

ART

**Jackie Saccoccio**

January 27, 2020



Courtesy the artist and Van Doren Waxter

A good abstract painting can seem inevitable—less made than materialized, like a Helen Frankenthaler stain or the squalls of Joan Mitchell. For thirty years, the American painter **Jackie Saccoccio** has been collaborating with chance on her compositions, pouring oil, scumbling dry pigment, dragging one canvas across another, and rattling, turning, and otherwise performing her surfaces until the results make the laws of gravity appear moot. In “Femme Brut,” Saccoccio’s new show in two parts (at Chart and at Van Doren Waxter, both opening on Jan. 22), the artist introduces an old-fashioned technique: drawing directly onto her paintings, with oil pastel, in furious cursive bursts. Several of these big, ambitious pieces, including “Le Puits Noir (Concave)” (above), allude to the landscapes of Gustave Courbet—a suggestion, perhaps, that the only distinction between realist and abstract is how an artist handles her paint.

— *Andrea K. Scott*