

**CHARLOTTE JACKSON FINE ART**  
**PRESENTS:**

**Winston Roeth: *solo exhibition***



*Dark Circles, 2007 tempera on Dibond 40 x 40 inches WR0020*

**October 12 through November 2, 2007**

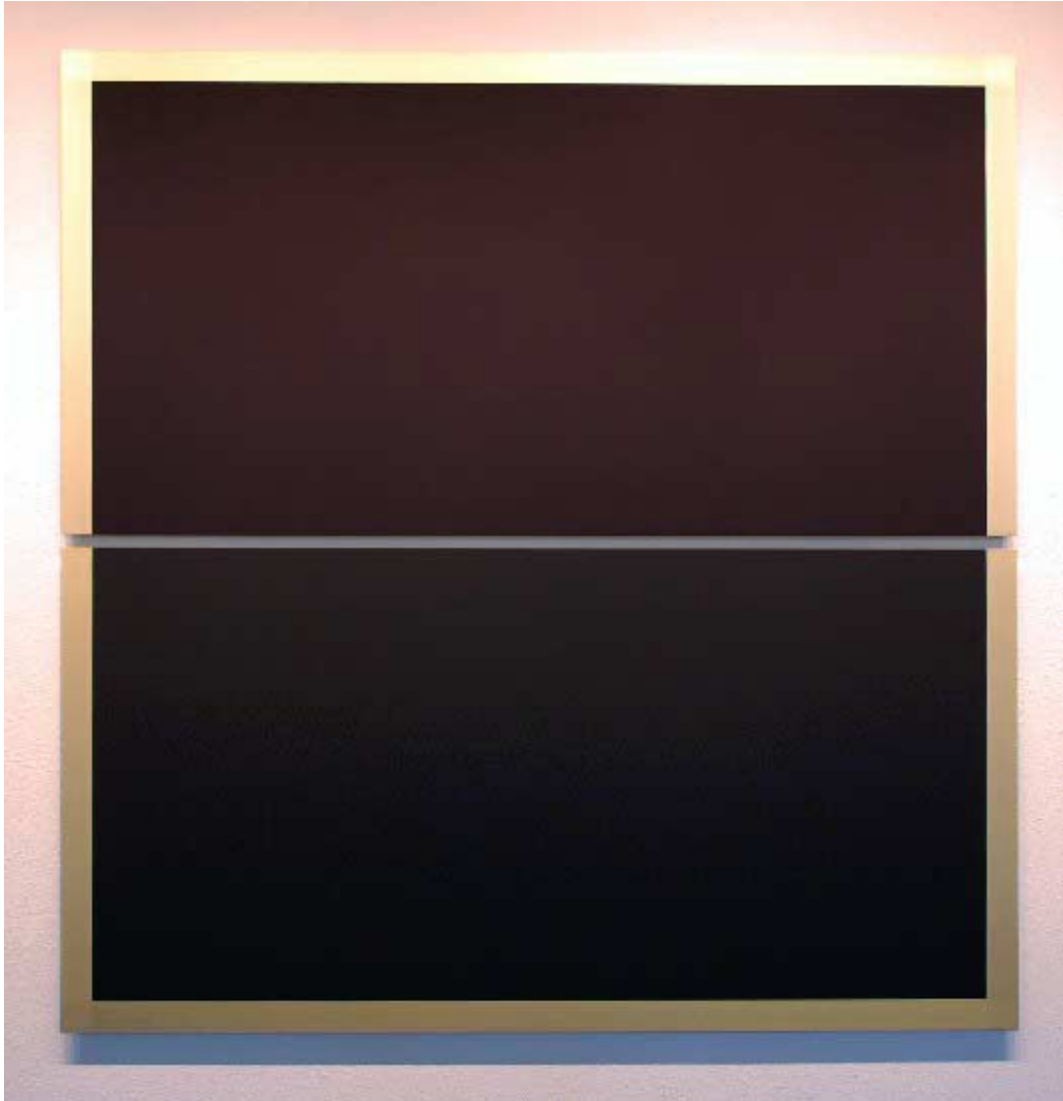
Take a good look at a Winston Roeth painting and you'll note first its basic reductivist elegance. Often based on a grid or circular system that is nearly hidden under layers of pigment, the artist's impulse toward order is evident. Roeth's palette tends to the synthetic; that is, his colors are not necessarily based on those found in nature. Considering all this, the viewer may be surprised to learn that one of Roeth's early influences, growing up in the Midwest and looking at art books, was the 16th-century portrait painter Hans Holbein. Although Roeth spent a great deal of time at the Art Institute of Chicago, he says that viewing art in texts allows for "you to make up a lot in your mind—the imagination is a very important part of [my art making]." Through his imagination, Roeth began to consider the most critical foundations of painting.

Roeth lays down flat water-based pigment directly onto a honeycombed, lightweight panel. First, however, he sits and doodles, "thinking out loud" as he refers to it, and under all the layers of color, that architectural footprint from his drawing remains. A beautiful example of the artist's working method is *Empire*, in the Panza Collection, in which a barely-there grid supports the sky-blue monochromatic painting. In fact, the respected Albright-Knox Gallery of Art in Buffalo will host an exhibition of selected works from the Panza Collection, slated to open November 16; six of Roeth's paintings are to be included in the show.

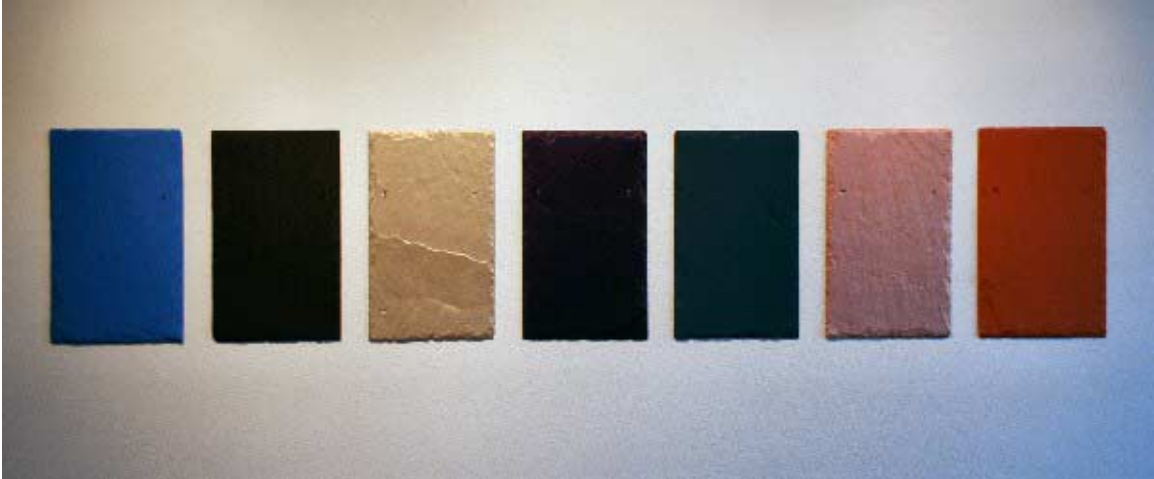
Many of the artists in Dr. and Mrs. Giuseppe Panza di Biumo's internationally respected collection have had a profound effect on Roeth's development as a painter of what one critic called "hard-core abstraction...known for its James Turrell-like luminosity." But then, says Roeth, "Everything influences me: time and space, photography, Garo Antreasian's prints, John Kacere." (Kacere taught painting at the University of New Mexico during Roeth's stint here; the artist now lives in Beacon, New York, home of the Dia Art Foundation's renowned museum of reductive and minimalist art.) He states about an early Ad Reinhardt exhibition, "I didn't know what it was, but I knew it was something." Roeth has always loved Kenneth Noland's circles and the way that Morris Louis's poured paintings allow light to penetrate into the fabric of the canvas. Overall, though, it was Agnes Martin's small intricate grids that "blew his mind;" they continue to linger in his consciousness today. One of the benefits of living in Beacon, he says, is seeing all of Martin's retrospective shows: "It's only now that I am beginning to understand how unbelievably complicated, deep and sensitive some of those paintings are."

As with Martin's paintings, the grid forms a structure for Roeth's practice, which he describes as exploratory, working "on the fly" from the bottom up, layering as he discovers the next thing. "I'm interested in light, turning it into a surface...and then it dissolves the surface, leaving space for contemplation." After he's drafted his basic form, he feels free to investigate its possibilities, to "begin to see what it is about: horizontality, verticality, space, the center point, beyond the edges. I don't like making decisions about composition. When I begin I don't really know where it will end."

For this exhibition at Charlotte Jackson Fine Art, the artist is working on Dibond, aluminum sheets bonded to tight foam core. Only about 3 millimeters thin, the works seem to float on the wall. Roeth has been making paintings in "parts," diptychs with the working titles *Split Square: Day and Night*; and *Light Circles, Dark Circles*. Another piece is stacked totemically in a vertical composition. Finally, there is his *Santa Fe Assembly*, a row of seven slate shingles, each a different color, each unit distinctive both visually and physically, texturally and dynamically. Like the subatomic structure of a Holbein portrait, perhaps: infinite in rich opportunities for color, light, and composition.

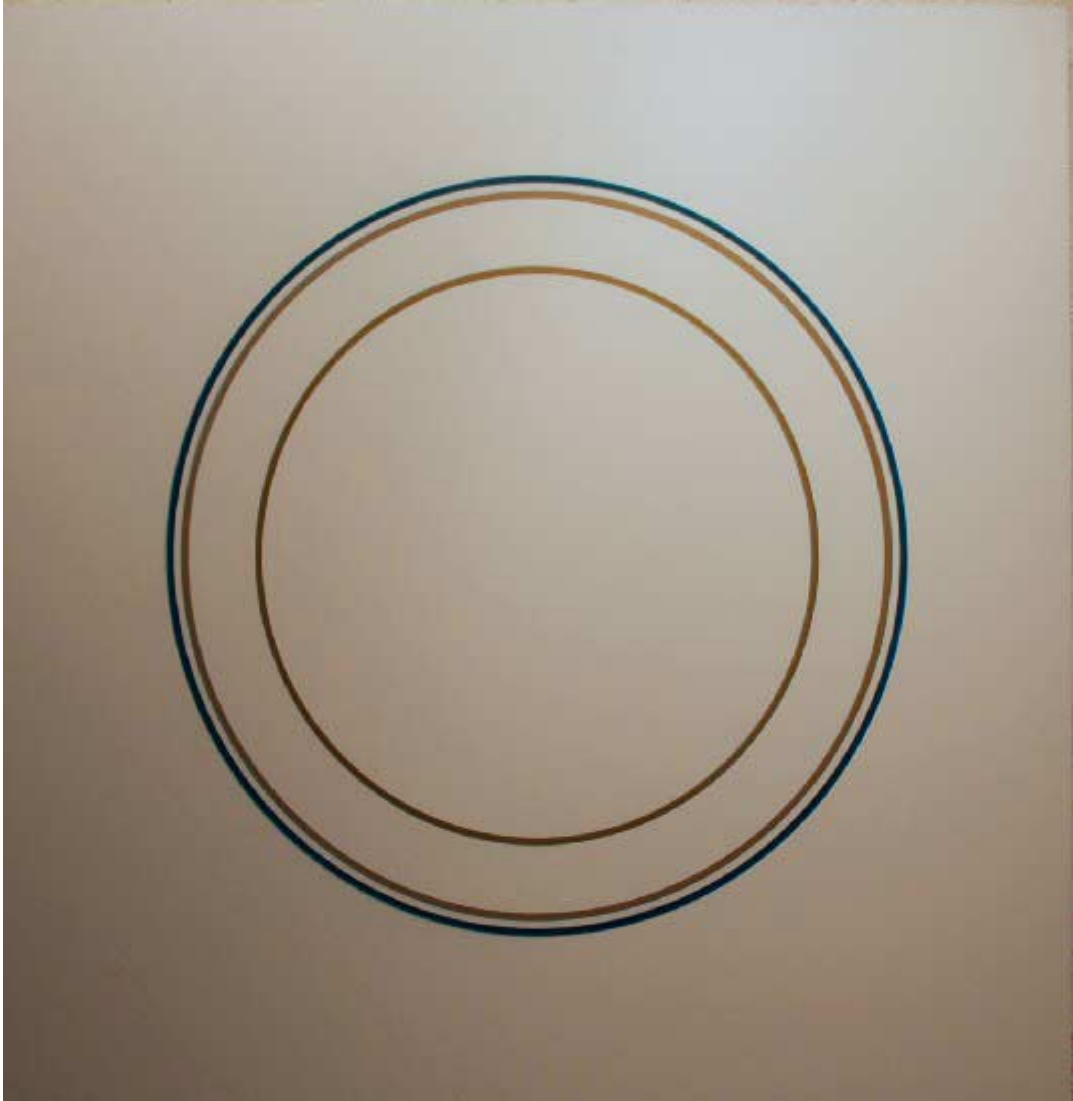


Split Square, 2007  
tempera on Dibond  
61 x 60 inches  
WR0017



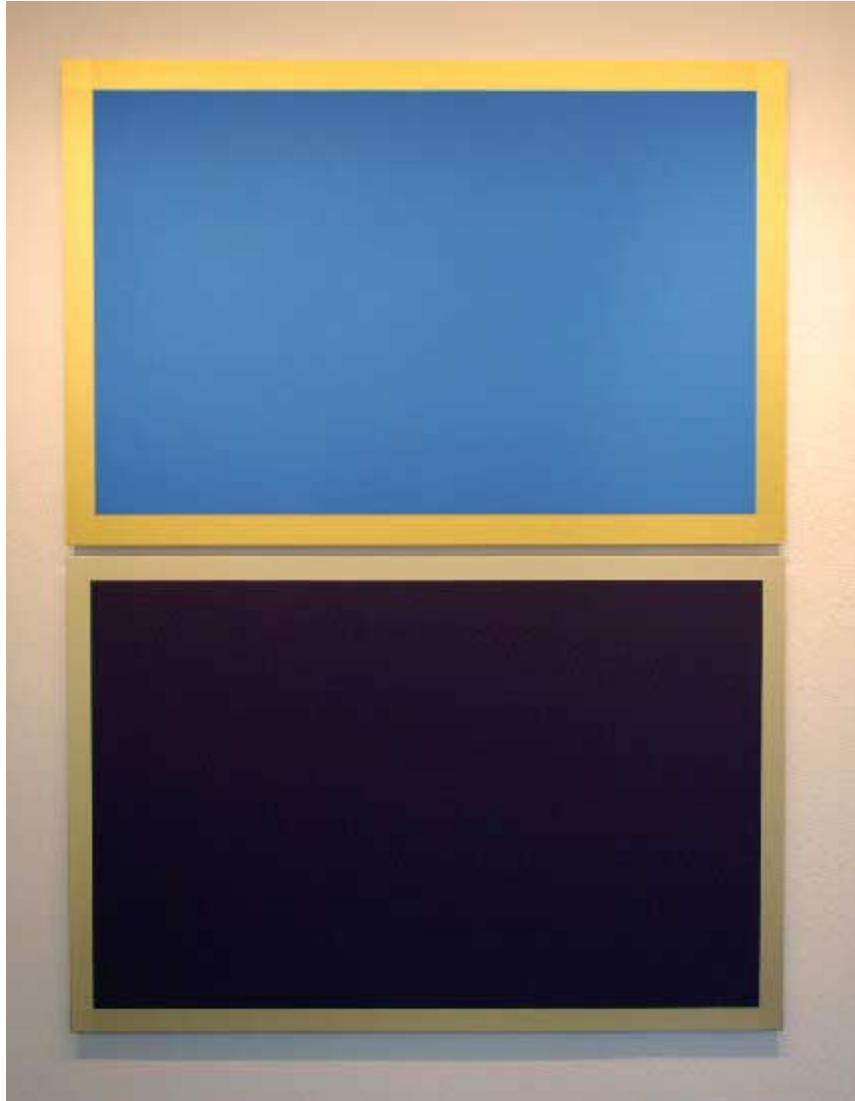
Santa Fe Assembly, 2007  
tempera on slate  
20 x 100 inches  
WR0019



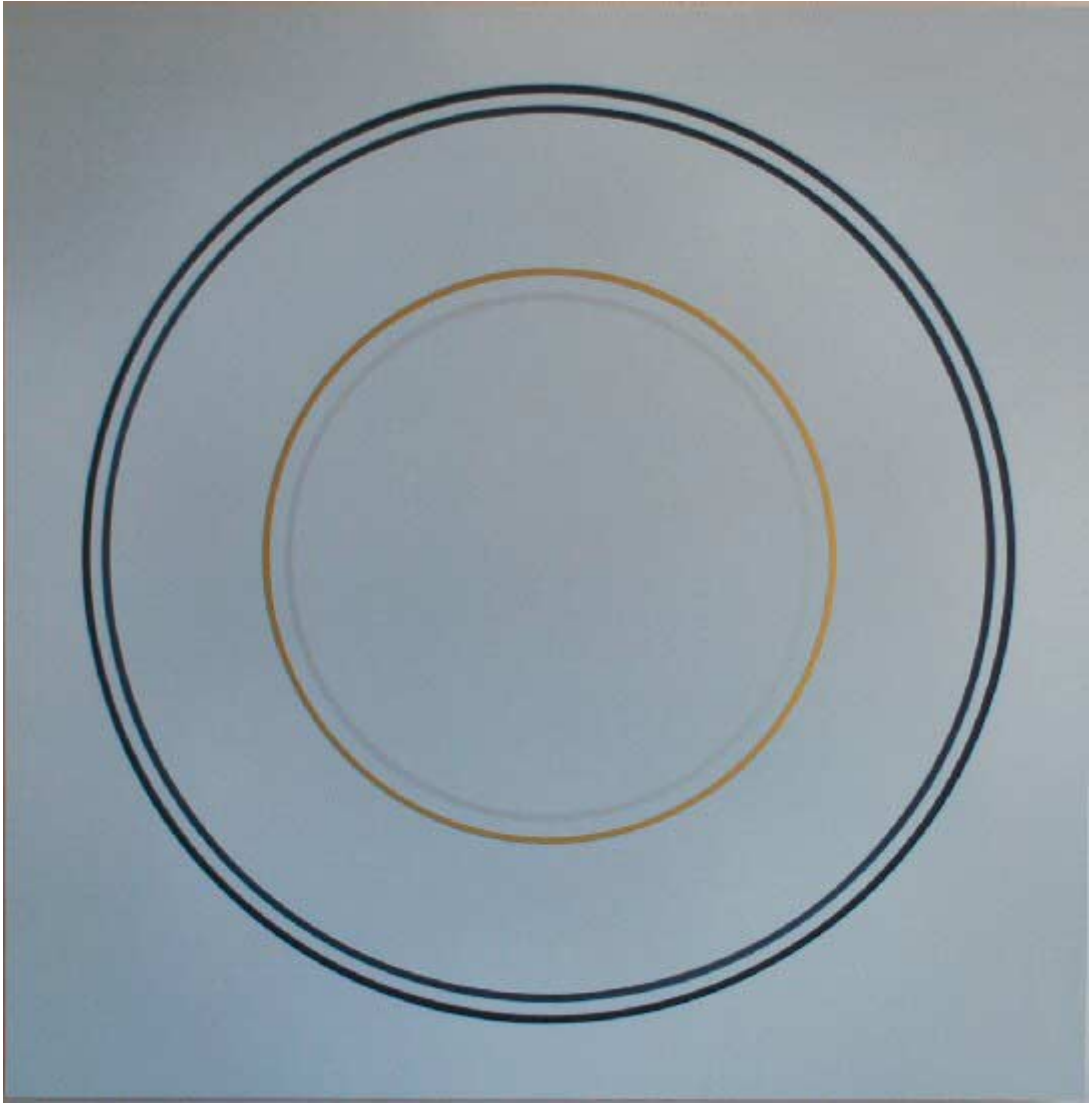


If I Were You, 2005  
Polyurethane and pigments on Dibond  
30" x 30"  
WR022





Day and Night, 2007  
tempera on Dibond  
65 x 48 inches  
WR0018

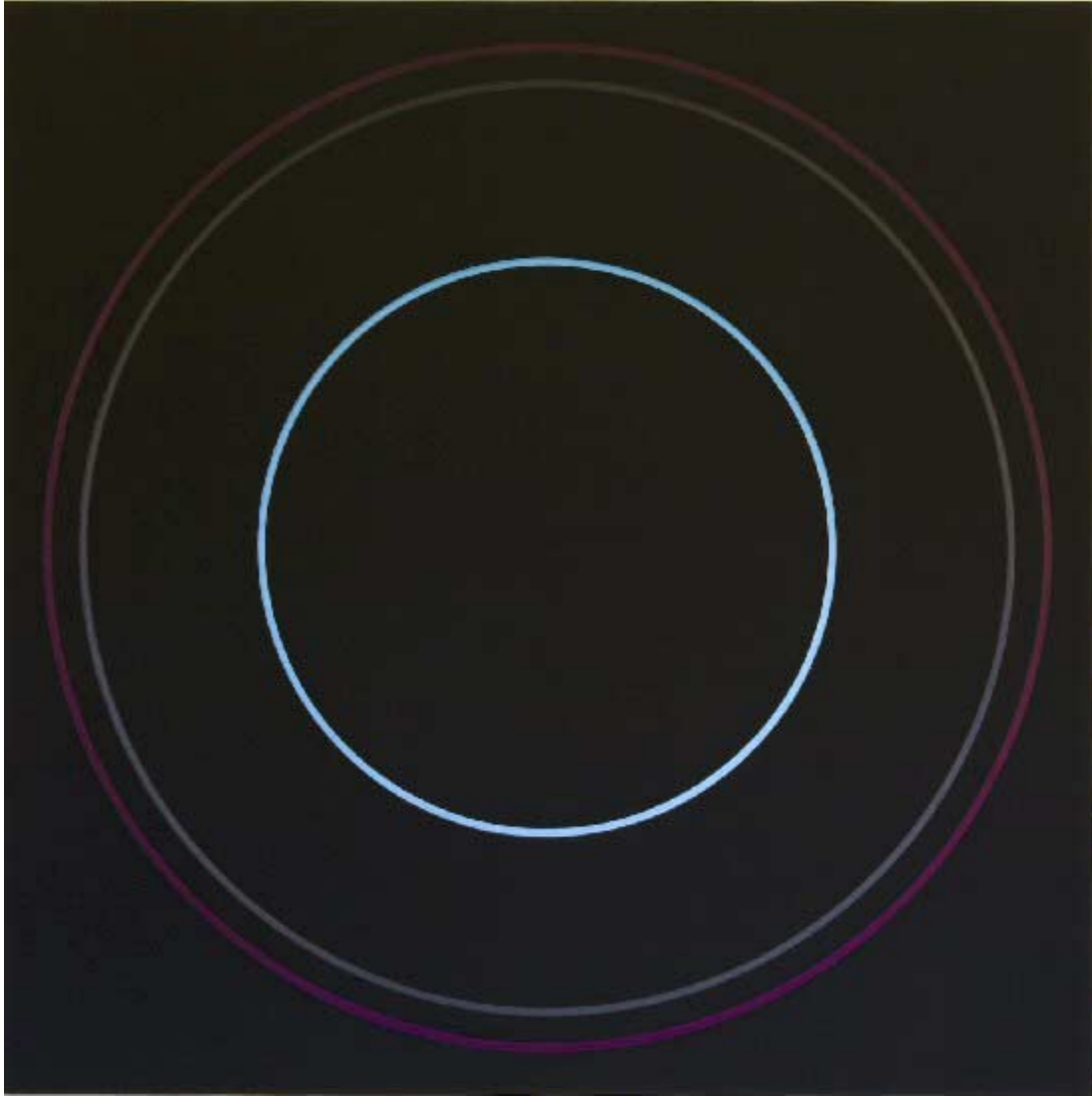


Light Circles, 2007  
tempera on Dibond  
40 x 40 inches  
WR0021





Light Circles, 2007 (detail)  
tempera on Dibond  
40 x 40 inches  
WR0021



Dark Circles, 2007  
tempera on Dibond  
40 x 40 inches  
WR0020



Dark Circles, 2007 (detail)  
tempera on Dibond  
40 x 40 inches  
WR0020

Born in Chicago, 1945  
Lives and works in New York City

#### SOLO EXHIBITIONS

2002 New Painting, Stark Gallery, New York  
2001 Palazzo Ducale di Sassuolo Paintings, Stark Gallery, New York  
Palazzo Ducale di Sassuolo, Sassuolo, Italy  
2000 Gallerie Vera Munro, Hamburg  
Stark Gallery, New York  
1999 Angles Gallery, Santa Monica, CA  
1998 Artothek, Cologne  
1997 Stark Gallery, New York  
1996 Galerie Vera Munro, Hamburg  
1995 Recent Paintings, Stark Gallery, New York  
1993 Paintings, Stark Gallery, New York (cat.)  
Drawings, Galleri Ars Nova, Goteborg, Sweden  
1992 Stark Gallery, New York  
1991 Galleri Ars Nova, Goteborg, Sweden  
1990 Stark Gallery, New York  
1989 Invitational Exhibition, Griffin McGear Gallery, New York  
1988 Stark Gallery, New York  
1980 The Ben Shahn Gallery, William Patterson College, Wayne, New Jersey

#### SELECTED GROUP EXHIBITIONS

2002 Galerie Vera Munro, Hamburg, Germany  
Nusser & Baumgart Contemporary, München, Germany  
Niklas von Bartha, London, England  
2001 Radical Painting, curated by Nino Weinstock, Villa Aichele, Städtische Galerie, Lörrach, Germany  
1999 Then & Now, The Work Space, New York; curated by Theresa Chong  
1998 Andrew Jenson Gallery, Auckland, New Zealand  
1997 Andrew Jensen Gallery, Wellington, New Zealand  
Drawing From Life, Stark Gallery, New York  
Projected, Stark Gallery, New York  
1996 La Collezione Panza di Biumo. Artist degli anni '80 e '90, Museo di Arte Moderna e Contemporanea di Trento e Roverto, Palazzo delle Albere, Trento (catalogue)  
White, Howard Scott-M13 Gallery, New York  
Drawings, Galerie Art In, Nuremberg, Germany  
1995 Color: Sign, System, Sensibility, Stark Gallery, New York; curated by Richard Kalina  
The Panza di Biumo Donation, Museo Cantonale d'Arte, Lugano, Switzerland  
1994 The Constructive Vocabulary: An American Vision, Galerie Dr. Istvan Schlegl, Zurich  
X-Sightings, Anderson Gallery, Buffalo, New York  
Collector's Choice: Natalie and Irving Forman, Charlotte Jackson Gallery, Santa Fe  
Ars Nova Galleri, Goteborg, Sweden  
1993 Uses of Geometry: Winston Roeth, Cary Smith, Stephen Westfall, etc., Snyder Fine Arts, New York (cat.)  
Supervision: Jo Baer, Ollie Baertling, Helmut Federle, Mary Heilmann, Yves Klein, Olivier Mosset, Walter Obholzer, Steven Parrino, David Reed, Winston Roeth, Günter Umberg, Michael Venezia, Raum für neue Kunst, Rolf Hengesbach, Wuppertal, Germany  
Sublime Presence: Stuart Arends, Madeline O'Connor, Florence Pierce, Winston Roeth, Center for Contemporary Arts of Santa Fe  
Contemporary Drawing--Part II, Arena, New York  
1992 7-NY: Directions in Abstract Painting, Studio A, Museum Moderner Kunst, Otterndorf, Germany (cat.)  
Painting, Stark Gallery, New York  
Cultural Fabrication, John Good Gallery, New York

1991 Abstraction: Recent Prints, Betsy Senior Contemporary Prints, New York  
1991 The Process of Looking, Stark Gallery, New York  
Geometric Considerations, Capital Cities/ABC, New York; project of the Art Advisory Service of the  
Museum of Modern Art, New York; Sandra Lang, Director  
Paper Trail, Stephen Rosenberg Gallery, New York  
1990 Opening Group Exhibition, Stark Gallery, New York  
Cruciform, Stark Gallery, New York  
1989 M-13 Gallery, New York  
An Extraction of Form, Robeson Center Gallery, Rutgers University, Newark, New Jersey; curated by  
Alison Weld  
Three Artists Who Work With Slate, Stark Gallery, New York  
Small Works on Paper, Susanna Sheffield Gallery, Houston, Texas  
Pastel Drawings, Islip Museum, Islip, New York; curated by Karen Shaw  
1986 Slate, An installation at Springs Industries; project of the Art Advisory Service,  
Museum of Modern Art, New York; Sandra Lang, director  
1982 Fifth Anniversary Show, The Drawing Center, New York  
1979 Invitational Exhibition, Susan Caldwell Gallery, New York  
1978 The Drawing Center, New York

#### INSTALLATIONS

1995 Light/Body--Dark/Body, collaboration with Susan Osberg, dancer/choreographer; Dia  
Center for the Arts and Unga Atalante, Goteborg, Sweden  
Light/Body, collaboration with Susan Osberg, dancer/choreographer; Dia Center for the Arts, New York  
1993 Light installation, Stark Gallery, New York (with solo exhibition)  
1992 Mercury, Light installation, Stark Gallery (Annex), New York  
1991 Intricacies, collaboration with Susan Osberg, dancer/choreographer and Susanne  
Poulin, lighting designer; Unga Atalante, Goteborg, Sweden and the Dia Art Foundation, New York  
1989 Light Paintings, Stark Gallery, New York  
1988-9 Collaboration with Susan Osberg, dancer/choreographer; Malcolm Goldstein, violinist/composer;  
and Susanne Poulin, lighting designer; Dia Art Foundation, New York  
Post Revolutionary Girl, collaboration with Muna Tseng, choreography and Susanne  
Poulin, lighting design; Whitney Museum Theater, Equitable Center and the Mulberry Street Theater, New  
York and the Place Theater, London  
1986 Intuition, collaboration with Susan Osberg, choreographer and James Tenney, composer; Riverside  
Dance Festival, New York  
1985 Eden, collaboration with Susan Osberg, choreographer; AGLAIA Foundation, Middle Collegiate  
Church, New York  
1983 Collaboration with Elena Alexander's MAD ALEX Co., P.S. 122, New York

#### BIBLIOGRAPHY

Anderson, Jack, "A Medley of Emotions, A Potpourri of Movements," *The New York Times* (2 December  
1995).  
Avgikos, Jan, "Secrets Lie on the Surface of Things," essay in Winston Roeth. New York: Stark Gallery  
and Galleri Ars Nova, 1993.  
Brody, Jackie, "Winston Roeth, The Containment Monotypes," *The Print Collector's Newsletter*, Vol.  
XXII No. 6 (January-February 1992).  
\_\_\_\_\_, Review of Winston Roeth, exh. cat., "The Print Collector's Newsletter, Vol. XXIV No. 6  
(January-February 1994).  
Castenfors, Marten, "Winston Roeth at Galleri Ars Nova," *Goteborgs-Posten* (16 March 1991).  
Karmel, Pepe, "Color," *The New York Times* (21 July 1995).  
\_\_\_\_\_, "Winston Roeth," *The New York Times* (3 November 1995).  
Koplos, Janet, "Winston Roeth at Stark," *Art in America* (December 1995).  
Marchetti, Corinne, "Au Royaume du Minimal," *Beaux Arts (Paris)* No. 131 (February 1995).  
Nicholson, Adam, "Bambi in the Lion's Den," *Modern Painters (London)* (Winter 1994).  
Poerschke, Ralf, "Für die Ewigkeit: Neue Bilder von Winston Roeth in der Vera Munro Galerie,"  
*Hamburger Rundschau* No. 20 (9 May 1996).

Raynor, Vivien, "Abstract Forms in a Pair of Shows," *The New York Times* (25 June 1989).  
Saxon, Erik, "Six Painters," *Appearances* No. 11 (Fall 1984) p. 35.  
Welsh, Marjorie, "Winston Roeth," *Tema Celeste* (April-May 1992) p. 92.  
Westfall, Stephen, "Winston Roeth at Stark," *Art in America* Vol. 79, No. 5 (May 1991).

#### PUBLIC COLLECTIONS

Artothek, Cologne  
Museo Cantonale d'Arte, Panza Collection, Lugano, Switzerland  
Benesse House Naoshima Contemporary Art Museum, Benesse Island, Japan  
FAI Foundation; Panza Collection, Varese, Italy  
Yves Klein Foundation, Tucson, Arizona  
Utah Museum of Fine Arts, Salt Lake City, Utah  
San Jose Museum of Contemporary Art, San Jose, CA  
Studio A - Museum Moderner Kunst Landkreis Cuxhaven, Germany  
Fogg Art Museum, Harvard University Art Museums, Cambridge, Mass.

© 2007

## Charlotte Jackson Fine Art, Inc.

200 West Marcy Street, Suite 101, Santa Fe, New Mexico  
87501

Telephone: 505.989.8688 Fax: 505.989.9898

[cjfa@charlottejackson.com](mailto:cjfa@charlottejackson.com) - [www.charlottejackson.com](http://www.charlottejackson.com)