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“JACKIE SACCOCIO: DEGREE OF TILT”

By Jerry Saltz

ELEVEN RIVINGTON, THROUGH OCT. 18
VAN DOREN WAXTER, THROUGH OCT. 23



Jackie Saccocio at 11 Rivington. Photo: Charles Benton/11 Rivington

Jackie Saccocio goes semi-Barbarian — well within current abstraction but wilder — tipping over the scaffolding from most boring formalism and process painting, letting painterly genes and lotus rhizomes rise from her alchemical canvases that teem with color, smudges, drips, stains, multi-tailed lines that move in unison like mold spores that then change direction as if under the influence of unseen forces. You sense she must be using brushes somewhere on these acrid and candy-colored paintings but mostly you feel the presence of the artist pouring different viscosities of liquid, picking up, turning the canvas, changing surface topographies, making Pollock's dance more elaborate, multilayered, with sheets of planktonlike paint mingling with drips. What makes many of these paintings feel whole is that while there are thousands of visual incidents and effervescent shimmerings — that could collapse in microbial miasmas of pretty painterly nothingness — somehow an image emerges, often the shape of a huge protuberance that allows us to grapple with the feeling that something this mysteriously simple is simultaneously revealing systems as secret as color, structure, and Kabbalah.