





JACK YOUNGERMAN

RELIEF PAINTINGS AND SCULPTURE 1978-1982



JULY 15 - SEPTEMBER 10, 1982

**ART GALLERY, FINE ARTS CENTER
STATE UNIVERSITY OF NEW YORK AT STONY BROOK**

All works in this exhibition are on loan from the artist and the Washburn Gallery, New York City. Thanks are due to Jack Youngerman and Joan Washburn for their generosity and helpful cooperation.

PHOTO CREDITS: Geoffrey Clements, Al Mozell.

COVER: Drawing by Jack Youngerman, embossed and reproduced by Rost Assoc., Smithtown, New York.



SWIRL II, 1981. Oil on gesso over epoxy resin on carved polystyrene, 102 x 76 x 6 inches.



SWIRL, 1980. Steel, 84 x 65½ x 7/8 inches.

INTRODUCTION

My work, and the works in this exhibit, is concerned with the structure and expressive possibilities of organic form, as a sort of world language. The work is in no way involved with the interpretation of, or response to, any specific entities in "nature," even if our minds, ever in search of repose, seem to need to connect new forms to familiar ones, even if the connection is fanciful. I like to feel that these configurations proceed from the world "field of stress" with all its tension, compression, and release, much as do organic forms themselves.

Even though delineated shape has, traditionally, been more a concern of sculpture, it has been a central issue in my painting. Although these relief paintings have been described as "sculptures" they represent for me a return to the wall, to color, and to paint (after a number of years working with cast fiberglass sculpture, work which is continuing). So, my painting involved sculptural concerns before, and the use of sculptural volume has led back to painting now.

Just as world-forms freely cross the boundaries of mineral, vegetable, and animal categories, so do these shape



RED HURACAN, 1981. Oil on gesso over epoxy resin on carved polystyrene, 109 x 72 x 6 inches.

configurations reappear, as epoxy coated polystyrene, fiberglass, metal, paper — or as void, as in *Swirl*. As life forms themselves, these themes are form-complexes, forms composed of forms.

These works are the active part of my personal dialogue with the world, using the alphabet of basic form, here mostly variants upon spiralings, both equi-angular and equable, as well as other basic configurations such as "branching", as in *Dive* and *Swoop*, and conjugate (or "mirror") images, such as the bilateral symmetries of *Ultramarine Symmetry* and *Tabriz*. Where the relief paintings employ the volumes of sculpture, the steel and aluminum sculptures utilize the two dimensionality of painting to carry out their union-via-opposition of shape and space. The works on paper result from using the same plates for the embossing and, as stencils, for the drawing: multiplicity via uniformity.

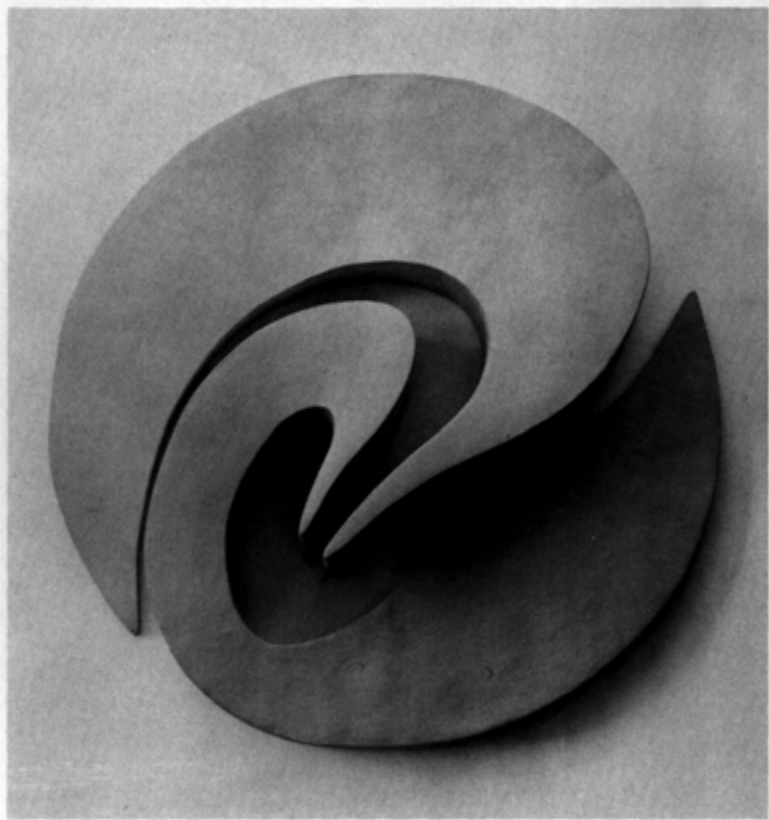
So, rather than derivations, these works represent a tip of my hat to all the nassellaria, unduloids, gastropods, infusoria, medusoids, radiolaria, foraminifera and other shape-brothers out there in form land.

JACK YOUNGERMAN



Relief paintings, installation Washburn Gallery at 113 Greene Street, New York City, 1962.





TRIAD/CONVEX, 1980. Acrylic on gesso over epoxy resin on carved polystyrene, 36 x 36 x 4 inches.

SELECTED ONE PERSON EXHIBITIONS

Galerie Arnaud, Paris, 1951

Betty Parsons Gallery, New York, 1958, 1960, 1961, 1964, 1966,
1967, 1968

Museum of Modern Art, New York, *Sixteen Americans*, 1959

Galerie Lawrence, Paris, 1962, 1965

Worcester Art Museum, Massachusetts, 1965

Massachusetts Institute of Technology, Cambridge, 1966

Galerie Adrien Maeght, Paris, 1966

The Phillips Collection, Washington, D.C., 1968

Pace Gallery, New York, 1971, 1972, 1975

Portland Center for the Visual Arts, Oregon, 1972

Seattle Art Museum, Washington, 1972-73

The Arts Club of Chicago, Illinois, 1973

Galerie Denise Rene, Paris, 1973

Hopkins Center, Dartmouth College, New Hampshire, 1975

Parrish Art Museum, Southampton, New York, 1976

Central Park, New York, *Sculpture Grove*, Public Art Fund, Inc. and
The Department of Parks, 1981

Washburn Gallery, New York, 1981, 1982

SELECTED PUBLIC COLLECTIONS

Albright-Knox Art Gallery; Art Institute of Chicago; Carnegie
Institute; Corcoran Gallery of Art; Solomon R. Guggenheim Museum;
Hirshhorn Museum and Sculpture Garden; Milwaukee Art Center;
Museum of Modern Art; National Museum of American Art,
Smithsonian Institution; Phillips Collection; University Art Museum,
Berkeley; Virginia Museum of Fine Arts; Whitney Museum of
American Art; Wichita Art Museum; Worcester Art Museum; Yale
University Art Gallery.



RED SWIRL, 1980. Acrylic on gesso over epoxy resin on carved polystyrene, 99 x 78 x 12 inches.

EXHIBITION CHECKLIST

Relief Paintings (oil on gesso over epoxy resin on carved polystyrene)

1. ULTRAMARINE SYMMETRY, 1980, 71 x 144 x 4 inches*
2. SWOOP, 1980, 127 x 50 x 4 inches*
3. WHITE TRIAD, 1980, Diam. 72 inches x 4 inches*
4. DIVE, 1980, 127 x 49 x 4 inches*
5. HURACAN, 1981, 105 x 72 x 6 inches*
6. RED HURACAN, 1981, 109 x 72 x 6 inches
7. SWIRL II, 1981, 102 x 76 x 6 inches
8. WHITE WAVE I, 1981, 48 x 36 x 6 inches
9. WHITE WAVE II, 1981, 59 x 46 x 6 inches
10. LITTLE HURACAN, 1982, 72 x 56 x 6 inches
11. WHITE WHORL, 1982, 88 x 80 x 6 inches

Relief Paintings (acrylic on gesso over epoxy resin on carved polystyrene)

12. RED SWIRL, 1980, 99 x 78 x 12 inches*
13. TRIAD/CONVEX, 1980, 36 x 36 x 4 inches*
14. TRIAD/CONCAVE, 1980 36 x 36 x 4 inches*

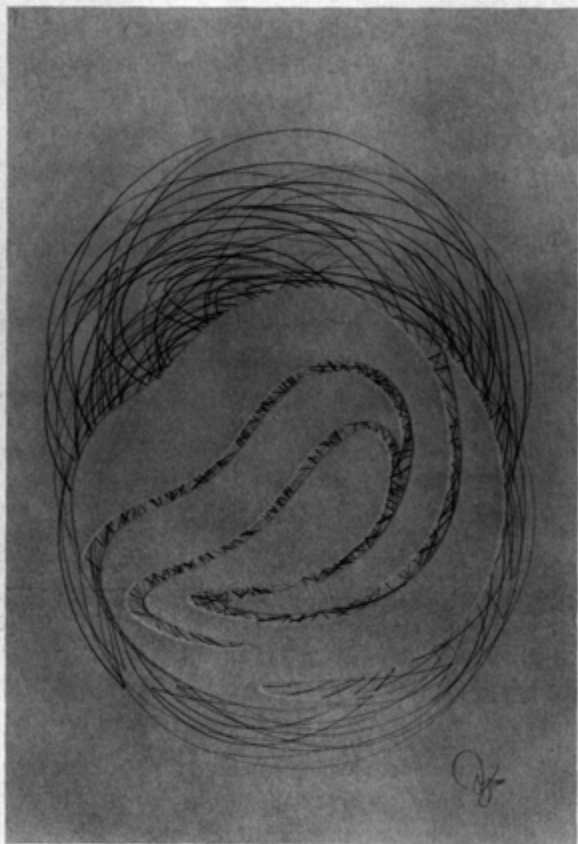
Sculptures

15. TABRIZ, 1980
aluminum folding screen, 72 x 124 inches, Ed. of 2
16. SWIRL, 1980
steel, 84 x 65½ inches, Ed. of 2
17. HOKUSAI'S WAVE, 1981
steel, 82 x 84 inches, Ed. of 2

Drawings

- 18-26. Color pencil, hand embossed drawings on paper, 1980
41½ x 29½ inches

*Medium includes acrylic polymer compound.
Dimensions: height, length, width.



NIMBUS/SPECTRUM, 1980. Color pencil, hand embossed drawing, 41 1/2 x 29 1/2 inches.



Maquette for HOKUSAI'S WAVE, 1981. Steel, 24 x 24 x 1/2 inches.

STATE UNIVERSITY OF NEW YORK AT STONY BROOK

THE FINE ARTS CENTER



art gallery

PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975** FACULTY EXHIBITION
- 1976** MICHELLE STUART
RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
SALVATORE ROMANO
- 1977** MEL PEKARSKY
JUDITH BERNSTEIN
HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
- 1978** LEON GOLUB
WOMEN ARTISTS FROM NEW YORK
JANET FISH
ROSEMARY MAYER
THE SISTER CHAPEL
- 1979** SHIRLEY GORELICK
ALAN SONFIST
HOWARDENA PINDELL
ROY LICHTENSTEIN
- 1980** BENNY ANDREWS
ALEX KATZ
EIGHT FROM NEW YORK
ARTISTS FROM QUEENS
OTTO PIENE
STONY BROOK 11, THE STUDIO FACULTY
- 1981** ALICE NEEL
55 MERCER: 10 SCULPTORS
JOHN LITTLE
IRA JOEL HABER
LEON POLK SMITH
- 1982** FOUR SCULPTORS
CECILE ABISH

Acting Director LYNNE SILKMAN

