



Alice Dalton Brown, *Above the Sea*, 2009, oil on canvas, 20" x 18". Fischbach.

These harmonious paintings moved from morning to night, starting with *Above the Sea* (2009), in which a glowing white sun leaves a trail of light across the water and lends the flowing curtains the appearance of glass. In *Morning Lilies* (2010), the delicate stems of flowers just outside the window bend in the wind, and their orange tips glitter like bits of gold. Brown shows us more of the serene room from which she gazes in *Quiet Window* (2008), where the walls are the color of water and a garden of pink flowers resides just beyond.

Night falls in *Moondrops* (2010), with the sky now deep blue and the water pale with moonlight. *Nocturne* (2009), in which the curtains are still, was the most peaceful of all, as soothing as a Chopin piece. The utter beauty of the paintings is such that it takes a bit of time to see Brown's skillful sense of composition and attention to detail.

—Valerie Gladstone

UP NOW

Ernest Briggs and Seymour Boardman

Anita Shapolsky
Through September

This revelatory exhibition, "Modern Sensibilities," allows viewers to discover, rediscover, or simply reevaluate two great Abstract Expressionists: Ernest

Briggs and Seymour Boardman. They never became as widely known as some of their predecessors, such as Clyfford Still, Mark Rothko, and Ad Reinhardt. Nevertheless, when Briggs, who studied with these artists at the California School of Fine Arts in San Francisco, arrived in New York in the '50s, he won critical acclaim for his exuberant colors and densely layered calligraphic brushstrokes, and soon drew the attention of the Museum of Modern Art. Boardman studied in Paris from 1946 to 1949, where he spent some time under the tutelage of Fernand Léger and earned recognition for his faceted abstractions that appear to be overlaid with frosted glass. They are devoid of defining lines and distinguished by the vibrant colors of the Abstract Expressionists.

Interiors (1979) is a great example of Briggs's powerful approach to painting.



Seymour Boardman, *Totem*, 1959, oil on canvas, 72" x 39". Anita Shapolsky.

With its rugged black against a bright orange background, it creates a mood of wild and spontaneous action, while small triangular patches of yellow further heighten the vitality of the indeterminate black shapes. A jagged white streak makes the painting seem a work in progress. In an untitled painting from 1959, Briggs fills his canvas with dabs of yellow, black, red, white, and blue, evoking birds in flight or dense forest undergrowth.

It's a glorious achievement in all.

Boardman's lyrical *Totem* (1959) resembles stained glass, with splotches of rosy pinks and reds standing out from the squares of green and blue. Boardman sometimes hinted at nature, as in the dreamy *No. 22* (1962), with its blurred image of what might be viewed as a branch against a pale green background. Here the paint is as soft and fluid as watercolor. It's a delight to revisit the works of these artists, who eagerly and skillfully explored the potential of abstraction.

—Valerie Gladstone



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