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“Sandy Winters at Frumkin/Adams”

By Hearne Pardee

Sandy Winters seems enthralled by the wild and sometimes violent fertility of natural forms. Her riotous confluences of plant and animal organs tend toward the grotesque and bizarre. Yet she imposes painterly discipline on the energies she unleashes, and these recent paintings reach a new level of internal drama.

Having experimented in the past with relief and with irregularly shaped canvases, Winters here finds new ways to explore and exploit the confines of the conventional picture format. Some paintings are still composed of multiple panels and most include collage, but these devices are compressed into rectangular frames, enhancing the interplay of contrasting forces. The central forms in each canvas are painted in sculptural fullness. They bulge and threaten to bulge out into the viewer's space. Yet Winters constrains their teeming energy by often cutting out and pasting down the painted forms, as though to reinforce the contrast between the sharp outlines and the organic forms they confine. And surrounding these forms are lightly drawn grids and floating, improvisational shapes. Passages of bare canvas show through around the edges, creating an open, spacious effect. These margins relieve the oppressive heaviness of the central forms, while at the same time suggesting some sort of breeding ground for their monstrous growth.

In this unusual combination of drawing and painting, of construction and nature, Winters compresses a wide range of allusions. Works such as *Court of Last Resort* hint at both nature's violence and the violation of nature by science and technology. Her vision is as disquieting as it is inventive.