

# THE NEW YORKER

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ART

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Suzanne Jackson

Ortuzar Projects

**DOWNTOWN** In the late nineteen-sixties, Jackson was a pivotal figure in the burgeoning Los Angeles art scene: she ran the legendary Gallery 32, which exhibited up-and-coming African-American artists including David Hammons and Senga Nengudi. She is also a gifted artist herself, as this show of lyrical abstractions reveals. Based in Savannah, Georgia, since 1996, Jackson makes both paintings and “anti-canvas,” big semi-sculptural works that suggest theatre scrims and quilts, using materials as varied as bag netting, leather, peanut shells, and paper scraps. Even when her surfaces become busy with overlapping washes of acrylic color and accumulated textures, they maintain an air of uncluttered effervescence. But Jackson can also convey intense depth, as she does in the commanding, burlap-backed “Blues Garden + Track/Back-Sea,” from 2010, a jagged work with a marbled indigo surface. It is almost inconceivable that these impressive pieces, most made in the past decade, constitute the artist’s solo *début* in New York.—*J.F.* (*Through Jan. 25.*)