

FOR IMMEDIATE RELEASE

June 2015

**JACK YOUNGERMAN**  
Baltic Birches



*Copper Red*, 1995, Baltic birch plywood & acrylic 22 3/8 in (h)



*Little Twister*, 1995, Baltic birch plywood, 30 3/4 in (h)

From June 5<sup>th</sup> through July 6<sup>th</sup>, The Drawing Room is pleased to present **JACK YOUNGERMAN Baltic Birches**, an exhibition of plywood sculptures created between 1993 and 1995 in the artist's Bridgehampton studio. A separate press release is available for **ADAM BARTOS Louse Point**, a concurrent show of large format photographs.

In a career spanning six decades of painting and sculpture, Jack Youngerman's focus has moved between two and three dimensions in works that synthesize inspirations from the natural world. The works featured in this exhibition are part of an extensive body of sculpture that ranges in scale from the intimate to the monumental. Created from striated layers of Baltic birch plywood, the tapering forms achieve Youngerman's longstanding aim – to translate the inherent geometry of nature into an evocative abstraction.

Along with other American artists of his generation, Youngerman spent his formative years in Paris, enrolling at the Ecole des Beaux Arts through the G.I. Bill in 1947. In 1956, he captured the attention of American art dealer Betty Parsons who encouraged his move to New York later that year.

The artist's initial forays into sculpture in the 1970s were a natural extension of his exploration of abstract, organic form in painting, influenced also by the environment of his new studio on Long Island's East End. Through experimental use of fiberglass and resin, he first investigated how rectangular planes could be transformed through torsion, producing freestanding works notable for their undulating surfaces and voluptuous contours. Related principals of rotation inspired a series of spiraling vertical sculptures created in cypress, maple, mahogany and plywood that were exhibited at Washburn Gallery in 1997, and at Guild Hall Museum in 2000.

(over)

In the early 1990s Youngerman made layered structures of laminated Baltic birch radiating from a single axis that provided the rudimentary shapes for the sculptures in this show. Cutting away the edges, he transformed each form into the sinuous volume he envisioned at its core. The compressed birch plywood offered a new material with subtleties that complemented the varied rhythms of the artist's tapered sculptures.

*Swirler* (1994) appears to wind its way to the beveled peak, recalling the internal "spine" of a conch. In *Bloomer* (1993), a biomorphic form rises from a stout rectilinear base, turning slowly like a botanical specimen on the verge of bloom. With its rising sides painted in matte red and luminous copper, *Copper Red* (1995) combines a contrapposto stance with the thrust and dynamism of Umberto Boccioni's Futurist bronzes. In this small and distinctive body of work, Youngerman's process infuses his sculptures with a visceral and memorable energy.

Jack Youngerman lives in Bridgehampton, New York where he has had a studio since 1968. He has been the subject of more than fifty one-person exhibitions, including a 1986 retrospective at the Solomon R. Guggenheim Museum. His work is represented in many public collections, among them the Museum of Modern Art, the Art Institute of Chicago, the Whitney Museum of American Art, the Walker Art Center and the Corcoran Gallery of Art.

[www.drawingroom-gallery.com](http://www.drawingroom-gallery.com)

**Gallery hours: Monday, Tuesday, Thursday, Friday and Saturday 10-5; Sunday 11-5**

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