

An abstract painting featuring a vibrant yellow background. Scattered across the surface are numerous small, dark blue, oval-shaped marks. Interspersed among these are several larger, prominent red circles, each with a thick, dark red or brown border. The overall effect is a dense, textured composition of organic, cell-like forms.

Peder

**Terry  
Winters**

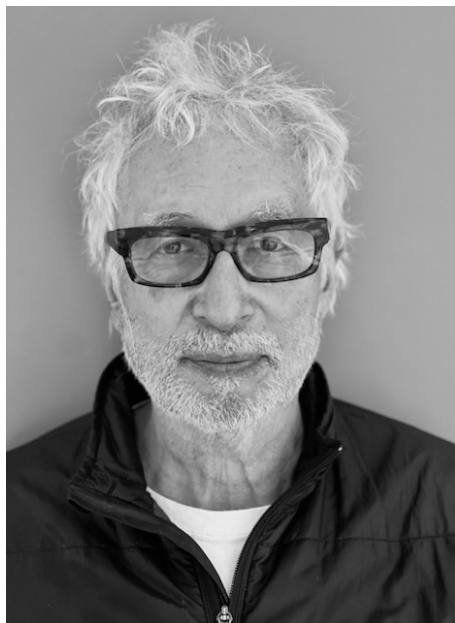
New Paintings

Peder Lund

September 14 — November 9, 2024

Lund

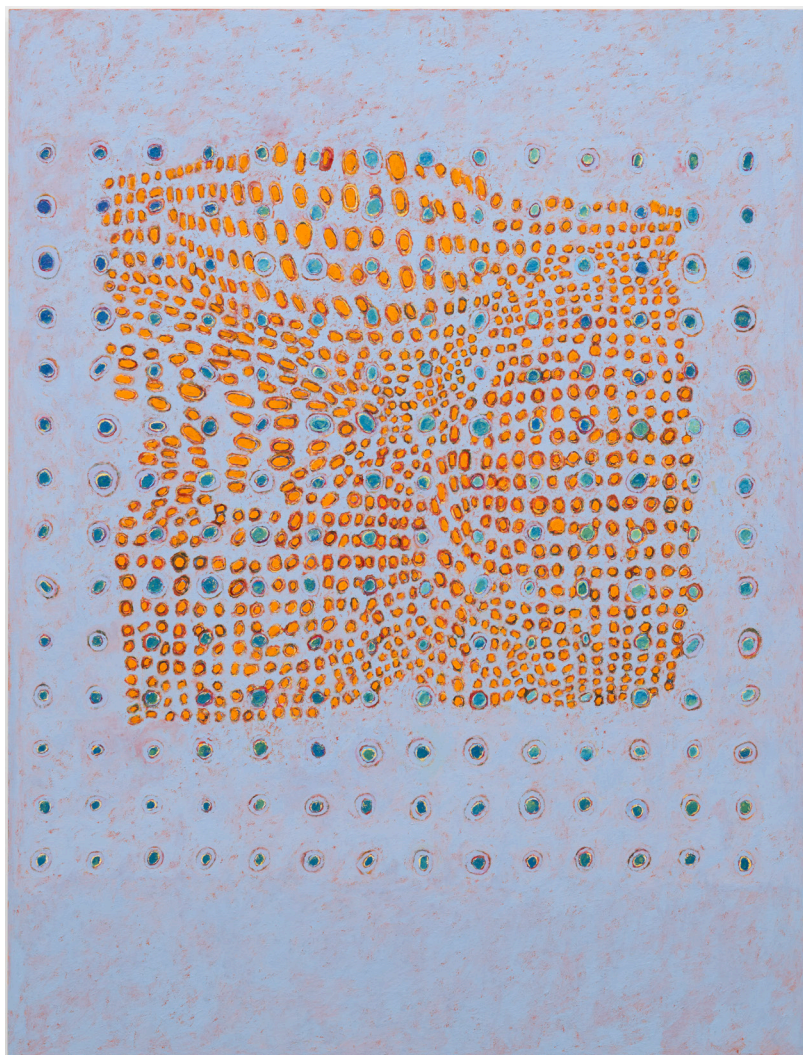




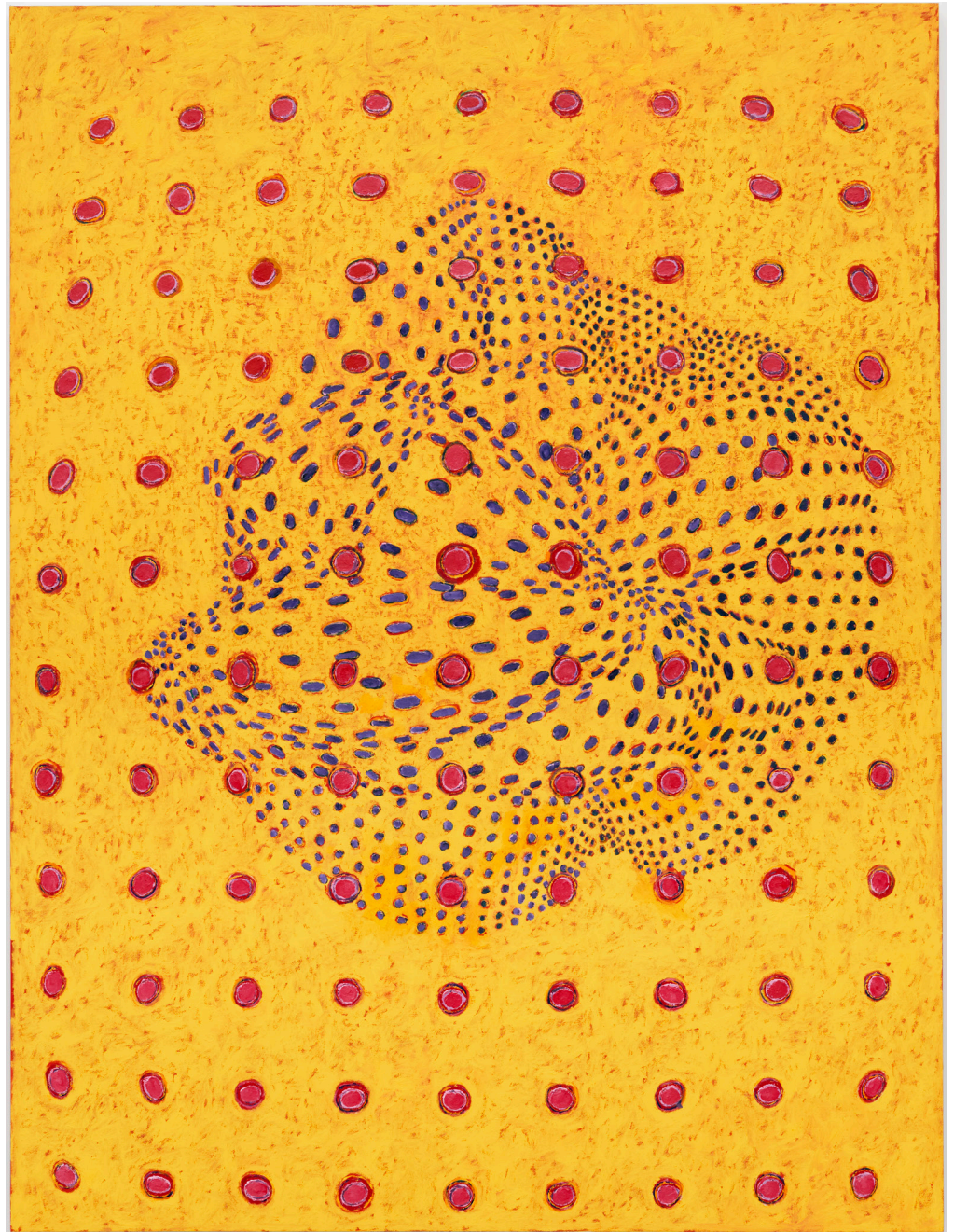
Peder Lund is pleased to announce the exhibition *Terry Winters: New Paintings*, which will open on Saturday, September 14th. An opening reception will be held on September 14th from 12-4 p.m.

Across four decades of his work, American painter Terry Winters (1949- ) has enjoyed significant critical attention. From his early New York group shows at PS1 and the Leo Castelli Gallery, Winters has been examining the relationships between modernist abstraction, information systems, and the architecture of the natural world. Following his first solo exhibition at Sonnabend Gallery in 1982 his work has been the subject of numerous museum exhibitions in both the United States and Europe; including the first major survey of his work organized in 1992 by the Whitney Museum of American Art. Most recently in 2018, his drawings were the subject of a retrospective at the Drawing Center in New York.

With the five new works installed in the gallery, Winters continues his engagement with the possibilities of contemporary painting. Furthering his overall project where mark making is seen as a pictorial process, and where painting is used to develop and explore new subjects and potential meanings. In his paintings, composition, and color give significance to a wide range of technical references, from musical notation to chemical engineering. In the artist's own words: "I'm taking preexisting imagery and respecifying it through the painting process. Information is torqued with the objective of opening a fictive space or lyrical dimension."

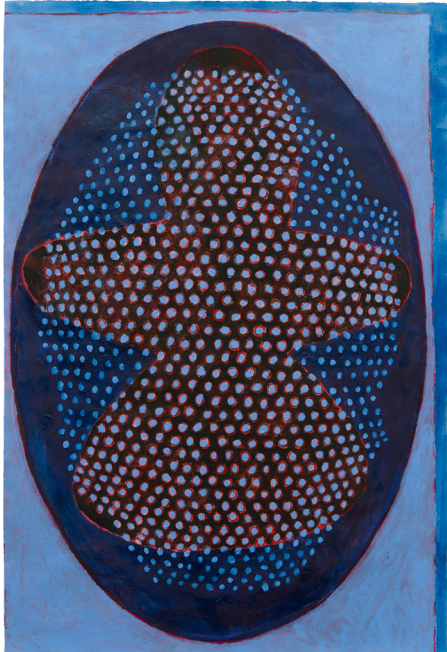






Included in this exhibition are five new paintings, two larger paintings on linen and three smaller works on paper. The paintings *Point Cloud* (6) and *Point Cloud* (14) are both composed of overlapping grids of circular forms, porous and full of variation. Borrowed from the field of three-dimensional modeling, a point cloud refers to a set of data points in space, often used to articulate objects or landscapes in digital models. "The forms can also suggest the collective behavior of animals, such as the murmuration of starlings and the schooling of fish", Winters says. His paintings build an illusionistic sense of ever-expanding depth, as the varying size, shape, and angle of his painted marks lend a dynamism to his canvases. With the utmost attention to pigment and process the paintings are built up in layers of oil, wax, and resin, releasing the energetic forces of their compositions. By utilizing an improvisational approach, Winters diagrams actual and symbolic scenes. Abstraction is the catalyst to build real-world images, a language of patterns that represent both physical and psychic life.





Created through a parallel process, each painting on paper fills a large sheet from edge to edge. To make these works, Winters chose a paper size called "double elephant", which was first developed in 1826 to accommodate J.J. Audubon's lifesize depictions of birds. As Winters has described, "I'm interested in these givens, working within the parameters of that aspect ratio, and how that affects the building of the work." Each painting creates a space that is both immediate and imaginary, what Winters has called a "vitalized geometry".

Terry Winters (born 1949, Brooklyn, NY) lives and works in New York City and Columbia County, NY. Winters graduated from Pratt Institute in Brooklyn in 1971. His work has been the subject of numerous one-person museum exhibitions in the United States and Europe, including Tate Gallery, London (1986); the Museum of Contemporary Art, Los Angeles (1991); the Whitney Museum of American Art, New York (1992); the Whitechapel Gallery, London (1998); Kunsthalle Basel (2000); the Metropolitan Museum of Art, New York (2001); the Irish Museum of Modern Art, Dublin (2009); Kunsthhaus Graz, Austria (2016); and the Museum of Fine Arts, Boston (2016). A survey of his drawings, *Terry Winters: Facts and Fictions* was mounted at New York's Drawing Center in 2018 and traveled to The University Museum of Contemporary Art at UMass Amherst in 2019. His work is owned by some of the most esteemed collections in the world, including the Metropolitan Museum of Art, New York, NY; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; San Francisco Museum of Modern Art, San Francisco, CA; Tate Modern, London, UK; and others. The current exhibition *Abstraction after Modernism: Recent Acquisitions* includes a major panel recently acquired by the Menil Collection, Houston, TX.



List of illustrations:

- 1 Portrait of Terry Winters.
- 2 Terry Winters, *Point Cloud (6)*, 2023-2024.
- 3 Terry Winters, *Point Cloud (14)*, 2023.
- 4 Terry Winters, *Pattern*, 2022.
- 5 Installation view, *Abstraction after Modernism: Recent Acquisitions*, The Menil Collection, Houston, TX, April 26 – August 25, 2024.