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GOINGS ON ABOUT TOWN

ART

RAY PARKER

Perhaps because they've been so long obscure, proto-Color Field paintings by Parker, circa 1959-1963, feel spankingly fresh, relative to contemporaneous Noland and Olitskis. With brushy vigor, in oils, on largish gessoed canvases, Parker deployed two or more brawny, ragged-edged blocks of dense, mutedly ardent hues. (Off-purples notably impress.) Rothko-like formats deliver color shapes in hardly Rothko-like solid punches. Parker retained New York School scale and excitement while eschewing pathos: Abstract Expressionism without tears. Why aren't these handsome feats better known? It's not fair. Through Jan. 9. (Washburn, 20 W. 57th St. 212-397-6780.)