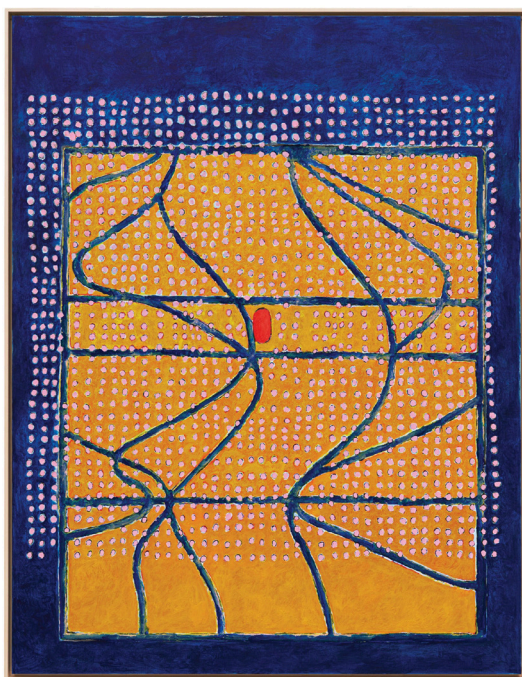


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AT THE GALLERIES



In 1914, Marcel Duchamp wrote a note to himself: “Make a painting of frequency.” More than a century later, a superb new exhibition by the veteran American painter **Terry Winters**, now on view at the Matthew Marks gallery (through June 26), is on the same wavelength. Duchamp, a champion of “anti-retinal” art, might seem like an odd touchstone for someone as optically (not to mention haptically) all in as Winters, but the Brooklyn native has been reinvigorating abstraction by casting his mind’s eye on scientific systems, from astronomy to physics, for forty years. How to express spatial sequences— orbits, oscillations, perception itself—while carrying on a tradition whose lineage stretches (at least) from the New York School to the Aboriginal Australian master Warlimpirrnga Tjapaltjarri? Winters provides vibratory answers in the seven oil, wax, and resin paintings here (including “Index 2,” from 2020, above). Each one is more than seven feet tall, making viewing them a full-body experience. Winters, who came of age as an artist in the nineteen-seventies, borrows Minimalism’s strategies of repetition, but his works are anything but formulaic. Just when you think you’ve grasped the rules of his game—say, containing compositions within horizontal bands at the top and the bottom—you encounter an outlier like “Thyreos,” a bristling pink oval pulsing on a field of blue. — *Andrea K. Scott*