



Jim Bobick Creates Landscapes of the Mind at Gallery 101

By **Michael Mills**

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A pervasive aura of calm seems to emanate from the paintings of [Jim Bobick](#). Fifteen of them are now on display at Gallery 101, in the increasingly artsy Fort Lauderdale neighborhood across A1A from the Galt Ocean Mile, and they transform the tiny space. I wanted to hear very low ambient music playing in the background while I looked at the canvases, which inspire contemplation.

Bobick, a recent transplant to [South Florida](#) from [Maryland](#) by way of a six-year layover in New York, has absorbed some key influences in this current body of work. One, he has internalized subtropical sunrises and sunsets and made them entirely his own. That's not to say he actually paints them so much as he registers their sometimes seemingly incongruous color combinations.

Another influence is that of the color-field painters of the 1950s and '60s — Morris Louis, [Kenneth Noland](#), [Ellsworth Kelly](#), [Helen Frankenthaler](#) — and the two great abstract expressionists who inspired them, [Barnett Newman](#) and especially [Mark Rothko](#). Like those artists, Bobick rejects the illusion of depth in favor of broad swaths of color that are all about mood and atmosphere.

In Bobick's case, the densely layered horizontal bands of color embrace the *idea* of landscape more than any actual landscape, although he professes an affinity for the romantic landscapes of the 19th Century. His work is rigorously abstract, with even the faintest trace of figuration removed.

Such single-minded vision is not for everyone, of course, certainly not for those who insist on painting with greater narrative content. But there's no getting around it: Bobick does what he does extremely well.



Jim Bobick: Abstract Art Full of Emotion

By **Michelle Bland**

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According to abstract painter Jim Bobick, every audience member walks away with a different impression because so much information is missing from the work. Bobick's paintings walk the fine line between true representation and pure abstraction.

Influenced by the landscapes he sees at the Delaware beaches, Bobick focuses on the basics of color. The less detail and complex the image, the less distracted the viewer is from the basic emotion Bobick is trying to express.

His paintings use hundreds of layers of oil paint to create texture with the various colors. He describes his work as "all about wonder and mystery." He said he wants to express the intangible elements of the spiritual realm. There is no one thing that people should take from his work. His paintings are open to interpretation and that's the way he likes it.

His fascination with the color field branch of the abstract expressionist

movement began his junior year at the University of Maryland. His instructor at the time allowed him to experiment with and explore his own adaptation of abstract art. When he finished college, Bobick accepted a teaching position in Baltimore City.

He learned very quickly that he was not meant to be a teacher but instead a professional artist. He decided to take a risk and become a full-time painter and move to Washington, DC where he could learn the ropes of the art world. In 2003 Bobick sold his first painting and people began to take notice. He then moved to his favorite vacation spot, Rehoboth Beach, Delaware where the skyline and the ocean inspire him.

Abstract art is rare in small coastal towns, and Bobick saw the lack of abstract exposure as a challenge he could not refuse. He now divides his time between Delaware's Cape Region and New York City.



Shows at Colonade

By **Glenn McNatt**

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Jim Bobick's technically impeccable geometric abstractions on display at John Yuhanick in the Colonade look like Piet Mondrian, Peter Halley and Sean Scully all rolled into one.

What Bobick has going for him is youth and plenty of enthusiasm, plus a heart-on-sleeve sincerity that gives his art an irresistible decorative charm despite its skirting of weightier issues. For a first outing, perhaps that's accomplishment enough to hearten the artist for the hard work ahead.



Artist Looks Beyond the Temporal Beauty

By **Michael Sprouse**

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This exhibition features two different styles presented in two different groupings throughout the establishment. The first grouping of works reflects the main theme of the show, abstracted florals – and the second consists of the larger, dramatic Rothkoesque landscape inspired abstracts with which Bobick is most connected.

While both prove to be equally effective, it is important not to overlook the florals because of their smaller size and simplistically rendered form. These are not your everyday florals because while not only beautiful, they also prove to be both inspired and memorable.

In a conversation with Bobick, I learned about his deep interest with existentialist philosophy. His goal was to express his thoughts on existence in connection to the philosophy through his art. The floral series was born through this desire. Each of these intimate works focuses on one particular bloom caught in the different stages of progression of eventual decline. There is a subtle and profoundly individualistic beauty that is created when one happens to catch the glimpse of delicate rose petals as they silently fall from the bloom. It conjures up all kinds of thoughts and emotions in the mind of the viewer. When you realize that the abstract shapes of color that drift about the blooms in these works represent just that, then you instantly look at them with a different eye. These works simplistically rise above the ordinary with a Zen like sensibility that speaks loudly about the issue of individuality, life, death and the eternal connectedness of it all.

The second group of works in this exhibit are composed of dramatic and richly hued emotive abstracts that border on the narrative. Landscape inspired painterly shapes drift across heavily textured Azurite hued canvas

with the intensity of a murky and mysterious nighttime cloud that appears only for a split second when backlit with a cracking bolt of lightening. My favorite of these works is the large-scale oil on canvas entitled “Mystagogue.”

I realized while studying this exhibit that it was Bobick’s ability to capture these split-second, nature inspired, freeze-frame moments in time that I found most compelling. His dramatic color choices and use of paint is only icing on the cake.