

# SEYMOUR BOARDMAN

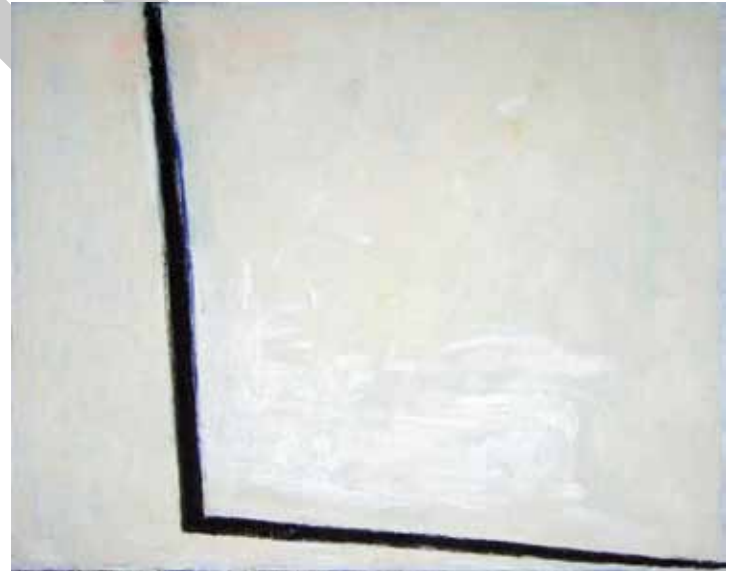
## "PERSONAL GEOMETRIES"

A Selection

1940's—2000's



*Untitled, 1949, O/c, 32 1/2" x 49 1/2"*



*Untitled, 2001, O/c, 42 1/2" x 52 1/2"*



*Untitled, 1949, O/c, 18" x 24"*



*Untitled No. 22, 1962, O/c, 21" x 17"*

## Seymour (Sy) Boardman (1921–2005)

After opening my gallery in Soho (99 Spring St) in 1982 and exhibiting mostly decorative art, I searched for quality artists. I saw Sy Boardman's work at the David Anderson Gallery collection (son of Martha Jackson) on West 57<sup>th</sup> St. He was not in vogue, as was the case for most Abstract Artists at the time. Minimalism and Pop Art were the flavors of the day in the 80's.

Sy had no gallery affiliation and I felt that he was a painter to consider. He created paintings that are unique, while avoiding fashionable art trends. I think his art education in Europe (through the GI Bill) influenced him to use the grid as an understructure of his paintings for many years.

I consider Sy the most intellectual of all the artists that I have ever exhibited. His paintings resonate like jazz, ever evolving, the transcendence of improvisation is constant. He never went along with the group of Abstract Expressionists that he exhibited with. He liked jagged, architectural phrases, and beginning a line without knowing where it would end.

He went through many stages in developing his oeuvre. Sy was called a geometric colorist and an abstract illusionist who contributed to the psychology of perception with the use of only one hand (the other was disabled in the war). Sy and his good friends Sam Francis, Robert Ryman, Shirley Jaffe, and Richards Ruben, counteracted with each other as they experienced crises of confidence. Rothko was his neighbor and friend when he lived on the Bowery. Each artist took something from the other in their language of art.

Sy worked over the years with patience and maturity, and did all the right things, and more. A frail body that creativity was drawing through. His work has educated and inspired many young artists by its complexities, use of oil pastels, colors, underpainting, painting at the edge of the canvas, and division of space.



## THE NEW YORK TIMES

### Deaths

**BOARDMAN—Seymour.**  
Passed away October 3, age 84. A productive and widely respected abstract artist represented in numerous museum and private collections. An artist who expressed his direct experience and willingness to take risks in the pursuit of ambitious painting. He exhibited with Martha Jackson, Stephen Radich and A.M. Sachs. Since 1984 he has been represented by the Anita Shapolsky Gallery. He will be greatly missed by the artists, staff and all others who were lucky enough to meet him. I grieve deeply at the loss of a good friend and a truly great artist the knowledgeable art world will one day appreciate for his independence and excellence. A memorial exhibition will be held at the Anita Shapolsky Gallery, December—March 2006.

Anita Shapolsky



*Totem*, 1959, O/c, 72" x 38 1/2"

## Sy Boardman: Personal Geometries

In 1953, the critic Alfred Russell wrote: "The limitations of the non-objective idiom are its vastness, its lack of measure, its all-inclusiveness." Two years later, the representational painter Leon Golub concurred, stating: "There are no uniform or iconographic means ... through which the supra-formal aspects of such paintings could be defined."<sup>1</sup> Although these two writers were criticizing Abstract Expressionism, the "limitations" of which they spoke might well be recognized as the challenges embraced by all abstract artists of the twentieth century—and which certainly were the challenges willingly taken up by Seymour (Sy) Boardman (1921–2005) throughout his long career as a painter.

Boardman's paintings, from the late 1940s across the turn of the millennium, were shaped by his responses to the major currents of twentieth century abstraction and the aesthetic turmoil of successive art movements of his time. Throughout his work, we observe a particular dynamic in his exploration of the potential vastness and all-inclusiveness of abstraction and his search for systematic and personal formal strategies to give definition and meaning to his paintings. He responded to the challenge by establishing the primacy of his works' defining visual structure, often relying on sharply articulated geometric principles and shapes, even as he affirmed the personal presence of the artist through subtle and nuanced means. Each series of works he created, indeed each work within these series, engages us in the efforts of an inquisitive visual intelligence exploring the balance between the immanence of absolute being and the artist's personal act of bringing impersonal realities into view. The results are

paintings with distinctive, frequently dramatic impact which suggest a sense of mystery and emotion, a personal statement which is often evocative rather than declarative.

Boardman majored in art at New York's City College (1938–1942), but his plans were disrupted—as they were for so many—by World War II in which he served for four years in the air force and lost the use of his left arm and hand. He returned to his painting, choosing to study in Paris from 1946 to 1949 at the École des Beaux Arts, the Académie de la Grand Chaumière, and the Atelier Fernand Leger. This sojourn was followed by a year in New York at the Art Students League and then another year in Paris (1950), where he had his first solo exhibition at the Galerie Mai in 1951. Boardman's work of this period shows the influence of the first great moment of twentieth century abstraction, the early modernists, particularly the Cubists. A primary drive of early abstraction was to reveal the underlying essences of the physical world—whether they were conceived of as spiritual, metaphysical, or organically structural. It drew from—abstracted from—the quotidian world of experience to reveal a higher or more primal reality whose depiction was suggested through the forms and structural relationships within the canvas.<sup>2</sup> Often, as in the case of cubistic composition, a specific element of the world was referenced through the internal relationships within an abstract structure framed on the ground of the canvas.

Boardman's early work (1949-1951, especially) often relies on such formal strategies which evoke an underlying stability and geometric structure to the world



Figure 1. *Untitled*, 1949, O/c, 32 1/2" x 49 1/2"



Figure 2. *Untitled*, 1949, O/c, 23 1/2" x 29 1/2"



Figure 3. *Untitled*, May 15, 1960, O/c, 72" x 54"

around us. Balanced or centered, block- or grid-like forms—sometimes suggesting figurative references to urban architecture or the human body—hover over generally dark backgrounds. (See *Figure 1*.) Indeed, the internal rectilinear structure of the grid was a form to which Boardman often returned and variously explored throughout his career, at times emphasizing in addition the dynamics of diagonals within the grid or set against webs of right angles within the composition or even against the rectilinear structure of the stretched canvas itself.

In subsequent series, however, the tightly-bound, faceted grids open up, become more diffuse, and the ground of the painting assumes prominent status. In some cases amorphous forms, some still suggesting figurative presences, float or barely emerge from a freely brushed ground. Hilton Kramer, in his review of Boardman's first solo exhibition in America at the Martha Jackson Gallery in 1955, saw the paintings as romantic and visionary landscapes and seascapes which made evident the painter's "profound compositional instinct," his "sense of abstraction."<sup>3</sup>

Kramer's recognition of

the romantic and visionary qualities within Boardman's paintings indicates a displacement of focus from an implied external referent, sublimated into pure abstraction, toward the emotive sensibility of the painting's creator. The development also indicates the artist's increasing involvement in the 1950s with the contemporary movements of expressive abstraction. Indeed, his work of this time allies itself with the second great moment of 20th century abstraction during which artists turned inward to seek more profound personal and universal truths than what they observed in everyday social reality. Boardman's mid- to late-50s paintings draw from both wings of Abstract Expressionism: the expressive gestural painting of Pollock, Kline, and De Kooning and the more sublimely evocative color field geometries evoked by Newman and Rothko. In Boardman's art, however, these directions seem not incompatible. (See *Figures 3 and 4*.) In a good number of his 1955-1956 works the suggested figure recedes; it is stripped out to allow compositions defined primarily by a few large, simple geometric structures of opposing or complementary color relationships. Yet the oil paint is applied throughout these color expanses with a decided personal presence through a freely flowing gesture. And then, in short order (1957-1958), the minimally defined expanses of color constricted into tighter, more centrally placed, geometric structures, and by the end of the decade, Boardman created a series of exuberantly painted, richly hued, dense overall canvases, defined throughout by underlying grid-like forms. (See *Figure 5*.)

The emotive vitalism displayed in the frenetically drawn roughly-shaped, colored sectors within these grids seems to suggest



Figure 4. *Untitled*, August 3, 1960, O/linen, 54" x 72"



Figure 5. *The Red and Green*, 1959, O/c, 20" x 24 1/3"



Figure 6. *Untitled*, 1965, Acr/c, 90" x 50"

Boardman's deep allegiance to expressive abstraction and the personal mark. But clearly, an attraction to the vastness beyond the self, which more minimal abstraction appeared to offer, exerted its seductive presence for Boardman, and once again, he moved away from figurative suggestion or personal resonance toward the minimally inflected open canvas. Boardman spoke of this as a period of stripping away the inessential, or the "arbitrary" from his compositions, reducing the work's elements to austere structures of flatly painted but bold color geometric fields.<sup>4</sup> Indeed, Boardman's artistic development led him to align with what can be seen as the third significant movement of early and mid-twentieth century abstraction: post-painterly, and, especially, hard-edge geometric abstraction.

Throughout much of the decade of the sixties, Boardman rejected the implicit figurative presence and cubistic composition of dominant figures or structures against a ground, and he muted the sense of inner personal drama by eschewing facture and the texture of the medium—indeed, he shifted from the viscosity of oil to thin, flat acrylics. His paintings, such as *Untitled*, 1965 (See *Figure 6*) and *No. 20*, 1964 (See *Figure*



7) all affirm their self-sufficiency, their apparent independence as abstractions from the objective world of external reference or the psychology of their creator. Boardman's works, like many by other post-painterly abstractionists of the period, shift the focus of meaning from image-based composition to a pictorial structure proclaiming the necessary wholeness of the painting. Such mid-twentieth century abstraction manifests itself, in the words of E. C. Goossen, in "the form of the simple, irreducible, irrefutable object."<sup>5</sup> Boardman's paintings, in particular, achieve their greatest effect through the opposition of a few monochromatic hard-edge shapes of starkly contrasting colors pushing themselves right up against the edges of the canvas.

In the process, Boardman's innate sense of composition and abstraction displays a clarity and assurance which nonetheless allows strong personal statement to be made through the impersonal, universal languages of geometry and color. The paintings of the sixties appear as insistently personal because of the frequent deployment of both sweeping large arcs and forceful triangular shapes or sharply angled edges of large shapes, all directed toward the edges of the visual field. Yet the great sense of balance and innate composure within the total composition communicates an impersonal necessity and stability. The paintings announce the personal in the impersonal, the mastery of the formless through strategically determined form. The works of this decade were regularly exhibited in galleries (Stephen Radich Gallery 1960–1962; A. M. Sachs Gallery, 1965–1968) and entered major museum collections, such as the Guggenheim Museum of Art and the Whitney Museum of American Art. Works produced



Figure 7. *No. 20*, 1964, Acr/c, 40" x 30"



Figure 8. *Untitled*, 1971, O/c, 17" x 21"

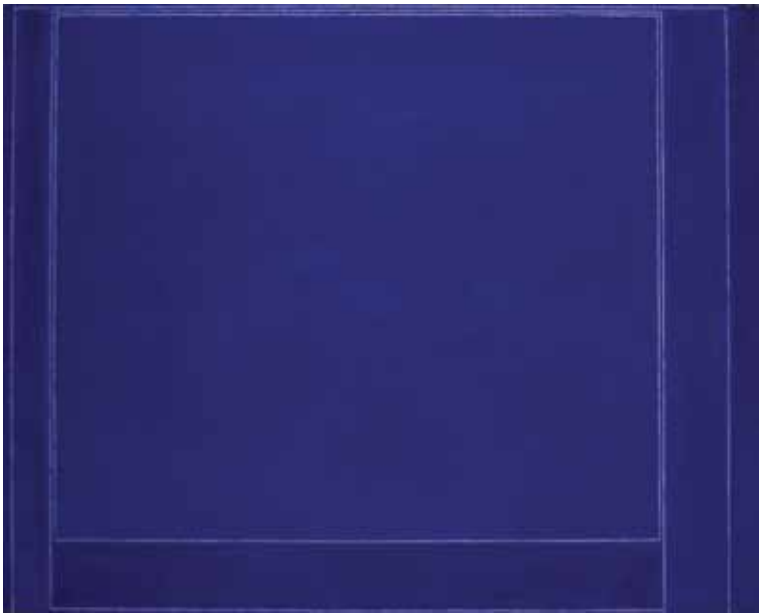


Figure 9. *Untitled*, 1977, Acr/c, 44 1/2" x 54"



Figure 10. *Untitled*, 1976, Acr/c, 39" x 48"

throughout his career are in many international public and private collections, as well.

For the next three decades, Boardman's paintings constantly explored the challenge of balancing personal and impersonal geometry, significant mark and autonomous form. In 1970, he achieved a brief series in which the dramatic color oppositions, geometric delineations, and dynamic challenging of the edge of the canvas were translated into an absolute opposition of color and contrast of stark black acrylic on a white gessoed ground. (See *Figure 8*.) The intensity of the color contrast is heightened by the black being painted over the pure white ground, leaving only thin jagged lines of white which appear as if they are freely hand-drawn expressive gestures. Yet the white "lines" serve both to divide the canvas into various black, rough-edged, vaguely geometric shapes and to animate the entire composition by their edge-to-edge positioning on the canvas. The series, for which he was awarded a Guggenheim Fellowship, prefigured the great series of works from the last thirteen years of Boardman's career. He once stated: "using only black acrylic on a white gesso ground, [I found] a compositional motive emerged as I reduced a complicated image to its essence. This was an important period in my development."

Nevertheless, Boardman then abruptly abandoned the drama of gesture and color contrast of this series to develop over the next twelve years (1972–1984) an extraordinary series of quiet, balanced, precise, and self-sufficient paintings primarily comprised of simple geometric forms. The works of the 70s are particularly subdued, employing little of the intense color contrast of Boardman's hard

edge abstractions of the 1960s. Rather, they largely present subtly delineated relationships of floating rectangles and canvas edge or composition-dividing diagonals separating two areas of muted complimentary hues. (See *Figures 9 and 10*.) In the early 1980s, the geometric forms developed slightly more complex relationships, some becoming irregular polygons, others incorporating more dynamic diagonals and angular lines or more pronounced color contrasts, yet all retain an overall sense of compositional balance and stability.

In late 1984, the primal geometric forms began to lose their simple, precise definition and became irregular shapes with rough edges, painted once again in bold hues and positioned in dynamic relationships with each other and the canvas's edge. At the same time, the painting's ground is clearly more worked and evidently layered, expressing the return of embodied personal gesture. (See *Figure 11*.)

From 1988 throughout the rest of Sy Boardman's career, he returned triumphantly to the strategies of his dramatic 1971 black on white works, characterized this time by a dominant, active hand-drawn line displaying evident facture driven across a densely over-painted ground. (See *Figures 12 and 13*). The power of the personal gesture is revealed by the digging force of the gesture through the multi-layered ground. Here, Boardman's fundamental principle of stripping away, finding the essential in the work remains strong. He achieves an almost pictographic, rather, calligraphic quality. Yet the line embodies and vivifies the ruling dynamic of Boardman's artistic vision: it shapes geometric form, defines the canvas, and expresses the personal passion of the artist. It affirms Boardman's painting achievement

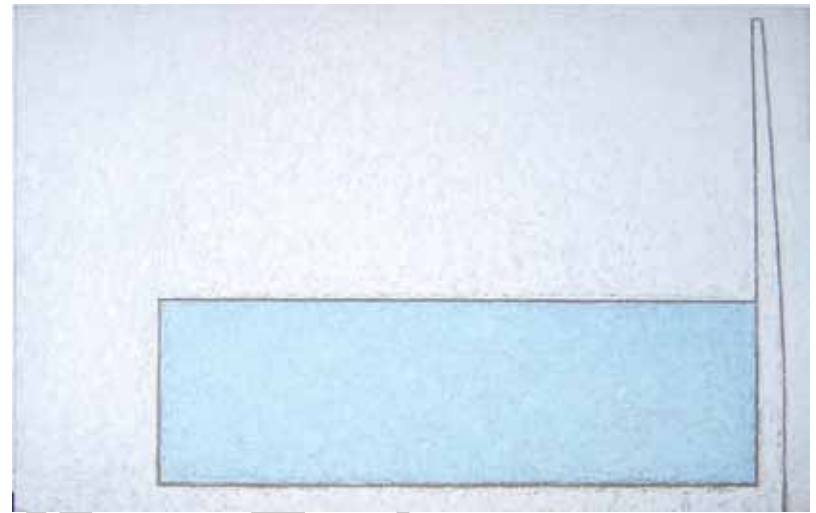


Figure 11. *Untitled*, 1983, O/linen, 61" x 85"

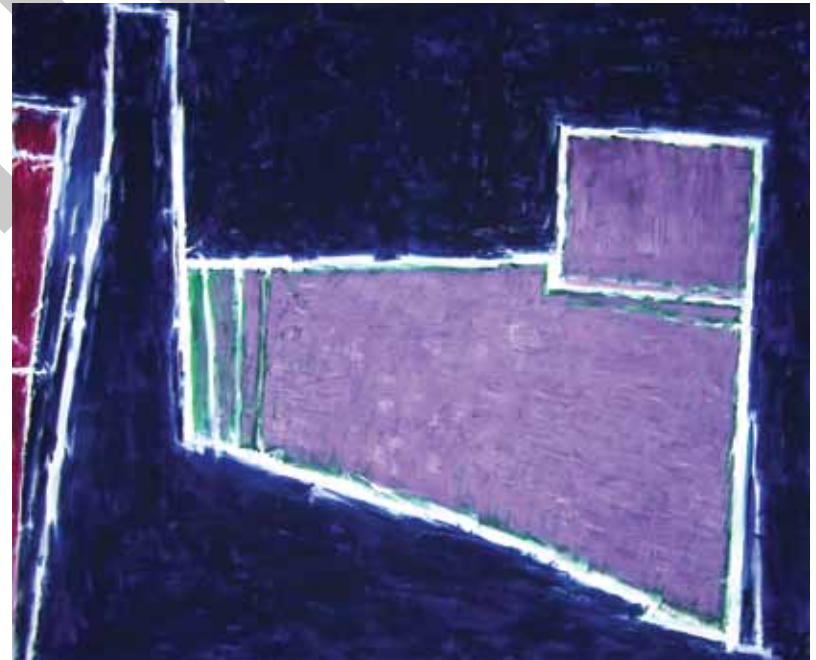


Figure 12. *Untitled*, 1980, O/linen, 55" x 55"



1999

as simultaneous mastery of action painting and geometric abstraction. Line is mark extended through space and time. It is aesthetic statement, it is existential assertion.

Charles Russell

Charles Russell is Professor Emeritus of English and American Studies at Rutgers University, Newark, where he directed the graduate American Studies program and was Associate Director of the Institute on Ethnicity, Culture, and the Modern Experience. He recently published *Groundwaters: A Century of Art by Self-Taught and Outsider Artists* (Prestel, 2011). Among his other books are *Poets, Prophets, and Revolutionaries: The Literary Avant-Garde from Rimbaud through Postmodernism* (Oxford University Press, 1985), *Self-Taught Art: The Culture and Aesthetics of American Vernacular Art* (University Press of Mississippi, 2001), and, co-edited with Carol Crown, *Sacred and Profane: Personal Voice and Vision in Southern Self-Taught Art*, (University Press of Mississippi, 2007).



## Endnotes

1. Both statements are recounted in Stephen C. Foster, *The Critics of Abstract Expressionism* (Ann Arbor: UMI Research Press, 1980): 81.
2. My comments on Boardman's relationship to three moments of twentieth century abstraction should acknowledge the similar historical overview articulated in Richard Kalina's "The Reality of Abstraction," in *After the Fall: Aspects of Abstract Painting since 1970* (Staten Island, NY: Snug Harbor Cultural Center, 1997): 9–10.
3. Hilton Kramer, *Arts Magazine*, November, 1955.
4. Boardman referenced the statement by Thomas W. Leavitt, of the Santa Barbara Museum of Art where Boardman exhibited in 1965 and the Andrew Dickson White Museum of Cornell University where Boardman had a solo exhibition in 1971. "Seymour Boardman has gradually eliminated the arbitrary aspects of his work until only straight lines or two or three areas of flat, usually somber, tones remain." [Catalogue statement to the Cornell Exhibition]
5. Goossen, quoted in Kalina, p. 10.

1998



*Untitled No. 2, 1988, Acr/, o/, and oil stick/c, 65" x 87"*



*Untitled, 1956, O/c, 49" x 71"*



*Untitled, Nov. 1961, O/ and charcoal/c, 49 1/2" x 89"*



*Untitled, 1951, O/c, 17" x 20 1/2"*



*Paradou, 1949, O/c, 33" x 35"*



*Untitled, 1962,*  
O/ and charcoal/linen, 47" x 90"

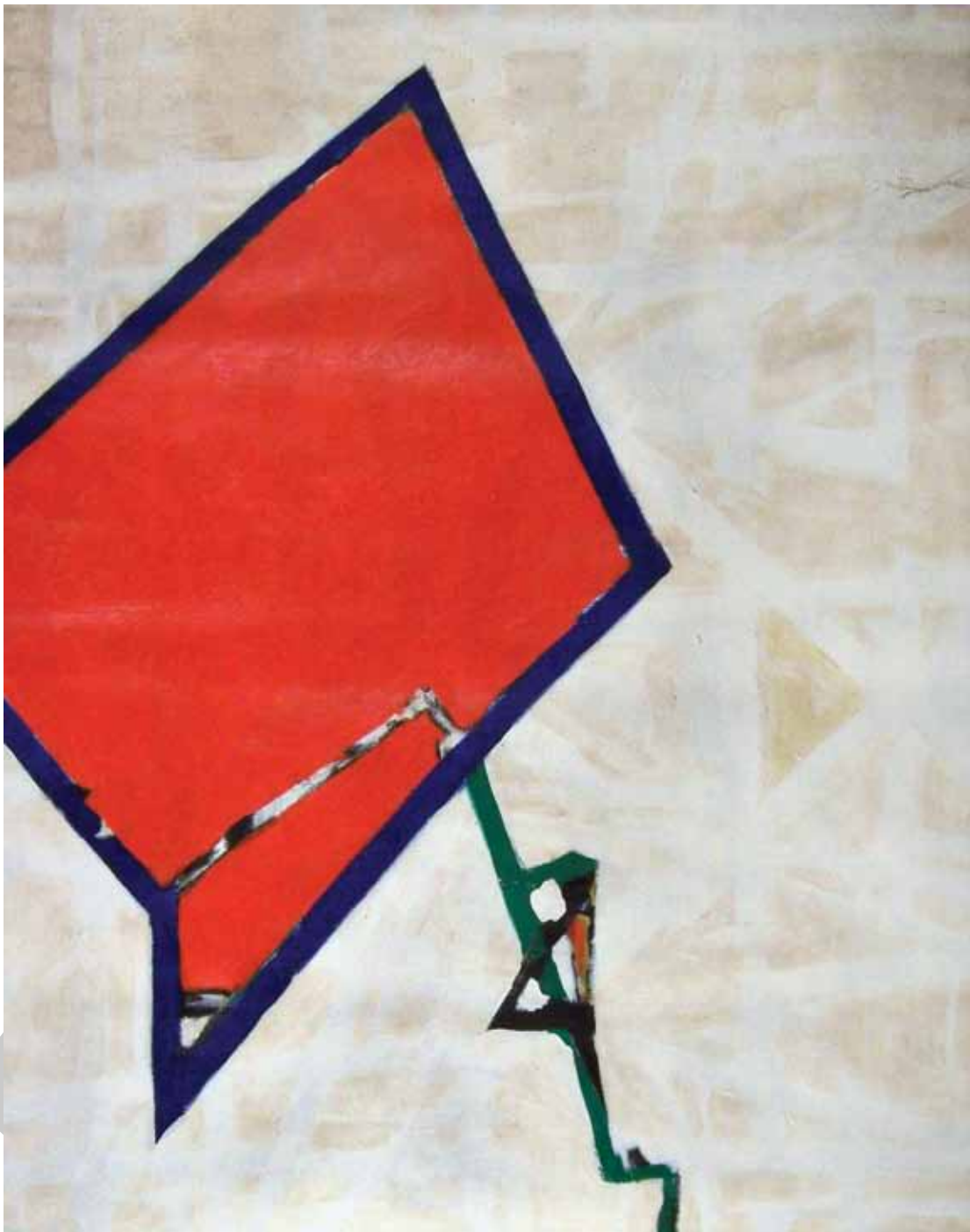


*Untitled, 1953, O/c, 32" x 50"*

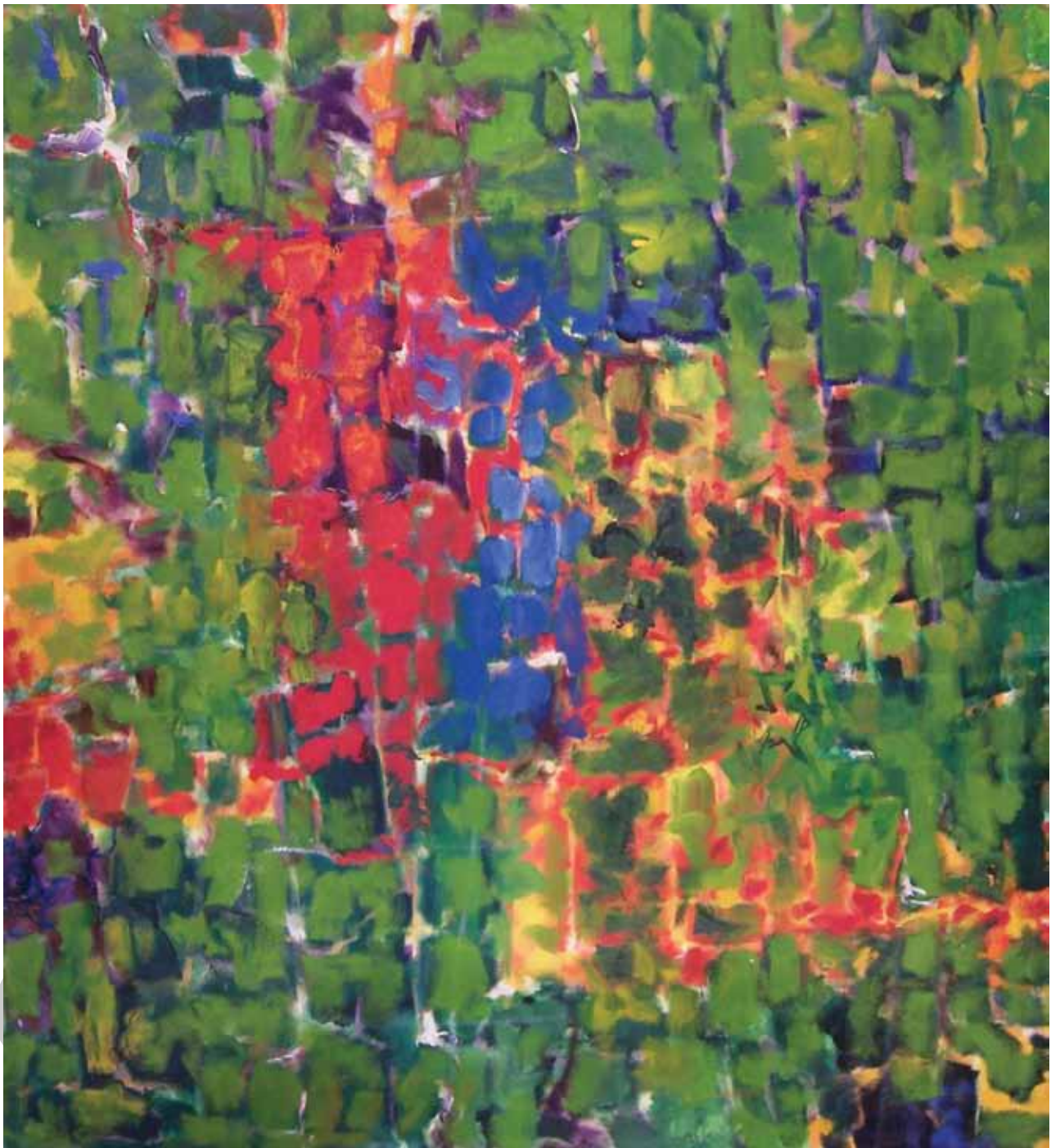




*Untitled, 1963, Acr/c, 47 1/2" x 54"*



*Untitled No. 1 Red, 1963, O/c, 50" x 40"*



*Untitled, 1960, O/c, 54" x 60"*



*Untitled, 1962, O/ and charcoal/c, 19" x 20"*

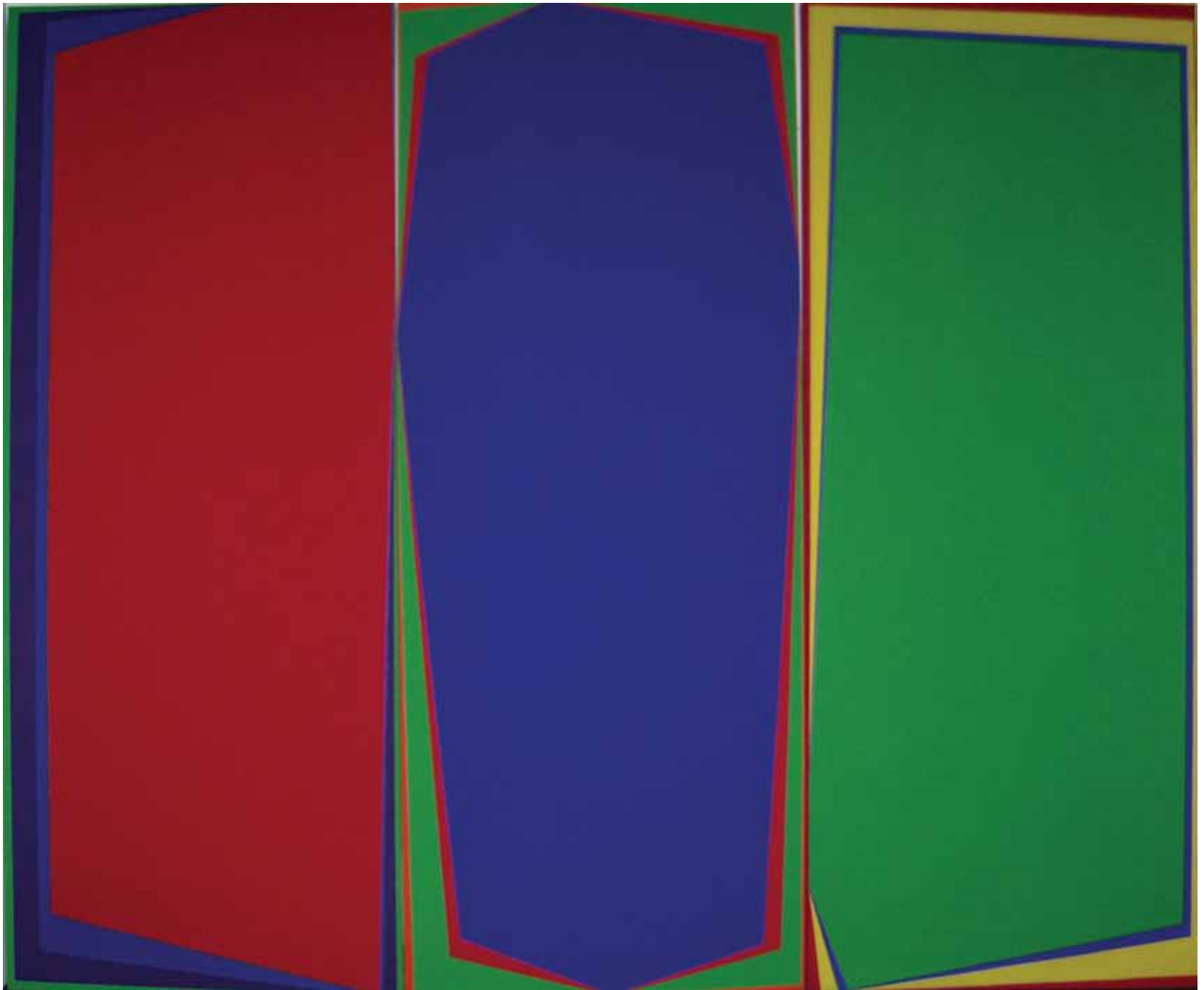


*Untitled, 1962, Charcoal, o/, and turpentine/c, 56" x 74"*



*Untitled, 1955, O/c, 24 1/4" x 35"*





*Triptych*, 1969, Acr/c, 90" x 108"



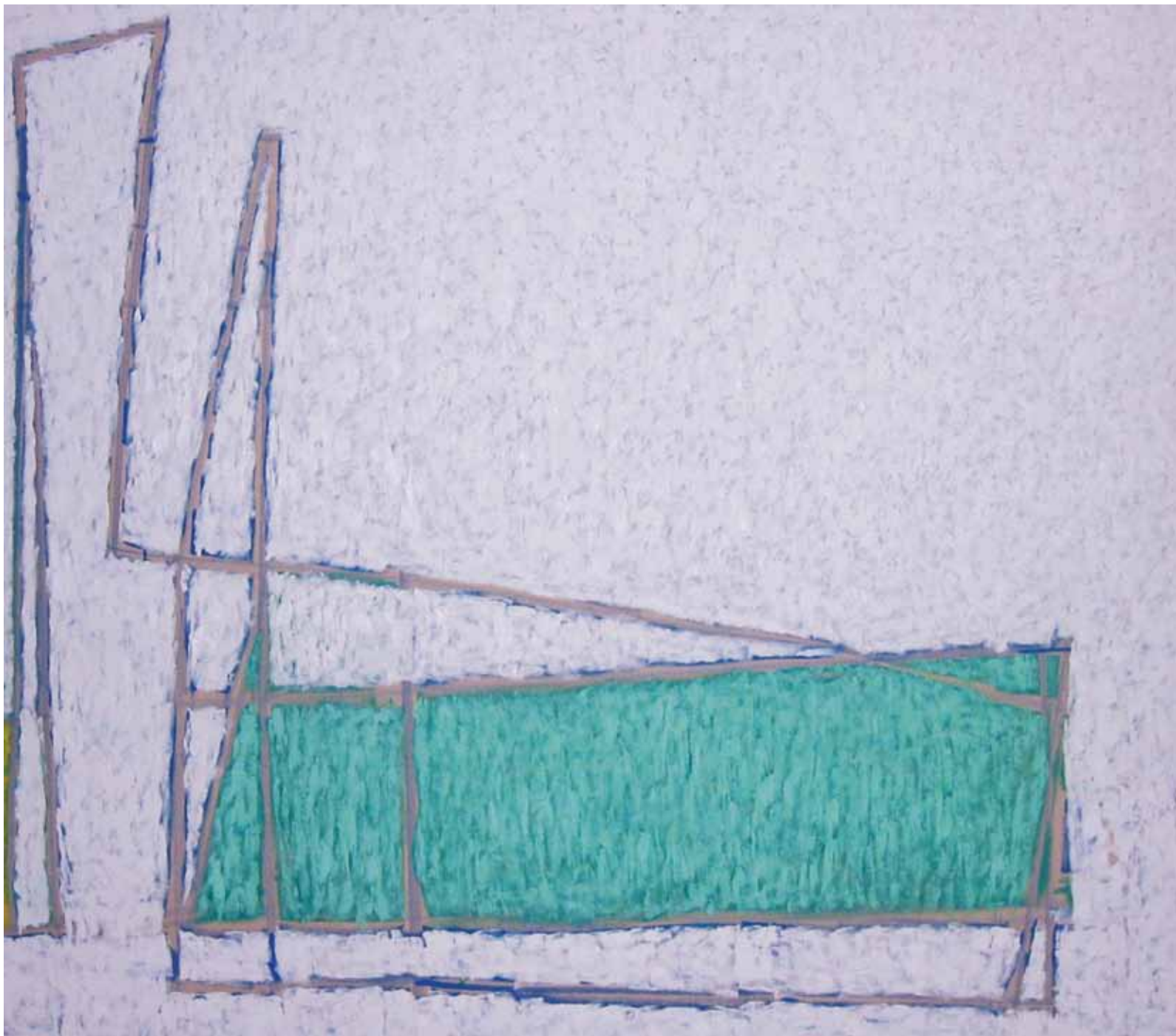
24

*Untitled, Jan. 1996, O/c, 52" x 40"*



*Untitled, 1964, Acr/c, 73 1/2" x 55 1/2"*

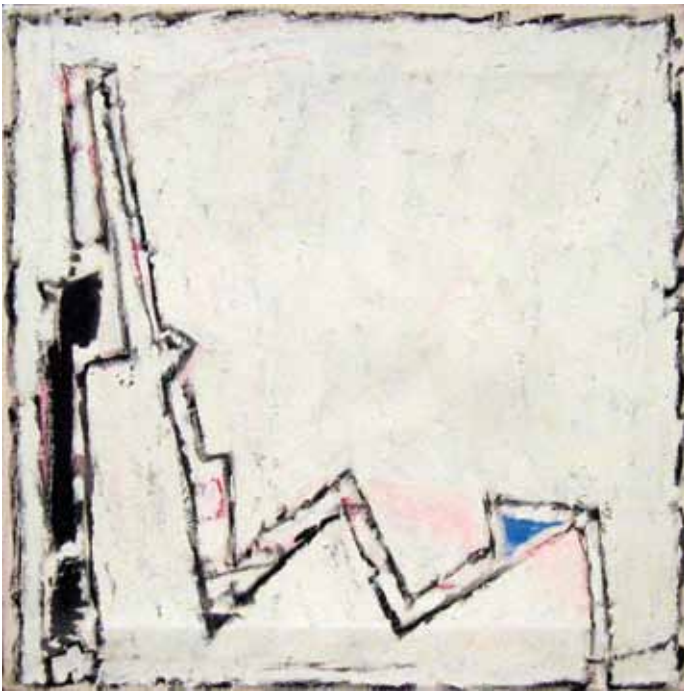




*Spring 1, 1984, O/c, 58 1/4" x 66"*



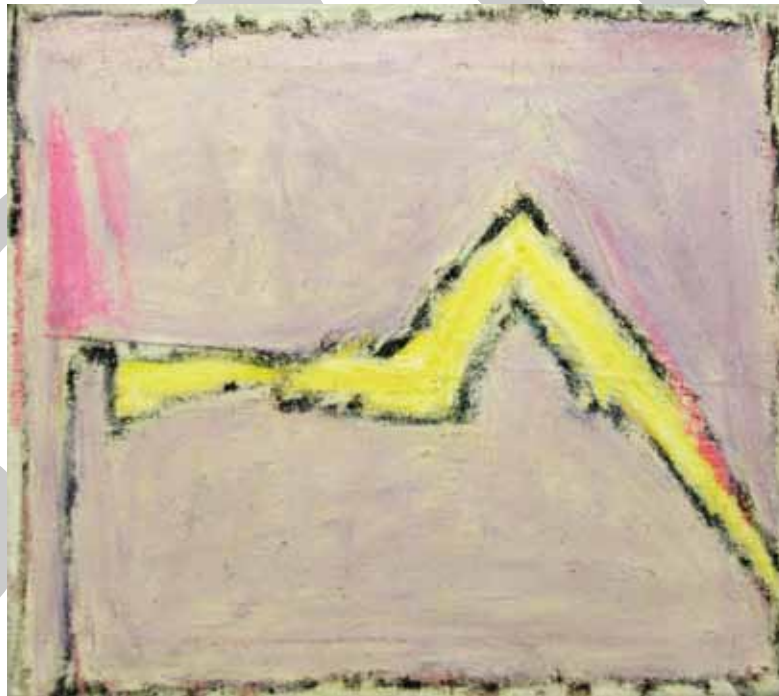
*Untitled, 1971, Acr/c, 48" x 38"*



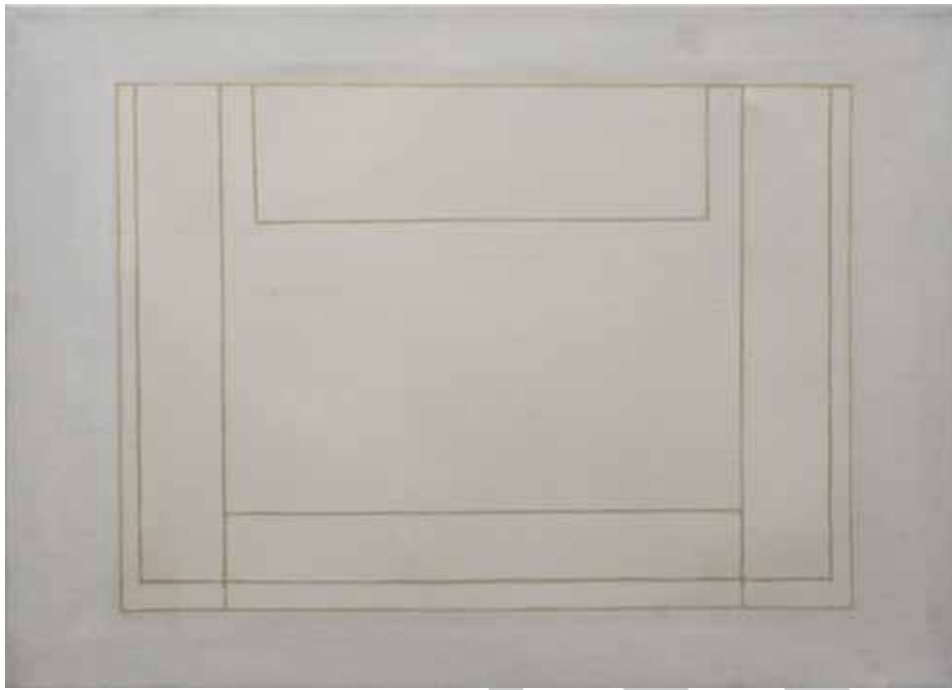
*Untitled, 1990, Oil stick and o/c, 24" x 24"*



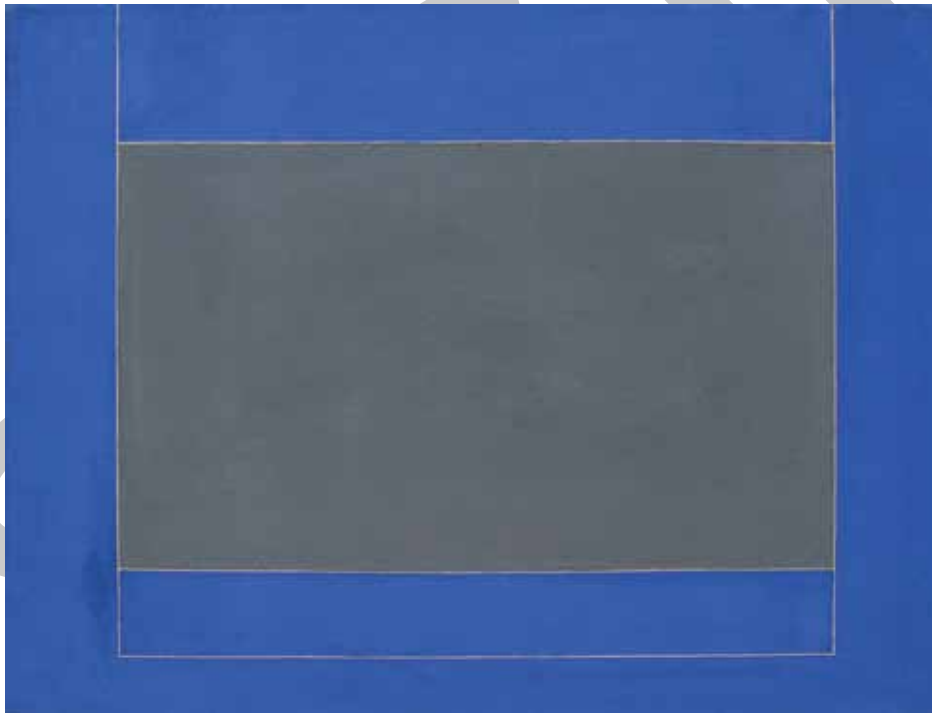
*Untitled, 1962, O/ and charcoal/c, 19" x 20"*



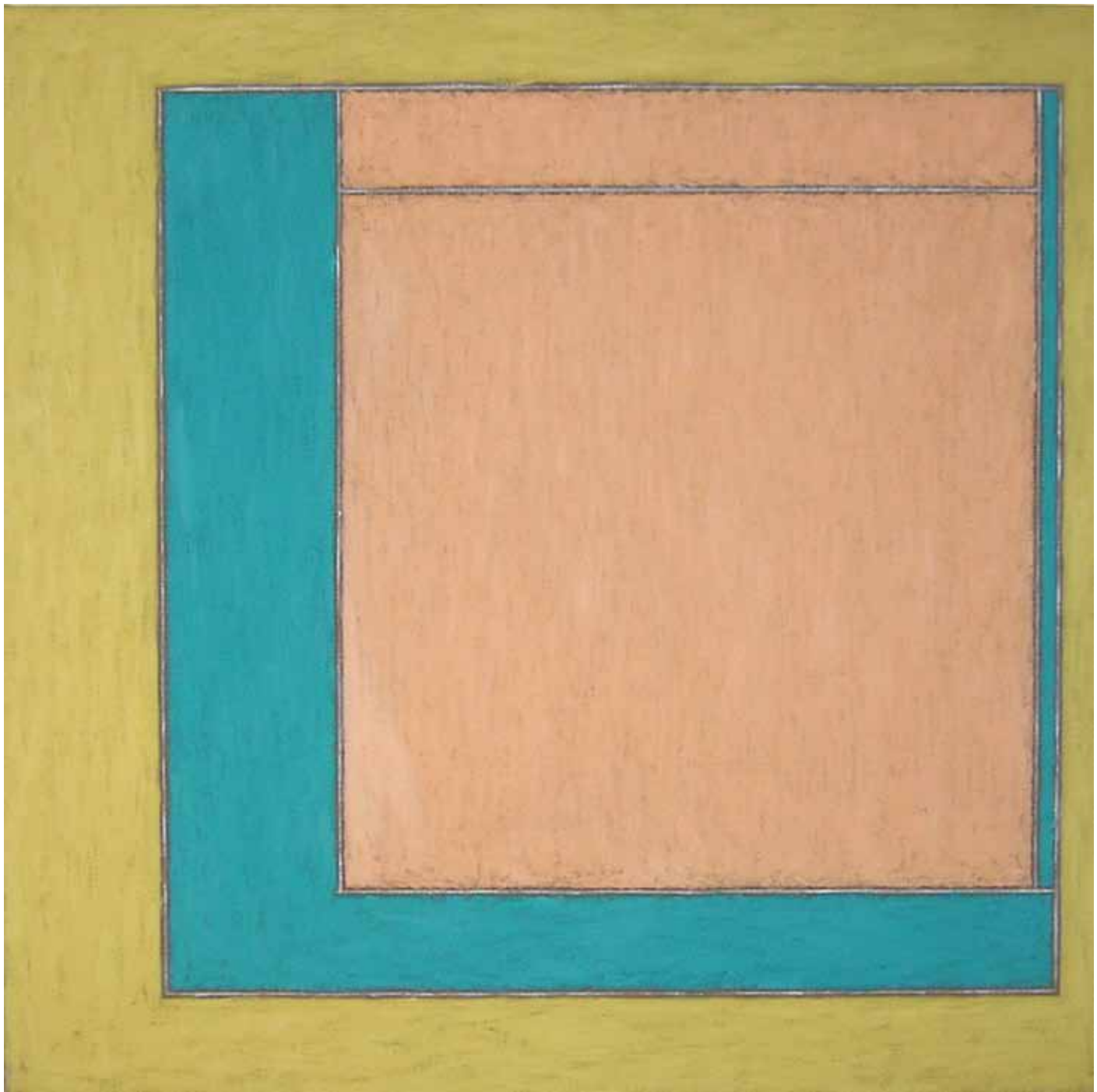
*Yellow and Pink, 1993, M/m, 16" x 18"*



*Untitled, 1976, Acr/c, 28" x 36"*



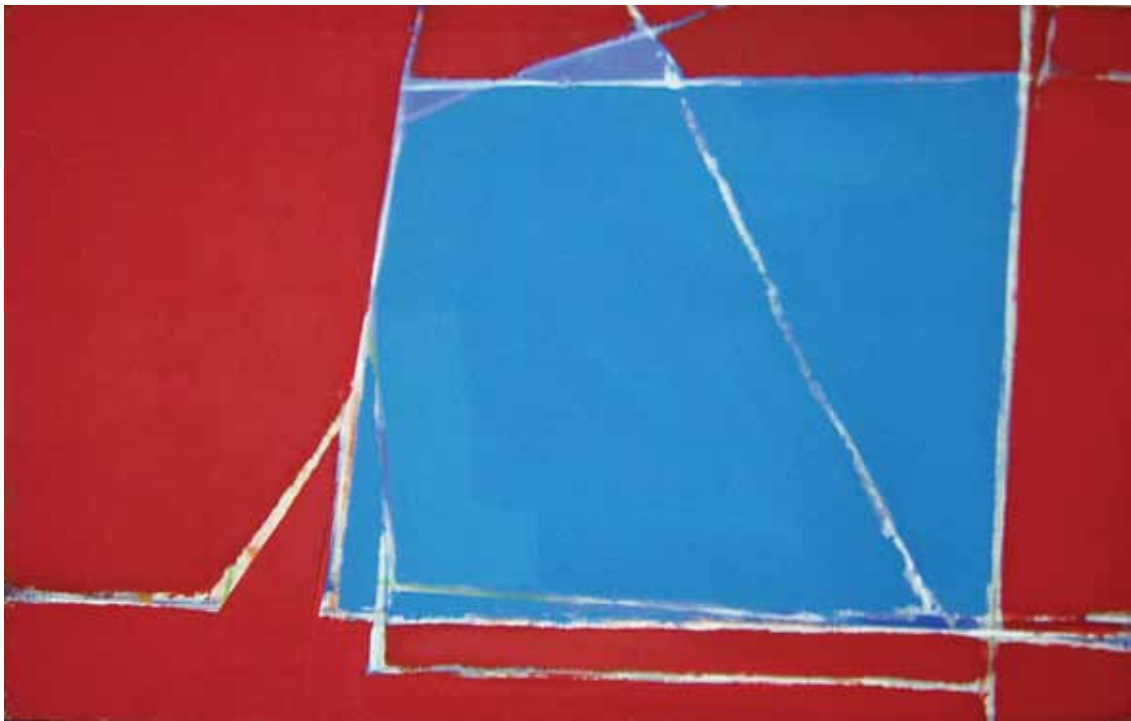
*Untitled No. 1, 1977, Acr/c, 18" x 24"*



*Untitled, 1980, O/linen, 55" x 55"*



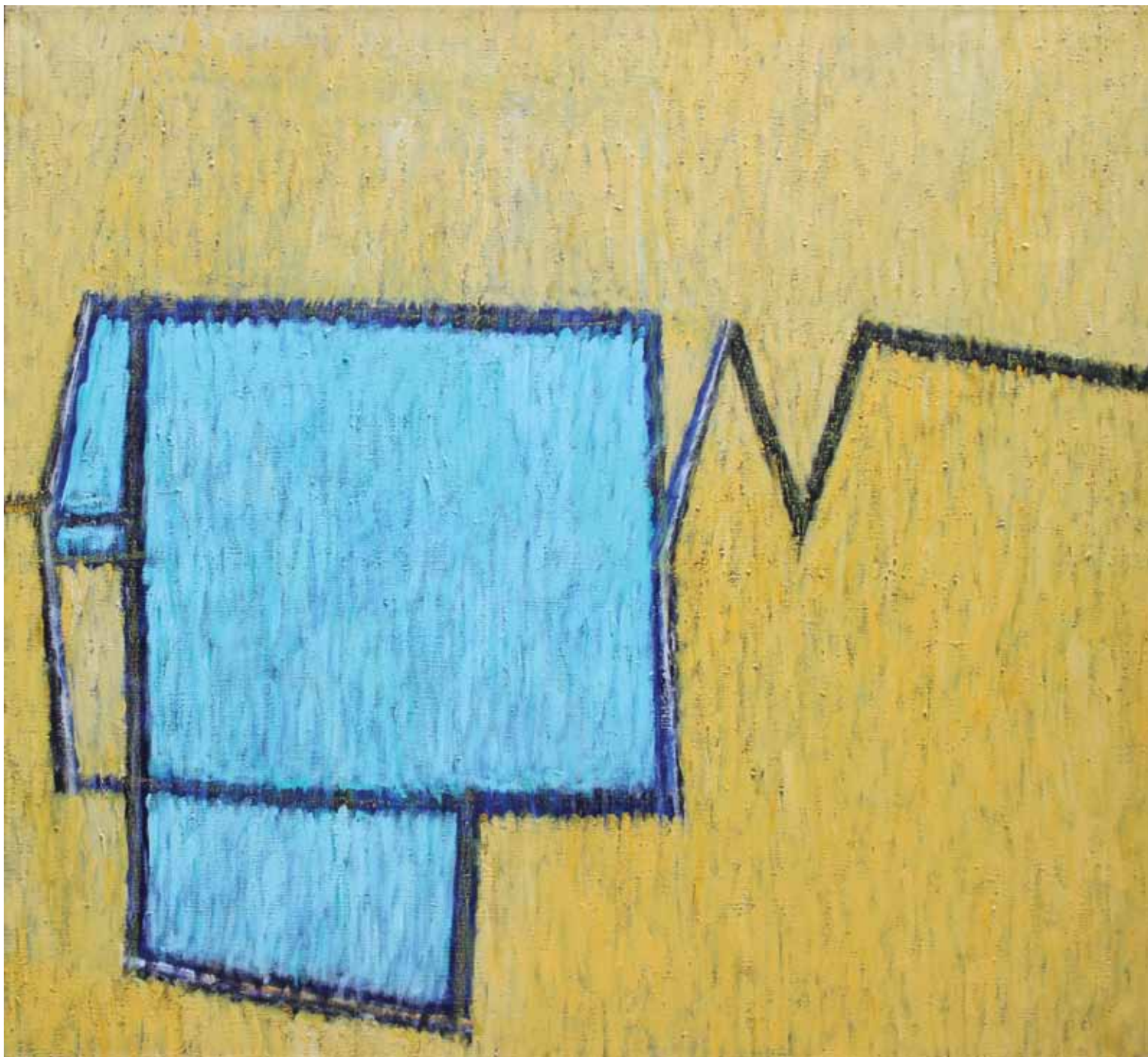
*Untitled, 1964, O/c, 74" x 56"*



*Untitled, 1990's, O/c, 35" x 54"*



*Untitled No. 11-H, 1980, Acr/ and o/c, 20" x 24"*







*Untitled, 1976, Acr/c, 39" x 48"*



*Untitled, 1987, O/c, 44" x 48"*

## Seymour Boardman (1921–2005)

### Selected Collections

Brooklyn Museum, NY  
Ciba-Geigy Corporation, Ardsley, NY  
Solomon R. Guggenheim Museum, NY  
Whitney Museum of American Art, NY  
Herbert F. Johnson Museum of Art, Ithaca, NY  
Museo Rufino Tamayo, Mexico  
Newark Museum, Newark, NJ  
New York University, NY  
Rose Art Museum, Brandeis University  
St. Lawrence University, Canton, NY  
Santa Barbara Museum of Art, CA  
The State University of New York, Postdam, NY  
Union Carbide Corporation, NY  
Wagner College, Staten Island, NY  
Walker Art Center, Minneapolis, MN  
Westmoreland County Museum, Greensburgh, PA  
Josiah White Exhibition Center, Jim Thorpe, PA  
The Joe and Emily Lowe Foundation  
Bocour, Artists Materials Collection, NY  
Anderson Gallery, University of Buffalo, NY  
Gallery Bcyeler, Switzerland  
Stichting Yellow Fellow, Netherlands  
New Britain Museum, CT  
Norton Gallery, Palm Beach, FL  
Cedars-Sinai Medical Center, Los Angeles, CA  
Hebrew Home for the Aged, Riverdale, NY

### Selected Solo Exhibitions

2013....."Personal Geometries," Anita Shapolsky  
Gallery, NYC  
2005-06 ...."Homage to Seymour Boardman: A  
Painter to Consider," Anita Shapolsky  
Gallery, NYC  
2004.....De Toren van de Martinuskerk,  
Woudrichem, Holland  
1993.....Anderson Gallery, Buffalo, NY  
1991–92 ....Anita Shapolsky Gallery, NYC



1995

### Selected Solo Exhibitions (cont.)

- 1987-89.....Anita Shapolsky Gallery, NYC
- 1978.....Aaron Berman Gallery, NYC
- 1972-74.....Dorsky Gallery, NYC
- 1971.....Herbert F. Johnson Museum of Art,  
Ithaca, NY
- 1966-68 ....A.M. Sachs Gallery, NYC
- 1965.....Esther Robles Gallery, Los Angeles, CA
- 1960-62 ....Stephen Radich Gallery, NYC
- 1960.....Dwan Gallery, Los Angeles, CA
- 1955-60 ....Martha Jackson Gallery, NY
- 1951.....Galerie Mai, Paris, France

### Selected Group Exhibitions

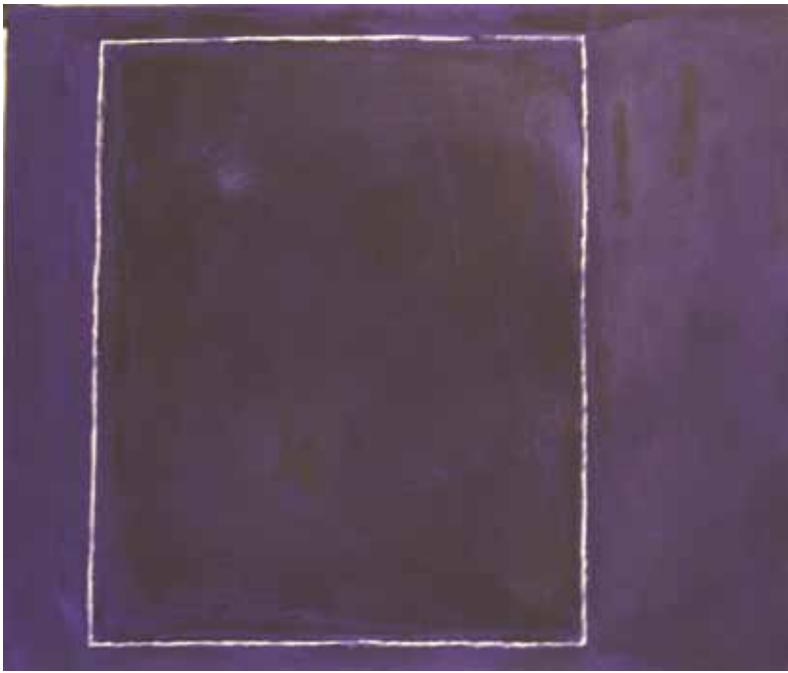
- 1951....."Salon de Mai," Musée d'Art Moderne de  
la Ville de Paris
- 1952....."Biennial Exhibition," The Brooklyn  
Museum, NY
- 1954....."Biennial Exhibition," The Brooklyn Museum,  
NY
- 1955.....San Francisco Museum, CA  
....."Annual," Whitney Museum of American Art,  
NY  
.....The Butler Institute, OH  
.....Carnegie International, Pittsburgh, PA
- 1957....."Annual Exhibition," March Gallery, NY  
....."Annual Exhibition," University of Nebraska,  
Lincoln, NE
- 1958....."Young Artists Show," National Arts Club, NY
- 1959....."Four Painters," Widdifield Gallery, NY
- 1961....."New Acquisitions," Whitney Museum of  
American Art, NY  
....."Annual," Whitney Museum of American Art,  
NY
- 1964....."La Peau de L'ours," Kunsthalle, Basel,  
Switzerland
- 1965....."Annual," Whitney Museum of American Art,  
NY  
....."Some Paintings to Consider," Santa Barbara  
Museum of Art, CA
- 1965-67 ....Museum of Modern Art, Lending Library, NY



*Untitled, 2001, Acr/c, 18" x 21"*



*Blue No. 3, 1993, O/c, 34" x 48"*



*Untitled, 2005, Acr/c, 28" x 32"*



*Untitled, 1998, Oil stick/masonite, 9" x 12"*

## Selected Group Exhibitions (cont.)

- 1967....."New Acquisitions," Whitney Museum of American Art, NY  
 ..... "Annual," Whitney Museum of American Art, NY
- 1968.....Guggenheim Museum, NY
- 1969....."Selections from the Geigy Art Collection," Julliard School of Music, NYC
- 1971....."A New Consciousness," The Hudson River Museum, Yonkers, NY
- 1973.....University of Texas Museum, Austin, TX
- 1977....."118 Artists," Landmark Gallery, NYC
- 1979....."Americans in Paris in the Fifties," California State College, Northridge, CA  
 ..... "An Invitational Exhibition," Susan Caldwell, NYC
- 1980.....Ericson Gallery, NY
- 1985....."A Tribute to Martha Jackson," Arbitrage Art Gallery, NYC
- 1986....."The 1950's—American Artists in Paris," Denise Cade Gallery, NY
- 1986–89 ....Anita Shapolsky Gallery, NYC
- 1987....."Collecting on a Shoestring—Jeri Coates," Long Beach Museum of Art, CA
- 1990....."Current Abstractions," Anita Shapolsky Gallery, NYC
- 1991.....Selected Works From the Gallery Collection, Anderson Gallery, Buffalo, NY
- 1993....."In the Tradition, Part I;" "The Prevailing Fifties;" "The Americas," Anita Shapolsky Gallery, NYC
- 1995....."Basic marks: black and white paintings," Rosenberg & Kaufman Fine Art, NYC  
 .....Omni Gallery, Long Island, NY  
 ..... "Essence and Persuasion: The Power of Black and White," Anderson Gallery, Buffalo, NY
- 1996....."The Fifties," Anita Shapolsky Gallery, NYC
- 1997 ..... "Artists of the Fifties," Anita Shapolsky Gallery, NYC  
 ..... "Group Show," Josiah White Exhibition Center, PA

## Selected Group Exhibitions (cont.)

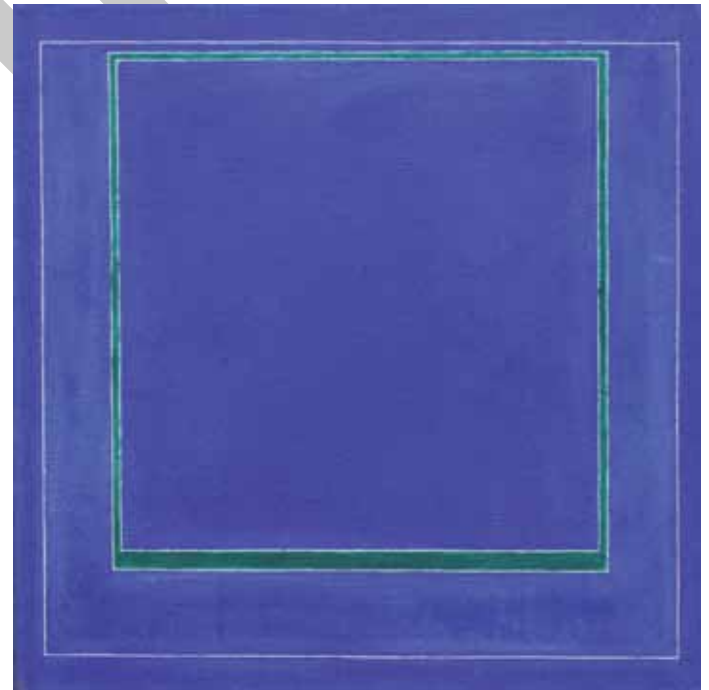
- 1998....."Abstract 1950–2000," expositie in Het Stroornhuis, Holland
- 2001....."Art for Art's Sake—Credo of the 50's", Anita Shapolsky Gallery, NYC
- ....."Abstract Expressionism, Then and Now"  
Emily Lowe Gallery, Hofstra University, Long Island, NY
- 2004....."New York School Artists-Work of the 50's and 60's", Anita Shapolsky Gallery, NYC
- ....."Seymour Boardman/Abstract Expressionism, colorfield and geometry," from the collection of Jan Verhoeven, Stichting Yellow Fellow, Woudrichem, Netherlands
- 2005....."The Invisible in the Visible," Anita Shapolsky Gallery, NYC
- ....."New York School: Another View," Opalka Gallery of the Sage Colleges, Parish Art Museum, South Hampton, NY
- 2007....."American Abstractions in Paris in the 1950s," Tibor de Nagy Gallery, NYC
- ....."Collectors' Choices," Anita Shapolsky Gallery, NYC

## Awards

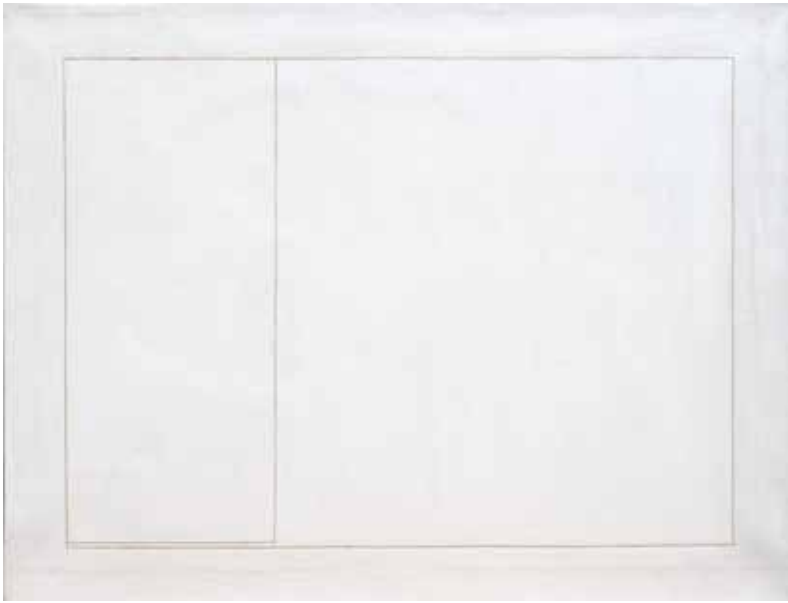
- 2001.....Pollock-Krasner Foundation Award
- 1985–98 ....Pollock-Krasner Foundation Award
- 1979, 83 ....Adolph and Esther Gottlieb Foundation Award
- 1972–73 ....John Simon Guggenheim Memorial Award
- 1950,63.....Longview Foundation Award



*Untitled, 1998, Oil stick/masonite, 9" x 12"*



*Untitled, 1980, Acr/c, 24" x 24"*



*Untitled, 1978, Acr/c, 26" x 34"*



*Untitled No. 5, 1988, Oil stick and o/c, 32" x 40"*

## Selected Bibliography

- 2013....."Personal Geometries," Anita Shapolsky Gallery, NYC.
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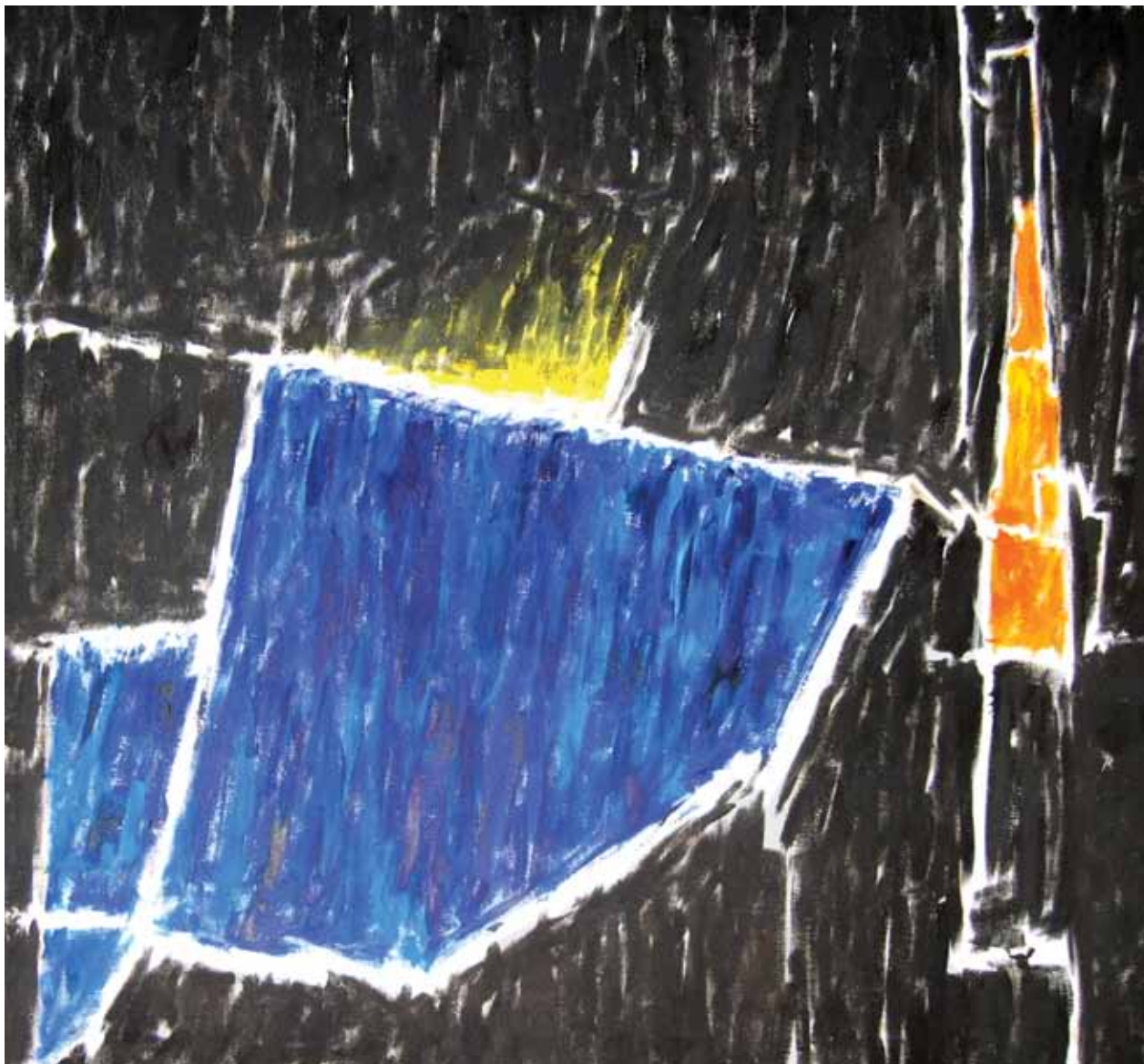
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### Video Documentation

"Seymour Boardman," produced and directed by Bill Page, Channel 16





*Black No. 3, Mar. 1985, O/c, 52" x 54"*

Credits

Carl Hecker  
Edward Zipco and Petra Valentova  
Ryan Hnat  
Karina Masolova  
Joseph Karoly

Research/photography  
Photography  
Cataloging  
Design  
Restoration

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