

## Jack Youngerman

Washburn



Jack Youngerman, *Study/Black Red*, 1959, gouache, 5¼" x 4½".

Washburn.

Jack Youngerman's intimate gathering of 159 works on paper—matted, unframed, and leaning against the walls on shelves ringing the gallery—reverberated with declarative colors and bold forms. Essen-

filled each sheet or jostled with or enveloped other shapes. These asymmetrical works alternatively suggested microcosms of planets, floral

tially diminutive paintings with large-scale ambitions, the works dated from the 1950s, when Youngerman lived in Coenties Slip, in Lower Manhattan, to the 1960s and 1970s, when he was based in Greenwich Village and Bridgehampton. Seen as a group, these constituted a jazzy, condensed survey of the 80-year-old artist's sustained engagement with an organic, abstract vocabulary.

The works were mixed in terms of formal concerns. One wall showed pieces using just two or three colors. Crisp, hard-edged shapes defined by a single color—red, blue, green, yellow, orange, black, white, or pink—

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growth, and birds in flight. Another wall held more complex compositions, some of which featured six or more colors. These brilliant little works were kaleidoscopic, and with their luminous colors, evoked modern stained-glass panels.

Youngerman is equally effective when restricting himself to black and white. A wall with two long rows of abstract images brought to mind bugs, plant life, and glyphs. A number of the works were dated 1973–2006. These were pieces the artist recently unearthed and reworked by editing out bits of black forms with white paint, or by appending more paper and extending a motif. These revisions gave insight into the fluidity of the artist's thought process. —*Hilarie M. Sheets*