

MATTHEW MARKS GALLERY

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Art in Review

Terry Winters Knotted Graphs

Matthew Marks
522 West 22nd Street, Chelsea
Through Jan. 24

The latest paintings by Terry Winters have brains and beauty in abundance. Their twisted abstract forms derive from knot theory, a branch of topology, but their layers of translucent pigment are as sensual as they are scientific.

In the series "Knotted Graphs" Mr. Winters plays the modernist grid against a complex form that resembles a ball of string, a cluster of cells or a spinning atom. The most balanced shapes look as if they were made with a pendulum, while others appear dangerously irregular, like tumors. The brainteaser aspect of the knots is further explored in a series of graphite drawings.

Mr. Winters is evidently thinking about chemistry as well as about advanced math, testing the properties of different pigments. When he starts with blue, as in "Tangle," the painting has a sparkling, ice-crystal quality; when he establishes a base of zinc white, as in "Knotted Graphs/1," the results resemble dirty snow.

Left-brained viewers will appreciate that Mr. Winters bases his knots on the work of the mathematician Jules Henri Poincaré. The right-brained, mean-



TERRY WINTERS/MATTHEW MARKS GALLERY

Terry Winters's "Knotted Graphs/5" (2008), an oil painting at Matthew Marks, takes its inspiration from knot theory.

while, will find that the paintings' intense blues and intricate patterns more readily evoke Matisse in Morocco.

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