

ANITA SHAPOLSKY GALLERY

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PRESS RELEASE

March 3 – May 9, 2009

Seymour Boardman (1921-2005): A Master of Abstract Expressionism: Colorfield & Geometry

“Since my early paintings, I usually start with a basic structure and as the work evolves, I go through a process of simplification, eliminating unnecessary elements but retaining the essence of the image.”

-Seymour Boardman



Seymour Boardman, Untitled, 1971, ac, 48" x 38"



Seymour Boardman, Untitled, May 15, 1960, oc, 72" x 54"

Seymour Boardman's work emerged from the period of dark, brooding colors, and calligraphic brushwork that later evolved into saturated colors and exploration to the exterior of the canvas. He gradually simplified all of the aspects of his work until only straight lines and two or three areas of flat sometimes somber, tones remained. His work reduced complicated image to its essence through a simple play with basic color planes and lines that pierce, bend and twist within the negative space.

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Seymour Boardman's paintings are objects for contemplation. His career was steady and determined. He created paintings that are unique, avoiding fashion and trends. He constantly challenged himself with a clear understanding of what could come next.

An implicit grid served as an understructure of his paintings throughout the years except for a period in the 60's when he used few intense colors on raw cotton with hand drawn perfect lines that sometimes formed a polygon. These works are unique, in the canon of Boardman and also in the artistic set, as they create sensuousness through precisely weighted color.

His work in the early 70's was dominated by black and white – using only black acrylic on a white gesso ground. The painted areas became the negative space while the original white ground became bold jagged lines penetrating the blackness with an acute minimalist strength. The slight roughness of the lines, softening the plane edges without lessening the impact of the image, saves the painting from mechanical precision. Strangely, disturbing canvases result from his explorations of mental expectation, and they are no less profound because they are quiet and beautiful.

In the 70's and 80's paintings were large with rectangular forms and still working to the edge of the canvas. The 90's were mostly oil stick colorful, playful, expressionistic works. During the last period of his life, he was involved with large and small minimal paintings using bold strokes on white surfaces with underpainting.

Seymour Boardman is represented in many private and public collections, including the Whitney Museum, Solomon Guggenheim Museum, Newark Museum, Herbert Johnson Museum of Art of Cornell University, Museo Rufino Tamayo, Mexico; Rose Art Museum, Brandeis University; Gallery Beyeler, Switzerland; New York University, NY; Santa Barbara Museum of Art, California; Walker Art Center, Minneapolis, MN; Stichting Yellow Fellow Museum, Woudrichem, Netherlands, etc.

For more information, please contact:
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Gallery Hours: Tuesdays – Saturdays, 11 – 6 PM
www.anitashapolskygallery.com