



**Terence Netter**  
*Visions and Revisions*  
**Paintings from the Nineties**  
June 13 – August 2, 1997

When Terence Netter had his first one man show in New York City, he had just gotten his MFA from George Washington University. He was still in the Jesuits and on the faculty at Georgetown. Stuart Preston, the then critic of the New York Times said he had "an abstract style of visionary power." At a subsequent show in New York, John Russell said "like many a gifted educator, Netter is very much on the *qui vive* in his own art." These statements remain true today.

When I show his work to people in my Gallery who have not met him in person, they are always surprised to discover that he is in his sixties, because his work is so contemporary. Netter attributes this to the fact that he makes a conscious effort to remain "plugged into the Zeitgeist" because he is convinced that art is not only an expression of the individual but also somehow of the human spirit as it evolves in history.

His work does not fit any of the categories which come to mind when one looks at it. There are elements reminiscent of German expressionism, abstract expressionism, color field, hard edge, assemblage, frottage, and even conceptual art. He admits to having been influenced by all of these movements and by post-modernists as well. Yet there is nothing trendy in his work. It is like no other. The stylistic constant which emerges as an integral part of all of his paintings is the printing-off process, sometimes called frottage, which is a necessary moment in his creative process and remains visible in all his works. Netter says, "For some reason I have to make a mess and then clean it up in order to achieve the visual order and impact which I seek to realize in my work."

Netter's art has evolved through many stages over the years. In all of these stages, the work evokes a spiritual experience even though there is no religious iconography. Whatever the theme, technology, nature, or cosmology, the paintings go *beyond* the here and now. His whole life has led up to the work he does. For him, art, religion, and philosophy all come from the same source.

The work in this exhibition has been completed during this decade, much of it since Netter put an end to his successful career as an arts administrator and decided to dedicate himself to creating art instead. These paintings give witness to this liberation in a colorful burst of energy.

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Reverse: Short Circuit, 1990  
Courtesy Woodward Gallery, NYC