2020 that would bring together work by Jennifer Bartlett and French artist Pierre Bonnard (1867–1947) to explore the two artists’ creative dialogue with gardens and nature. The project could not be realized because of the Covid-19 pandemic. Newly conceived as a focused solo presentation, *Jennifer Bartlett: In and Out of the Garden* serves as a fertile complement to the landscape paintings that will be featured among other celebrated works in a concurrent major exhibition on Pierre Bonnard.

Co-organized by The Phillips Collection and Kimbell Art Museum, [Bonnard’s Worlds](#) is on view March 2 through June 2, 2024. Bartlett and Bonnard were avid gardeners, and gardens—especially the ones they created for themselves—had a lifelong influence on both artists’ works. Bartlett’s garden scenes drew inspiration from her stay in Nice, not far from Bonnard’s home in Le Cannet, France. Bartlett’s *In the Garden* series provides a fascinating counterpoint to works by Bonnard, two painters for whom gardens not only evoked joy but also intense feeling. These vibrant spring exhibitions provide a window into the important role of the garden as an enduring subject in contemporary art.

## EXHIBITION SUPPORT

This exhibition is organized by The Phillips Collection and is curated by Klaus Ottman, Chief Curator Emeritus. The Phillips Collection would like to give special thanks to The Paula Ballo Dailey Memorial Fund, Eric Richter and Charles Shoener, and the Ednah Root Foundation for their support of the early concept for this exhibition as an artistic dialogue between Jennifer Bartlett and Pierre Bonnard. [Jennifer Bartlett & Pierre Bonnard: In and Out of the Garden](#) was canceled due to the COVID-19 pandemic and reconceived as the present solo exhibition.

## CATALOGUE

The catalogue for the original exhibition, [Jennifer Bartlett & Pierre Bonnard: In and Out of the Garden \(2020\)](#) published by The Phillips Collection and D. Giles Ltd., features an essay by exhibition curator Klaus Ottmann that juxtaposes Bonnard’s and Bartlett’s works.

**IMAGE:** Jennifer Bartlett, *In the Garden II, #1*, 1980, Oil on canvas; enamel over silkscreen grid on baked enamel steel plates; gouache on paper; enamel on glass, 60 x 175 in., Private Collection, Courtesy Locks Gallery, Philadelphia, © Jennifer Bartlett. Courtesy Locks Gallery, Philadelphia and The Jennifer Bartlett 2013 Trust.

**IMAGE GALLERY**

High-resolution press images are available upon request. Please contact Lauryn Cantrell, [lcantrell@phillipscollection.org](mailto:lcantrell@phillipscollection.org).

**ABOUT THE PHILLIPS COLLECTION**

The Phillips Collection, America’s first museum of modern art, was founded in 1921. The museum houses one of the world’s most celebrated Impressionist and American modern art collections and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips’s impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; renowned Phillips Music series; and dynamic art and wellness and Phillips after 5 events. The museum contributes to global dialogues with events like Conversations with Artists and Artists of Conscience. The Phillips Collection values its community partnership with THEARC—the museum’s satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.

###

## PRESS IMAGES

*Jennifer Bartlett: In and Out of the Garden*

February 10–April 30, 2024

### Jennifer Bartlett

*In the Garden II, #1*

1980

Oil on canvas; enamel over silkscreen grid on baked enamel steel plates; gouache on paper; enamel on glass

60 x 175 in.

Private Collection, Courtesy Locks Gallery, Philadelphia

© Jennifer Bartlett. Courtesy Locks Gallery, Philadelphia and The Jennifer Bartlett 2013 Trust.



### Jennifer Bartlett

*In the Garden #40*

1980

Conté crayon on paper

19 1/2 x 26 in.

The Jennifer Bartlett 2013 Trust

© Jennifer Bartlett. Courtesy Paula Cooper Gallery, New York, Marianne Boesky Gallery, New York, and The Jennifer Bartlett 2013 Trust.



### Jennifer Bartlett

*In the Garden #190*

1982

Oil on canvas

84 x 144 in.

Courtesy Paula Cooper Gallery, New York

© Jennifer Bartlett. Courtesy Paula Cooper Gallery, New York, Marianne Boesky Gallery, New York, and The Jennifer Bartlett 2013 Trust. Photo: Steven Probert



**Jennifer Bartlett**

*Pool*

1983

Oil on canvas

84 x 140 in.

Private Collection, Courtesy Locks Gallery,  
Philadelphia

© Jennifer Bartlett. Courtesy Locks Gallery,  
Philadelphia and The Jennifer Bartlett 2013  
Trust.



**Jennifer Bartlett**

*Wind*

1983

Oil on canvas

85 x 300 in.

Private Collection, Courtesy Locks Gallery,  
Philadelphia

© Jennifer Bartlett. Courtesy Locks Gallery,  
Philadelphia and The Jennifer Bartlett 2013  
Trust.



To request access to images please contact Lauryn Cantrell at [lcantrell@phillipscollection.org](mailto:lcantrell@phillipscollection.org).

Please note: Permission to reproduce these images is granted only for publicity in connection with this exhibition. With all reproductions, please include the full credit information for each image. Images may not be cropped, printed over, or altered.

**CHECKLIST*****Jennifer Bartlett: In and Out of the Garden*****February 10–April 30, 2024**

---

**Jennifer Bartlett***In the Garden #1*

1980

Pencil on paper

19 1/2 x 26 in.

The Jennifer Bartlett 2013 Trust, Courtesy  
Marianne Boesky Gallery and Paula Cooper  
Gallery**Jennifer Bartlett***In the Garden #40*

1980

Conté crayon on paper

19 1/2 x 26 in.

The Jennifer Bartlett 2013 Trust, Courtesy  
Marianne Boesky Gallery and Paula Cooper  
Gallery**Jennifer Bartlett***In the Garden #46*

1980

Watercolor on paper

19 5/8 x 25 1/2 in.

Private Collection

**Jennifer Bartlett***In the Garden #78*

1980

Pencil and ink on paper

19 3/4 x 26 in.

Private Collection, Courtesy Locks Gallery,  
Philadelphia

**Page 2—Checklist: Jennifer Bartlett: *In and Out of the Garden***

**Jennifer Bartlett**

*In the Garden #80*

1980

Pencil and pastel on paper

19 3/4 x 26 in.

Collection of Julie and Takaaki Matsumoto



**Jennifer Bartlett**

*In the Garden #98*

1980

Brush, ink, and Conté crayon on paper

19 3/4 x 26 in.

The Jennifer Bartlett 2013 Trust, Courtesy  
Marianne Boesky Gallery and Paula Cooper  
Gallery



**Jennifer Bartlett**

*In the Garden II, #1*

1980

Oil on canvas; enamel over silkscreen grid on  
baked enamel steel plates; gouache on paper;  
enamel on glass

60 x 175 in.

Private Collection, Courtesy Locks Gallery,  
Philadelphia



**Jennifer Bartlett**

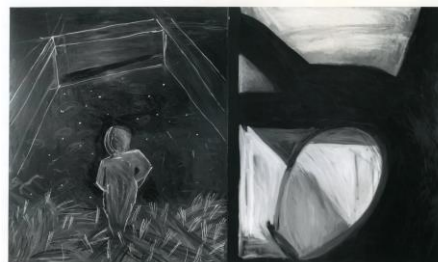
*In the Garden #190*

1982

Oil on canvas

84 x 144 in.

Courtesy Paula Cooper Gallery, New York



**Jennifer Bartlett**

*Pool*

1983

Oil on canvas

84 x 140 in.

Private collection, Courtesy Locks Gallery,  
Philadelphia





**Jennifer Bartlett**

*Wind*

1983

Oil on canvas

85 x 300 in.

Private Collection, Courtesy Locks Gallery,  
Philadelphia



To request access to images please contact Lauryn Cantrell at [lcantrell@phillipscollection.org](mailto:lcantrell@phillipscollection.org).

Please note: Permission to reproduce these images is granted only for publicity in connection with this exhibition. With all reproductions, please include the full credit information for each image. Images may not be cropped, printed over, or altered.

## WALL TEXT

### *Jennifer Bartlett: In and Out of the Garden*

February 10–April 30, 2024

---

In the winter of 1979–80, American artist Jennifer Bartlett (1941–2022) traded homes with a writer friend who had rented a house with a small, run-down garden in Nice in Southern France. Staying there with her sister Julie during a dark and rainy winter with little else to do, she embarked on an ambitious freehand drawing project of 197 unique perspectives of “the awful little garden with its leaky ornamental pool and five dying cypress trees.”

The garden was among many subjects—including houses, mountains, trees, and the ocean—that Bartlett explored in her art. Trained at the Yale School of Art, she developed a style that combines mathematical systems with painterly expression, drawing from Post-Impressionism, Abstract Expressionism, Minimalism, and Conceptualism. Her 153-foot-long landmark installation *Rhapsody* (1975–76, Museum of Modern Art, New York), made of 987 square plates and featuring an astonishing range of styles, established Bartlett as a leading artist of her time.

In her garden series, Bartlett built on the monumentality of *Rhapsody* while infusing it with an ominous and haunting presence. The artist depicted several views of the same scene using different techniques, styles, and media, including pencil, charcoal, ink, Conté crayon, watercolor, pastel, and gouache. Working from photographs and memory, she expanded the series to include paintings on steel plates, canvas, and even glass. Later known as *In the Garden*, the series spanning 1979 to 1983—a selection of which are presented in this gallery—became one of Bartlett’s most ambitious works.

*In and Out of the Garden* serves as a complement to the concurrent exhibition *Bonnard’s Worlds* (on view March 2–June 2, 2024). Both Bartlett and Bonnard were avid gardeners, and their work reflects the profound connection they felt between art and nature.

This exhibition is organized by The Phillips Collection and is curated by Klaus Ottmann, Chief Curator Emeritus.

The Phillips Collection would like to give special thanks to The Paula Ballo Dailey Memorial Fund, Eric Richter and Charles Shoener, and the Ednah Root Foundation for their support of the early concept for this exhibition as an artistic dialogue between Jennifer Bartlett and Pierre Bonnard. *Jennifer Bartlett & Pierre Bonnard: In and Out of the Garden* was canceled due to the COVID-19 pandemic and reconceived as the present solo exhibition.

## UPCOMING EXHIBITIONS

---

The information below was updated in **February 2024** and is subject to change.

### [Bonnard's Worlds](#)

**March 2—June 2, 2024**

*Bonnard's Worlds* will reunite some of the artist's most celebrated works in museums in Europe and the United States, as well as many unfamiliar to the public from worldwide private collections. Governed neither by chronology nor geography, but by measures of intimacy, the exhibition will transport the visitor from the larger realms in which Bonnard lived—the landscapes of Paris, Normandy, or the South of France—to the most intimate interior spaces of his dwellings and his thoughts.

This exhibition is co-organized by The Phillips Collection and the Kimbell Art Museum, Fort Worth, TX.

### [Sydney Vernon: Interior Lives](#)

**March 6—June 6, 2024**

Featuring new and recent works that combine elements of painting, drawing, collage, and printmaking, this exhibition invites viewers into Sydney Vernon's world. Since 2018, Vernon has been superimposing and altering personal family photographs with both real and imagined histories from Black American culture to explore the Black femme experience. After a period of researching and sketching, Vernon projects the images onto paper to create underdrawings, silkscreens selected areas of patterns, then uses pastels and charcoal to render faces and other details. By reinterpreting the poses and postures of her family members in vintage photographs in her own style, Vernon blends memory and history in new forms. Vernon's depictions of intimate interior scenes and familiar spaces complement the paintings by Pierre Bonnard on view at The Phillips Collection. Vernon's discovery of Bonnard and the other Nabis artists led her to explore more inventive ways of creating painterly marks. "My connection to Bonnard is as a seer and looker, interpreting things that appear as banal, such as how light shines through a window," she explains.

This exhibition is organized by The Phillips Collection and on view at Phillips@THEARC, 1801 Mississippi Ave, SE, Washington, DC.

### [Up Close with Paul Cezanne](#)

**April 17—July 14, 2024**

The exhibition will unveil two recently conserved works by French Post-Impressionist Paul Cezanne, *Mont Sainte-Victoire* (1886-87) and *Self-Portrait* (1878-80), major paintings that are part of The Phillips Collection's world-renowned holdings by the revered artist. These paintings, together with five other works in the museum's Cezanne "unit," will be exhibited together for the first time in decades. The conservation of *Mont Sainte-Victoire* and *Self-Portrait* will reveal details previously obscured by aged, discolored varnishes while also providing visitors with new insight into the artist's process.

This installation is organized by The Phillips Collection and sponsored by the Bank of America Art Conservation Project.

### [Multiplicity: Blackness in Contemporary American Collage](#)

**July 6—September 22, 2024**

## Page 2—Upcoming Exhibitions

*Multiplicity: Blackness in Contemporary American Collage* is the first large-scale exhibition dedicated to exploring collage by Black artists such as Mark Bradford, Kerry James Marshall, Tschabalala Self, and Kara Walker. Featuring more than 60 works by 50 artists, this exhibition celebrates the broad variety and complexity of Black identity. Building on a technique that has roots in European and American traditions, the diverse, intergenerational group of artists have created innovative works with pieces of paper, photographs, fabrics, and/or other salvaged materials. The bold compositions, created with an array of experimental techniques, offer poignant expressions of human experience, including fragmentation and reconstruction, shared history and memory, cultural hybridity, gender fluidity, and notions of beauty.

This exhibition is organized by The Frist Art Museum, Nashville, TN.

###