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Chromatic Space in Lower Manhattan



Claire Seidl "Second Nature" 2005 oil on linen

"From the rigorous flatness of hard edge painting to the celestial expanse of color field work, color can enhance or defy the flatness of the canvas, and activate the work in an exciting variety of ways. Dialogues of translucence and opacity, movement and stasis, surface and depth are played out through the use of color in the work of different abstract artists."

-Jonathan D. Lippincott, curator of Chromatic Space

Chromatic Space is on exhibition at the Shirley Fiterman Art Center in Lower Manhattan through November 5. It's the third exhibition this year to celebrate the 80th Anniversary of American Abstract Artists. (My walk-through of The Onward of Art, which took place early in the year, is [here](#).) Sixty-five current members are represented, along with three past members and five invited guests. This post will give you a sense of the show, which spreads out in the Fiterman Art Center's three galleries. Because I am a member of AAA with a painting in the show, I cannot make this a review or even a report, but I can take you through it photographically.



To the left:
 George Sugarman
 Claire Seidl
 Jeanne Wilkinson
 Gail Gregg
 Susan Bonfils
 Stephen Westfall

The Fiterman Art Center consists of three spaces: Gallery A, a large space with two walls of windows illuminating two exhibition walls; Gallery B, a long hallway wide enough to allow the viewer to step back to see the work on its walls; and past that, Gallery C, a large exhibition hall with windows at one end. We start in Gallery A and move clockwise around the room. Given that the thesis of the show is color, you will see shifts and relationships as we move around this gallery, and from one gallery to another.

Curator Jonathan D. Lippincott

If I may be permitted a brief post-walk-through remark, I'd like to note not only the range of aesthetic expression, as Lippincott did in the comment that opened this post, but the period over which these works were created. The curator selected some paintings and sculptures that were made in previous decades, while in other instances he selected paintings newly off the easel. To me the chronologic diversity added depth not only to the history of American Abstract Artists as a group, but also to abstraction in general.